

**DIRECTION DE LA COMMUNICATION  
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**PRESS PACK**



# **VOICI PARIS**

**PHOTOGRAPHIC MODERNITIES, 1920-1950**

**17 OCTOBER 2012 - 14 JANUARY 2013**

**VOICI  
PARIS**

**Centre  
Pompidou**

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## PHOTOGRAPHIC MODERNITIES, 1920-1950

### 17 OCTOBER 2012 - 14 JANUARY 2013

11 october 2012



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Germaine Krull  
*Selbstporträt mit Ikarette, [Autoportrait avec Ikarette],*  
1925  
Épreuve gélatino-argentique  
23,6 x 17,5 cm  
© Photo Georges Meguerditchian -  
Centre Pompidou, MNAM-CCI  
© Estate Germaine Krull, Museum Folkwang, Essen

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**The acquisition of the  
Christian Bouqueret Collection,  
a "work of major heritage interest",  
was made possible by  
the sponsorship of Yves Rocher**



**YVES ROCHER**



## PRESS RELEASE

# VOICI PARIS

## PHOTOGRAPHIC MODERNITIES, 1920–1950

**17 OCTOBER 2012 – 14 JANUARY 2013**

GALERIE DU MUSÉE AND GALERIE D'ART GRAPHIQUE

The Centre Pompidou dedicates an exhibition to one of the major acquisitions of the last few years: the Christian Bouqueret photography collection, which entered the Centre Pompidou's collections in 2011. With a selection of some 300 images from this exceptional set, *Voici Paris, Photographic Modernities* offers a panorama of creative photography in France between the two World Wars, in all its diversity.

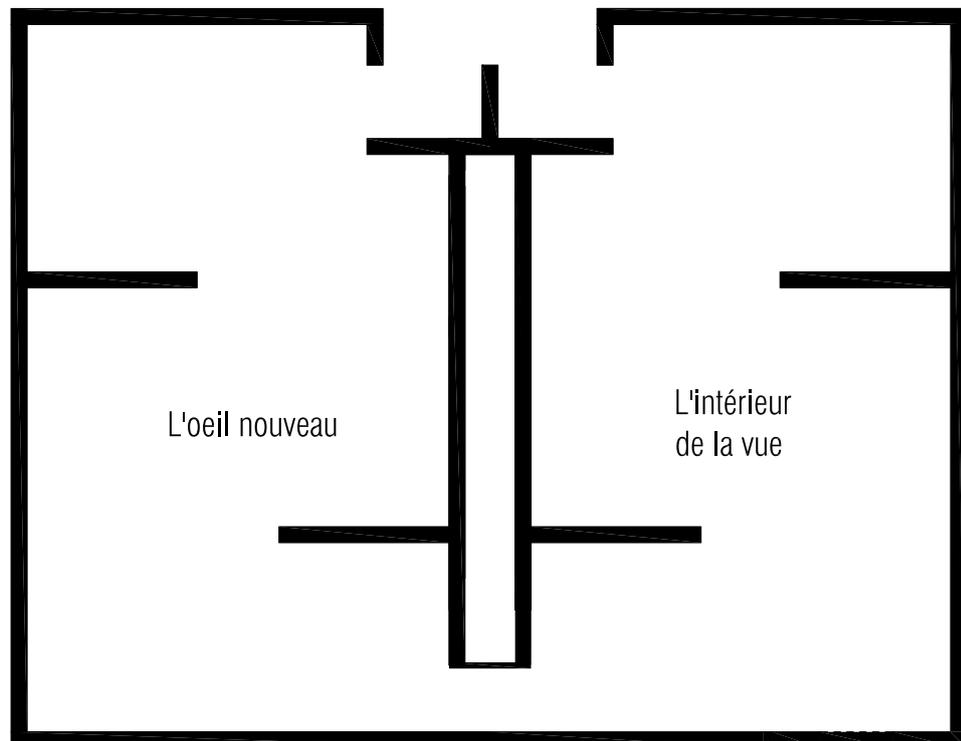
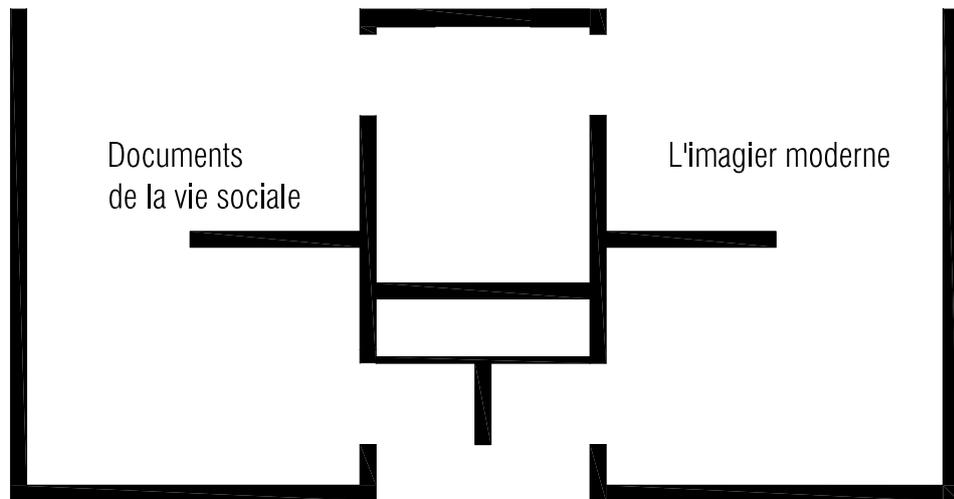
Paris, a city that was host to many foreign artists and photographers, was then a magnet for all the driving forces of the international scene and became the crossroads of the art life from 1920 to 1950.

