

## Claude Cahun

Exist Otherwise Claude Cahun Gillian Wearing and Claude Cahun [Disavowals Don't Kiss Me](#) Claude Cahun Claude Cahun Reading Claude Cahun's Disavowals Paper Bullets Exist Otherwise Liberated Reading Claude Cahun's Disavowals Que Me Veux-tu?: Claude Cahun's Photomontages Inverted Odysseys Absence where as Never Anyone But You [Re-envisioning the Contemporary Art Canon](#) [The Modern Woman Revisited](#) The Surrealist Look Dandies Femmes / Frauen / Women Encyclopedia of Twentieth-Century Photography, 3-Volume Set Farewell to the Muse: Love, War and the Women of Surrealism Where the Beast is Buried Dictionary of Women Artists: Introductory surveys ; Artists, A-I [Surrealism Beyond Borders Color, Facture, Art and Design](#) Morning Star L'épuisement du biographique? Women Together/Women Apart Reflections on Female and Trans\* Masculinities and Other Queer Crossings Bachelors [Global Mobilities](#) Claude Cahun The Unknown Heroine Illuminations Never Anyone But You Claude Cahun Experimental and Expanded Animation Claude Cahun

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Absence where as Aug 23 2021 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.

[Re-envisioning the Contemporary Art Canon](#) Jun 20 2021 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.

Dictionary of Women Artists: Introductory surveys ; Artists, A-I Oct 13 2020 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 [Que Me Veux-tu?: Claude Cahun's Photomontages](#) Oct 25 2021

Dandies Mar 18 2021 Dandies: Fashion and Finesse in Art and Culture considers the visual languages, politics, and poetics of personal appearance. Dandyism has been most closely associated with influential caucasian Western men-about-town, epitomized by the 19th century style-setting of Oscar Wilde and by Tom Wolfe's white suits. The essays collected here, however, examine the spectacle and workings of dandyism to reveal that these were not the only dandies. On the contrary, art historians, literary and cultural historians, and anthropologists identify unrecognized dandies flourishing among early 19th century Native Americans, in Soviet Latvia, in Africa, throughout the African-American diaspora, among women, and in the art world. Moving beyond historical and fictional accounts of dandies, this volume juxtaposes theoretical models with evocative images and descriptions of clothing in order to link sartorial self-construction with artistic, social, and political self-invention. Taking into consideration the vast changes in thinking about identity in the academy, Dandies provides a compelling study of dandyism's destabilizing aesthetic enterprise. Contributors: Jennifer Blessing, Susan Fillin-Yeh, Rhonda Garelick, Joe Lucchesi, Kim Miller, Robert E. Moore, Richard J. Powell, Carter Ratcliffe, and Mark Allen Svede.

The Unknown Heroine Dec 03 2019 THE UNKNOWN HEROINE is a limited edition artists' book made by conceptual artist Sherry Wiggins in collaboration with photographer Luís 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.

Where the Beast is Buried Nov 13 2020 WHERE THE BEAST IS BURIED is the first English-language book about Joanna Rajkowska and her unique practice of work in public space, in extremely diverse cultures and geographies: from Konya in Anatolia, through Warsaw and Berlin up to Curitiba in Brazil. A collection of stories, essays, interviews and images covers her best-known projects. The most intimate insight into them offer her own stories, which form a dramatic enquiry into both the personal and the conceptual roots of her work.

Claude Cahun Apr 30 2022 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.

[The Modern Woman Revisited](#) May 20 2021 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 lasting contributions to art and literature.

[L'épuisement du biographique?](#) Jun 08 2020 Pourquoi penser le biographique? N'est-il pas épuisé? Le siècle passé semble l'avoir vidé de son contenu et de sa substance et l'a réduit à un état d'affaiblissement presque complet dans le domaine des sciences sociales comme dans celui de la critique littéraire. L'enjeu de cet ouvrage est d'affirmer que le biographique déborde la biographie et de considérer le biographique comme une condition du retour de la biographie au moyen de son dépassement. Cet ouvrage rassemble des travaux abondant ...

