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*the long unavailable translation of Aveux non Avenus—now updated, revised and redesigned*

# Cancelled Confessions (or Disavowals)

*This century-old tour-de-force work of resistance by queer surrealist artist and anti-fascist activist Claude Cahun aimed to disrupt the societal, political and artistic orthodoxies of its time. Prescient, urgent, full of wit and imagination, it now takes aim at ours.*

**text by Claude Cahun**  
**photomontages by Claude Cahun & Marcel Moore**  
**translation by Susan de Muth**  
**with texts by Pierre Mac Orlan and Amelia Groom**

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**PDF available now. Advances available July 28**

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*“Cancelled Confessions is surrealist, trans, queer, auto-fiction, (anti)memoir, and also none of those things.” —McKenzie Wark*

*Born in France in 1894, CLAUDE CAHUN (née Lucy Renée Mathilde Schwob) was a writer, artist and anti-fascist activist, associated with the Surrealists, obscure for decades. Cahun’s shape-shifting, gender-bending, “self” portraits—made in collaboration with Marcel Moore (née Suzanne Malherbe, aka l’autre moi, “the other me”)—feature Cahun in androgynous garb with shaved head, or elaborately costumed and adorned with makeup or masks, often with mirrors or doubling, always multiplying the “I.” These are the most recognizable works in a highly subversive, multiform oeuvre that includes Aveux non Avenus (Cancelled Confessions) as well as more untranslated writings. Now embraced as a pioneer of queer and feminist expression and heralded for a daring and inventive, years-long resistance to the Nazi occupation of Isle of Jersey, Cahun created art—and a life—that aimed to disrupt societal, political and artistic orthodoxies with courage, wit and imagination.*

First published in 1930 by anti-fascist, avant-garde publisher Éditions du Carrefour in Paris as *Aveux non Avenus*, *Cancelled Confessions (or Disavowals)* is Claude Cahun’s wildly radical answer to an invitation to write a memoir. Shattering the very premise of the “memoir”—the singularity of identity—into sharp and prismatic fragments, Cahun assembles an ever-mutating inquiry into the instability of “self” and its many masks.

**It’s not enough to be vanquished, you also have to know how to turn defeat to your advantage.**

Using a multitude of forms (fables, jokes, aphorisms, letters, dialogues, dreams, hymns, pronouncements, etc.), to plumb the subjects of desire, love, gender, sex, fear, faith, religion, and vanity (among others), *Cancelled Confessions (or Disavowals)* is a tour-de-force work of resistance: it provokes the reader to enter the capacious, provocative, playful and deeply imaginative space constructed by Cahun in defiance of all categorization, to repudiate a delimited, censored world and embrace, instead, the outcasts and cast-offs, the unknowable and the unknown.

**Masculine? Feminine? It depends on the situation. Neuter is the only gender that always suits me.**

Thoughtfully redesigned to emulate the original artist’s book, this revised edition of the out-of-print English translation by Susan de Muth—originally published in the UK by the Tate in 2007 and in the U.S. by MIT Press in 2008—includes novelist and critic Pierre Mac Orlan’s original 1930 preface along with contemporary essays by scholar Amelia Groom and translator de Muth. Almost 100-years-old, it is not only prescient, but urgent, in our own century.

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