With works by Man Ray, Kertész, Dora Maar, Krull, Brassai but also Moral, Steiner and Zuber, *Voici Paris* tells this story, which starts with Man Ray's photographic experiments and the emergence of surrealism, continues with political and social considerations, and opens onto the advent of the illustrated press. The exhibition thus presents to the visitors the currents that make up the visual trends of the 1920s-1950s by highlighting the scope and diversity of the fields covered by the photographers, who came from diverse backgrounds: avant-gardists, reporters, illustrators, commercial photographers...

Hence, it is an overview of Parisian creative photography from 1920 to 1950 that the Centre Pompidou is inviting visitors to discover. The overview opens with the surrealists and "The new eye" ("L'œil nouveau") they have on modernity. It is the time when photography asserts itself as a specific art form. Devoted to the 1930s, the second section illustrates the impact of the 1929 crash on photographic subjects, from then on turned towards social life. In the third part, the press, the first place for photographers to express themselves and be published, becomes "The modern picture book" ("L'imagier moderne"). A source of income, newspapers as well as books and advertising enable photographers to conduct ever more elaborate experiments on images on the side. That is how the fourth section reveals itself, entitled "The inside of the view" ("L'intérieur de la vue"). The exhibition ends on a "Return to order" ("Retour à l'ordre"), when many photographers take the opposite approach to the surrealists' New Vision by reviving classicism.

A catalogue published by the Éditions du Centre Pompidou sets the collection back in a historical context and presents the originality of the process of a peculiar collector, Christian Bouqueret, a historian, a gallerist, and a pioneer in the art of collecting photography.

## 2. MAPS AND WALL TEXTS



In 2011, the Centre Pompidou was able to acquire the photography collection of Christian Bouqueret, the last major one covering the years 1920-1950 still in private hands in France. It consists of over 7,000 prints from this period, divided into a hundred monographic series featuring the most outstanding photographers active in Paris at this time.

The ambition of *Voici Paris* is to present the rich variety of this extraordinary collection, as well as to sketch out the portrait of photographic activity in France in this period when the capital attracted key creative figures of the international scene: Americans, Germans, Hungarians and many others. Alongside French photographers, they transformed Paris into a cosmopolitan cultural melting-pot of exceptional dynamism.