[Illuminations](#) Nov 01 2019 This selection of women's writings on photography proposes a new and different history, demonstrating the ways in which women's perspectives have advanced photographic criticism over 150 years, focusing it more deeply and, with the advent of feminist approaches, increasingly challenging its orthodoxies. Included in the book are Rosalind Krauss, Ingrid Sischy, Vicki Goldberg and Carol Squiers.

[Reading Claude Cahun's Disavowals](#) Mar 30 2022 The first monograph on a groundbreaking Surrealist masterpiece, *Reading Claude Cahun's Disavowals* offers a comprehensive account of Cahun's most important published work, *Aveux non avenues* (*Disavowals*). This study pays careful attention to the complex interrelationship between the photomontages and writings of *Aveux non avenues*, and explores how Cahun's work calls into question both the dominant culture of interwar France and the avant-garde of the era.

[Surrealism Beyond Borders](#) Sep 11 2020 Surrealism Beyond Borders challenges conventional narratives of a revolutionary artistic, literary, and philosophical movement. Tracing Surrealism's influence and legacy from the 1920s to the late 1970s in places as geographically diverse as Colombia, Czechoslovakia, Egypt, Japan, Korea, Mexico, the Philippines, Romania, Syria, Thailand, and Turkey, this publication includes more than 300 works of art in a variety of media by well-known figures—including Dalí, Ernst, Kahlo, Magritte, and Miró—as well as numerous artists who are less widely known. Contributions from more than forty distinguished international scholars explore the network of Surrealist exchange and collaboration, artists' responses to the challenges of social and political unrest, and the experience of displacement and exile in the twentieth century. The multiple narratives addressed in this expansive book move beyond the borders of history, geography, and nationality to provocatively redraw the map of Surrealism.

[Color, Facture, Art and Design](#) Aug 11 2020 How is technique political?

[Morning Star](#) Jul 10 2020 The acclaimed author of *On Changing the World* examines the ways in which surrealism intersects with a variety of revolutionary political approaches. In this expanded edition, the luminary critical theorist dismisses the limited notion of surrealism as a purely artistic movement, repositioning surrealism as a force in radical political ideologies, ranging from utopian ideals to Marxism and situationism. Taking its title from André Breton's essay "Arcane 17," which casts the star as the searing firebrand of rebellion, Michael Löwy's provocative work spans many perspectives. These include surrealist artists who were deeply interested in Marxism and anarchism (Breton among them), as well as Marxists who were deeply interested in surrealism (Walter Benjamin in particular). Probing the dialectics of innovation, diversity, continuity, and unity throughout surrealism's international presence, *Morning Star* also incorporates analyses of Claude Cahun, Guy Debord, Pierre Naville, José Carlos Mariátegui and others, accompanied by numerous reproductions of surrealist art. An extraordinarily rich collection, *Morning Star* promises to ignite new dialogues regarding the very nature of dissent. Praise for *On Changing the World* "His collection of essays, combining scholarship with passion, impresses by its sweep and scope." —Daniel Singer, author of *Prelude to Revolution* "Michael Löwy is unquestionably a tremendous figure in the decades-long attempt to recover an authentic revolutionary tradition from the wreckage of Stalinism, and these essays are very often powerful examples of this process." —Dominic Alexander, *Counterfire*

[Never Anyone But You](#) Oct 01 2019 Named a Best Book of the Year by *The Guardian*, *The Observer*, *PopMatters*, and *Sydney Morning Herald*. A literary tour de force that traces the real-life love affair of two extraordinary women, recreating the surrealist movement in Paris and the horrors of the 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 to Dalí—and produce provocative photographs that still seem avant-garde today. In the 1930s, with the rise of anti-Semitism and 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.

[Paper Bullets](#) Feb 26 2022 "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"--

[Disavowals](#) Aug 03 2022 "In May 1930, Editions Carrefour of Paris published 500 copies of a book called *Aveux non Avenues*, 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.

