

## **ABSTRACT**

The bachelor thesis deals with the question of gender identity in the artistic production of French artist Claude Cahun. The theoretical part of the thesis focuses on the concept of sex, gender and identity in the context of Claude Cahun's life. Furthermore, her multiple selves, which she presents in her work through encrypted messages, is an important topic. She hides in her constructed world full of masks, masquerades, mirrors, doubles and stagings, behind the curtain of which she only let her partner, Suzanne Malherbe. The didactic part of the bachelor's thesis is focused on the proposal of the use of the photomontage technique in art education and its connection with other disciplines. The initial inspiration comes from the photomontages contained in the book *Aveux non avenues*, complementing the mostly autobiographical text by Claude Cahun. The main theme of the book is the search for oneself and one's own identity through text and illustrative images. In the book, Cahun has created her own world by rearranging her photographs and forming new wholes, which she has achieved through photomontage. The practical part of the bachelor thesis is focused on the photographic work of Claude Cahun. I first discuss the principles in her photographic work and their more general analysis. I then analyse three specific series of photographs or photomontages to which I add my own commentary through my own original photographic project. I conclude the thesis by returning to the world that Claude Cahun constructed for herself, and in which, unlike society, she could feel secure in her own body. Through this world and its associated artworks, she presented her identity, not only to herself, but also to her life partner and a small number of observers.

## **KEYWORDS**

Claude Cahun, photography, self-portrait, gender, identity, surrealism, collage, photomontage