The exhibition consists of nearly 300 prints organised into five thematic sections that correspond to the main movements of the period: the formal inventions of the New Vision pioneers, the hallucinated images of Surrealism, a documentary approach attentive to social realities, a more illustrative angle adopted in the flourishing world of the press and publishing, and lastly a neoclassical resurgence. They all contributed to one of the most flamboyant periods in the history of the medium, when the modernist vision was invented.

## **EXHIBITION LAYOUT**

### **Seeing with new eyes**

The New Vision movement that developed in Paris in the mid-1920s defends photography that breaks free from the pictorial tradition and which, based on a modernist principle, seeks to define its own specificities. It deliberately uses the most conspicuous signs of modernity as subjects: phonographs, cars, machinery and iron or glass architecture. It boasts a very graphic visual vocabulary that often flirts with abstraction. Its handling of human beings is rarely naturalist, for it likes to transfigure the body by superimposition, solarisation, fragmentation and close-ups. The new photographer was definitely urban, and when he left his lab it was for experimenting in the street. Under his lens, city pedestrians appeared as ant colonies in the eye of the microscope.

### **Documents of social life**

After a rich period of experimentation in the 1920s, the photography of the next decade was marked by a return to more social issues. The 1929 crisis, the economic recession and the development of political awareness that led to the victory of the Popular Front in the 1936 elections, encouraged photographers to take more account of social reality. They photographed France at work: small trades and the living conditions of workers or peasants. From the first law on paid holidays, they also took shots of the rush towards leisure activities, the rise of outdoor sports and learning how to spend free time. Night time was also of great interest to photographers. A time of rest for some and work for others, night time photography sums up this tension between enjoyment and work that was so characteristic of the time.

### **The modern image maker**

In the 1920s and 1930s, Paris was the nerve centre of an unprecedented development of photographic publications, the illustrated press and, in particular, magazines. The capital attracted photographers from all over Europe who saw this development as both a means to a livelihood, but also of expression. From then on, photography was widely used to illustrate articles, disseminate the latest fashion, or advertise a new product. Beyond the pages of the weeklies, it was also used more in publishing: it adorned the covers of popular fiction as much as it accompanied avant-garde literature. It was also more present in daily life, through posters or huge frescoes. This was a new stage of relations between text and image that tended to merge the two into a single modern language.

**Inside vision**

In Paris in the mid-1920s, photography was used to serve surrealism. From the simplest documentary image to the most elaborate laboratory experiments, all the stunning forces of the photographic image were thus systematically used. It recorded any manifestations of the fabulous encountered during wanderings around the bustling urban landscape and revealed the uncanniness of everyday life. It intensified the power of fascination for certain objects and satisfied the full range of urges to look. It became a valuable tool for the exploration of automation through the techniques of the photogram, solarisation, burning and dodging and montage. By maximising photographic «realism» or, conversely, changing their mind completely, the artists close to the movement were to find in photography the very image of «surrealism».

**Return to order**

Faced with the excesses of modernism, the 1920s and especially 1930s are marked in Paris, as elsewhere, by a resurgence of the most classic trends. This photographic neoclassicism is expressed by the multiplication of images within the traditional categories of art history: antiquity, nudes, draped fabrics, still-life and portraiture. Over and above the subject matter, the chosen forms also reflect this return to order. Going against surrealist «base materialism», a very sterile vision of the body was defended by the photographers of this movement. In contrast to the radically changed points of view of New Vision, they more readily favoured frontality. More than experimentation, they sought technical mastery, in a spirit very much inspired by American straight photography.

### 3. PUBLICATION

**VOICI PARIS,  
MODERNITÉS PHOTOGRAPHIQUES 1920-1950**

Essays by Quentin Bajac, Clément Chéroux  
and Françoise Denoyelle.

Interview with Christian Bouqueret.