[Farewell to the Muse: Love, War and the Women of Surrealism](#) Dec 15 2020 A fascinating examination of the ambitions and friendships of a talented group of midcentury women artists *Farewell to the Muse* documents what it meant to be young, ambitious, and female in the context of an avant-garde movement defined by celebrated men whose backgrounds were often quite different from those of their younger lovers and companions. Focusing on the 1930s, 1940s, and 1950s, Whitney Chadwick charts five female friendships among the Surrealists to show how Surrealism, female friendship, and the experiences of war, loss, and trauma shaped individual women's transitions from someone else's muse to mature artists in their own right. Her vivid account includes the fascinating story of Claude Cahun and Suzanne Malherbe in occupied Jersey, as well as the experiences of Lee Miller and Valentine Penrose at the front line. Chadwick draws on personal correspondence between women, including the extraordinary letters between Leonora Carrington and Leonor Fini during the months following the arrest and imprisonment of Carrington's lover Max Ernst and the letter Frida Kahlo shared with her friend and lover Jacqueline Lamba years after it was

written in the late 1930s. This history brings a new perspective to the political context of Surrealism as well as fresh insights on the vital importance of female friendship to its progress.

Claude Cahun Jun 01 2022 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.

Claude Cahun Aug 30 2019 François Leperlier retrace l'étonnant parcours de Lucy Schwob, nièce de l'écrivain Marcel Schwob, née à Nantes en 1894, et connue sous le pseudonyme de Claude Cahun qu'elle adopta en 1917. Après la Première Guerre mondiale, installée à Paris, dans le quartier de Montparnasse, avec son amie intime, Suzanne Malherbe, elle se lie avec Adrienne Monnier, Sylvia Beach et Chana Orloff. Poète, essayiste et photographe, elle collabore à plusieurs revues et journaux. Elle publie des proses poétiques et des nouvelles d'inspiration symboliste qui remettent en question l'image de la femme. En 1930, elle manifeste son androgynie, son ambivalence et sa " manie de l'exception " dans l'essai autobiographique illustré de photomontages, *Aveux non avenus*. Elle développe une méditation particulièrement audacieuse sur le narcissisme, la mise en scène de soi, le dépassement et la métamorphose des genres (féminin/masculin ; homosexualité/hétérosexualité). Au milieu des années vingt, elle se lie étroitement avec Henri Michaux, puis avec Robert Desnos et René Crevel. Elle participe à l'aventure du Théâtre ésotérique (Georgette Leblanc, Nadia), et à celle du théâtre du Plateau (Pierre Albert-Birot). En 1932, elle adhère à l'Association des Écrivains et Artistes Révolutionnaires et rencontre André Breton. Elle s'associe au mouvement surréaliste dont elle soutiendra les grandes orientations, notamment dans un essai polémique : *Les Paris sont ouverts*. En 1935, elle participe à la fondation de *Contre-Attaque*, aux côtés de Bataille, Klossowski, Breton et Péret. Elle s'éloigne de l'attitude " oppositionnelle " trotskiste, pour s'orienter vers des positions libertaires qui renouent avec l'individualisme rebelle de sa jeunesse. Durant la guerre, à Jersey - où elle s'est installée en 1938 -, elle va mener des actions de résistance contre l'occupation nazie. Arrêtée et condamnée à mort, elle échappe de peu à l'exécution. Elle laissera inachevée son autobiographie, *Confidences au miroir*, avant de s'éteindre en 1954. Révélée dans les années 1980, l'œuvre photographique de Claude Cahun, qui privilégie la mise en scène (travestissement, jeu de masques, théâtre d'objets), fut d'emblée reconnue comme l'une des plus singulières et des plus inventives de l'entre-deux-guerres. Elle anticipe largement sur les recherches contemporaines. La nouvelle édition de ce livre, remanié et abondamment enrichi, se présente à la fois comme une biographie d'une femme subversive et une monographie de son œuvre littéraire et photographique.

