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FOR IMMEDIATE RELEASE

New exhibition explores the partnership, art, and activism of Claude Cahun and Marcel Moore at CAM, opening March 6, 2026

October 16, 2025 (St. Louis, MO)—The Contemporary Art Museum St. Louis (CAM) will present an expansive exploration of the lives and work of two visionary, gender non-conforming modern artists—Claude Cahun and Marcel Moore—whose creative and political partnership defied societal norms and the repressions of Nazi-occupied Europe. [*And I Saw New Heavens and a New Earth: The Partnership, Art, and Activism of Claude Cahun and Marcel Moore*](#) takes a holistic approach, revealing the inseparability of art and life as a mirror and cipher for Cahun and Moore's individual identities. Co-organized by Ferring Foundation Chief Curator Dean Daderko and Guest Curator Svetlana Kitto, the exhibition brings together rarely before seen photographs, drawings, archival materials, and historical documents to illuminate the intertwined lives and creative partnership of these pioneering artists. *And I Saw New Heavens and a New Earth*, will be on view at CAM from **March 6–August 9, 2026**.



Claude Cahun (b. Lucy Renee Mathilde Schwob, 1894-1954) and Marcel Moore (b. Suzanne Malherbe, 1892-1972) were born in Nantes, France. The two met as teenagers, and became lifelong partners and artistic collaborators. While Cahun is best known for arresting self-portraits in which she often donned elaborate costumes and gender-defying guises, her work was never a solo act. Working with Moore, who worked as an illustrator, set and costume designer, they contributed to numerous artistic publications and authored the Surrealist-era book *Aveux non avenue* [Disavowed Confessions], which was printed in Paris in 1930. Cahun and Moore approached both their art and life with brave acts of resistance, using creativity as a tool for self-definition and political defiance. Their practice challenges binary understandings of gender, identity, queer representation, and authorship, and redefines what it means to create and live freely.

“At the heart of Cahun and Moore's fierce activism and artistic collaboration is a queer love story that remains under-told,” says Guest Curator Svetlana Kitto. “The exhibition frames the couple's boundary-pushing work as an extension of their deep devotion to one another and acts as a corrective to the long-held idea that Cahun worked alone.”

And I Saw New Heavens and a New Earth constructs a dynamic narrative arc that links objects with complex and layered histories. Combining photographs, drawings, anti-fascist

broad­sides produced by the artists, and personal ephemera, the exhibition invites visitors to consider how creativity and resistance shaped every aspect of Cahun and Moore's lives. Narrative texts guide viewers through the exhibition, introducing contemporary storytelling to amplify the voices of the artists and reveal timely connections between the personal and the political.

"Cahun and Moore's collaboration stands as one of the most courageous and complex partnerships of the twentieth century," says Ferring Foundation Chief Curator Dean Daderko. "Through their art, writing, and political resistance, they modeled a profound synthesis of imagination, intellect, and conviction that continues to resonate with audiences today."

Visitors will encounter images that trace the pair's artistic evolution and intimate partnership—from photographic portraits made in Paris in the 1910s and 1920s to the defiant propaganda they produced while living under Nazi occupation on the island of Jersey during World War II. The exhibition also sheds light on the surprising familial entanglements that connected and protected them; their shared commitment to gender self-determination; and the pair's underground resistance efforts that ultimately led to their imprisonment and orders for execution.

In these ways and more, *And I Saw New Heavens and a New Earth* expands understanding of Cahun and Moore's extraordinary creative and political legacies, offering a fuller portrait of two artists whose lives embodied the radical possibilities of art as creative expression and a form of activism.

Related Events

Friday, March 6

Patron and Press Preview, 10:00–11:30 am (RSVP required)

Member Preview, 6:00–7:00 pm

Public Opening, 7:00–9:00 pm

The exhibition is co-organized by Dean Daderko, Ferring Foundation Chief Curator at the Contemporary Art Museum St. Louis and Guest Curator Svetlana Kitto, writer and oral historian, with support from Grace Early, Exhibitions Assistant.

This exhibition is generously supported in part by Teiger Foundation, Ferring Family Foundation, Penny Pennington and Michael Fidler, Ann Y. Sheehan, and Whitaker Foundation.

Teiger Foundation **WHITAKER FOUNDATION**

CAM will host a press preview on March 6, 2026. For press inquiries, including access to the preview or interview opportunities with the curators, contact Alexia Majors at amajors@camstl.org.



Contemporary Art
Museum St. Louis

About the Guest Curator



Svetlana Kitto is a writer, editor, and oral historian. Her writing has appeared in *Guernica*, *the Los Angeles Review of Books*, *the Cut*, *VICE*, and elsewhere. Her book of interviews, *Sara Penn's Knobkerry: An Oral History Sourcebook* (2021), formed the basis of an exhibition at the SculptureCenter and was acclaimed by the *New York Times*, *the New Yorker*, and *Artforum*. She's currently co-editing the first monograph on Trial Balloon, a lesbian-run gallery in the 1990s, to be published by Karma in 2026. As an arts writer and oral historian she has been commissioned to write about and interview many artists

including Robert Morris, Nancy Brooks Brody, Barbara Hammer, David Hammons, Frederick Weston, and Leidy Churchman, among others. She works as Editor at Dia Art Foundation, where she's edited monographs on Dorothea Rockburne, Senga Nengudi, and Renée Green.

About the Contemporary Art Museum St. Louis

The Contemporary Art Museum St. Louis creates meaningful engagement with the most relevant and innovative art being made today. Founded by civic and cultural leaders in 1980, the Museum transformed from a small gallery into an internationally recognized arts institution, now permanently housed in a flexible, open, and inviting building designed by renowned American architect Brad Cloepfil. CAM's distinct architecture reflects the organization's values and supports a dynamic range of exhibitions, public programs, educational initiatives, and community collaborations. The only museum in the region solely dedicated to contemporary art, CAM is one of the preeminent non-collecting institutions of its kind in the United States. We are a site for discovery, a welcoming space, free and open to all. For more information, visit camstl.org.

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Image Caption

Claude Cahun and Marcel Moore, *Aveux non avenues* [Disavowed Confessions] frontispiece, 1930, Silver gelatin print photomontage with pencil and ink. Courtesy RISD Museum, Mary B. Jackson Fund 2005.57.