Inverted Odysseys Sep 23 2021 Claude Cahun, Maya Deren, and Cindy Sherman were born in different countries, in different generations ; Cahun in France in 1894, Deren in Russia in 1917, and Sherman in the United States in 1954. Yet they share a deeply theatrical obsession that shatters any notion of a unified self. All three try out identities from different social classes and geographic environments, extend their temporal range into the past and future, and transform themselves into heroes and villains, mythological creatures, and sex goddesses. The premise of *Inverted Odysseys* is that this expanded concept of the self ; this playful urge to "try on" other roles-is more than a feminist or psychological issue. It is central to our global culture, to our definition of human identity in a world where the individual exists in a multicultural and multitemporal environment. This book is an "odyssey" through historical, theoretical, critical, and literary perspectives on the three artists viewed in the context of these issues. Contributors include Lynn Gumpert, Lucy Lippard, Jonas Mekas, Ted Mooney, Shelley Rice, and Abigail Solomon-Godeau. Central to the book is Claude Cahun's "Heroines" manuscript, a series of fifteen stream-of-consciousness 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 cocurated by Lynn Gumpert and Shelley Rice at the Grey Art Gallery, New York University. Published in cooperation with the Grey Art Gallery, New York University. EXHIBITION SCHEDULE: Grey Art Gallery New York, New York November 16, 1999 - January 29, 2000 Museum of Contemporary Art North Miami, Florida March - May 2000

The Surrealist Look Apr 18 2021 The emotional charge Surrealism extended to the objects of its encounter makes itself felt as at least philosophically erotic. This charged look determines the atmosphere around the Surrealist text and its encounters--in the world of art and the world it made into art. In this attempt to make sense of the way Surrealism sees, conceals, poses, and stares at its own self and the selves of others, the author examines the decors, games, portraits, transformations, and mirrorings that establish Surrealism's links to Baroque forms of representation.

Claude Cahun Jun 28 2019 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.

Don't Kiss Me Jul 02 2022 Edited by Louise Downie. Essays by James Stevenson, Katharine Conley, Gen Doy, Claire Follain, Tirza True Latimer, Jennifer Shaw and Kristine von Oehsen.

Gillian Wearing and Claude Cahun Sep 04 2022 Published to accompany an exhibition held at the National Portrait Gallery, London, 9 March-29 May 2017

Liberated Dec 27 2021 "This graphic biography chronicles the life of Surrealist artist Claude Cahun, from their childhood and experiences of antisemitism in France, through the development of their artistic practice in Paris, to their resistance against the Nazis in Jersey, and includes photographs by Cahun and artistic and romantic partner Marcel Moore"--

Women Together/Women Apart May 08 2020 What does it mean to look like a lesbian? Though it remains impossible to conjure a definitive image that captures the breadth of this highly nuanced term, today at least we are able to consider an array of visual representations that have been put into circulation by lesbians themselves over the last six or seven decades. In the early twentieth century, though, no notion of lesbianism as a coherent social or cultural identity yet existed. In *Women Together/Women Apart*, Tirza True Latimer explores the revolutionary period between World War I and World War II when lesbian artists working in Paris began to shape the first visual models that gave lesbians a collective sense of identity and allowed them to recognize each other. Flocking to Paris from around the world, artists and performers such as Romaine Brooks, Claude Cahun, Marcel Moore, and Suzy Solidor used portraiture to theorize and visualize a "new breed" of feminine subject. The book focuses on problems of feminine and lesbian self-representation at a time and place where the rights of women to political, professional, economic, domestic, and sexual autonomy had yet to be acknowledged by the law. Under such circumstances, same-

sex solidarity and relative independence from men held important political implications. Combining gender theory with visual, cultural, and historical analysis, Latimer draws a vivid picture of the impact of sexual politics on the cultural life of Paris during this key period. The book also illuminates the far-reaching consequences of lesbian portraiture on contemporary constructions of lesbian identity.

**Exist Otherwise** Jan 28 2022 In the turmoil of the 1920s and '30s, Claude Cahun challenged gender stereotypes with her powerful photographs, montages, and writings, works that appear to our twenty-first-century eyes as utterly contemporary, or even from the future. She wrote poetry and prose for major French literary magazines, worked in avant-garde theater, and was both comrade of and critical outsider to the Surrealists. *Exist Otherwise* is the first work in English to tell the full story of Claude Cahun's art and life, one that celebrates and makes accessible Cahun's remarkable vision. Jennifer L. Shaw embeds Cahun within the exciting social and artistic milieu of Paris between the wars. She examines her relationship with Marcel Moore--Cahun's stepsister, lover, and life partner--who was a central collaborator helping make some of the most compelling photographs and photomontages of Cahun's oeuvre, dreamscapes of disassembled portraiture and scenes that simultaneously fascinate and terrify. Shaw follows Cahun into the horrors of World War II and the Nazi occupation of the island of Jersey off the coast of Normandy, and she explores the powerful and dangerous ways Cahun resisted it. Reading through her letters and diaries, Shaw brings Cahun's ideas and feelings to the foreground, offering an intimate look at how she thought about photography, surrealism, the histories of women artists, and queer culture. Offering some of Cahun's writings never before translated into English alongside a wide array of her artworks and those of her contemporaries, this book is a must-have for any fan of this iconic artist or anyone interested in this crucial period in artistic and cultural history.

**Never Anyone But You** Jul 22 2021 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 de force 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.

**Experimental and Expanded Animation** Jul 30 2019 This book discusses developments and continuities in experimental animation that, since Robert Russett and Cecile Starr's *Experimental Animation: Origins of a New Art* (1976), has proliferated in the context of expanded cinema, performance and live 'making' and is today exhibited in galleries, public sites and online. With reference to historical, critical, phenomenological and inter-disciplinary approaches, international researchers offer new and diverse methodologies for thinking through these myriad animation practices. This volume addresses fundamental questions of form, such as drawing and the line, but also broadens out to encompass topics such as the inter-medial, post-humanism, the real, fakeness and fabrication, causation, new forms of synthetic space, ecology, critical re-workings of cartoons, and process as narrative. This book will appeal to cross and inter-disciplinary researchers, animation practitioners, scholars, teachers and students from Fine Art, Film and Media Studies, Philosophy and Aesthetics.

**Reading Claude Cahun's Disavowals** Nov 25 2021 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 avenue* (*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 avenue*. This study argues that the texts and images of *Aveux non avenue* 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.

**Global Mobilities** Feb 03 2020 *Global Mobilities* illustrates the significant engagement of museums and archives with populations that have experienced forced or willing migration: emigrants, exiles, refugees, asylum seekers, and others. The volume explores the role of public institutions in the politics of integration and cultural diversity, analyzing their efforts to further the inclusion of racial and ethnic minority populations. Emphasizing the importance of cross-cultural knowledge and exchange, global case studies examine the conflicts inherent in such efforts, considering key issues such as whether to focus on origins or destinations, as well as whether assimilation, integration, or an entirely new model would be the most effective approach. This collection provides an insight into diverse perspectives, not only of museum practitioners and scholars, but also the voices of artists, visitors, undocumented immigrants, and other members of source communities. *Global Mobilities* is an often provocative and thought-inspiring resource which offers a comprehensive overview of the field for those interested in understanding its complexities.

**Claude Cahun** Oct 05 2022 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.

**Exist Otherwise** Nov 06 2022 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.

Bachelors Mar 06 2020 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 féminine*. 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.

Encyclopedia of Twentieth-Century Photography, 3-Volume Set Jan 16 2021 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.

Claude Cahun Jan 04 2020 "Quand on renonce à créer, il ne reste plus qu'à détruire : car aucun vivant ne peut se tenir debout — immobile — sur la roue du destin."

Reflections on Female and Trans\* Masculinities and Other Queer Crossings Apr 06 2020 This collection of essays emerged out of the Agender conference, and various queer cultural activities associated with the PoMoGaze project (Leeds Art Gallery, 2013–2015). PoMoGaze was a term created to promote queer co-curatorial projects held at the gallery as part of Community Engagement activities, and references 'PoMo' as a shortening of 'Postmodern' combined with 'Gaze' as a play on words linking the act of looking with LGBT\*IQ activities. The book presents many voices exploring themes of female and trans\* masculinities, gender equality, and the lives, work and activism of LGBT\*IQ artists and thinkers. It includes discussion of arts-making, cultural materials, diverse identities, contemporary queer politics, and social histories, and travels across time telling gender-crossing stories of creative resistance. Readers with an interest in the performing and visual arts, literature, philosophy, and queer and gendered cultural readings with an intersectional emphasis, will be stimulated by this eclectic and thought-provoking collection.

Femmes / Frauen / Women Feb 14 2021