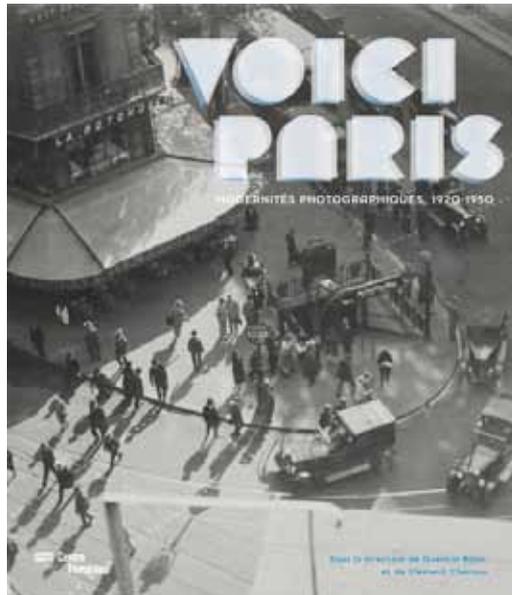
Notes by Lucie Le Corre.

Éditions du Centre Pompidou

321 p., 320 ill.

Price: €49,90

The very first book on this topic, it highlights the wealth and diversity of photography in France between the two World Wars, relying on the Bouqueret collection, which recently entered the Centre Pompidou as a National Treasure. It is one of the richest collections on the photography of this period.





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Photography would then appear to be, along with cinema in the visual field, the fittest medium to capture the magic of the contemporary world and to render the perception of the modern man as faithfully as possible: speed, accuracy, fragmentation, immediacy. When Charles de Santeul formulates this idea in 1935, it is already commonplace in the photographic press. In fact, it is one that many Parisian critics, writers and intellectuals from various backgrounds most consistently examined between the two wars. A precursor, as early as his first critical writings in 1919, Louis Aragon asserts the ability to reveal a modern wonder using indexed recording techniques: cinema, which in his eyes made it possible to “realize without any obstacle” a “fantasy, a modern wonder that is much richer and diverse”, or photography, since, in 1924-1925, in *Le Paysan de Paris*, it is with the help of modern optical tools – “microscope”, and mostly “small Kodak” – that Aragon sets off to explore the visible world to detect its new myths. In this book, the reader is invited into the “realms of the instant”, in which each image forces you to “revise the whole universe”. At the turn of the 1920s, the idea that the means of mechanical reproduction are profoundly transforming both artistic practices and the perception of the artwork becomes quite topical. In “La conquête de l’ubiquité”, written and published in Paris in 1928, Paul Valéry, a few years before Walter Benjamin, describes the transformation art will go through in the near future under the influence of the “modern enterprises of knowledge and power”, and predicts “impending and very deep changes in the ancient industry of Beauty”. The following year, in the journal *Arts et métiers graphiques*, the writer Pierre Mac Orlan can observe the reinstatement of what he calls “the words that end in grapher, such as: photographer, cinematographer, phonographer”. And he adds: “These are the great masters of the sentimental writing of this time and the most perfect witnesses to our daily lives, at the very least in what mystery and unlimitedness they still offer.” Finally, this poetry of indexed recording is not without recalling the theories developed in the early 1920s by film director Jean Epstein and critic Jean Delluc around “photogénie”, which, in various ways, fuels a large part of film criticism between the two wars. For Epstein, the strength of cinema lies in its “preverbal, visual and analog” nature, which makes it possible to substitute “dream logic for rational logic [...]. All authors recognize the effectiveness of images as superior to that of words.”

Analog recording would then appear to convey a particular kind of poetry and lyricism associated with its straightforwardness, establishing a relationship with beings and things that is not communicated through language: “Quiet on the set!”

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## OF COSMOPOLITANISM IN PHOTOGRAPHY. PORTRAIT OF PARIS AS A CULTURAL EXCHANGER

Clément Chéroux

"*Sancta simplicitas!*", O holy simplicity, as the saying goes. If the history of photographic modernism seems to write itself quite easily in the United States, Germany and the Soviet Union, it is unfortunately not the case in France. In Paris, everything seems more complex: no clearly identified leader, no paroxysmal moment, no federative place, no emblematic style. Unlike pictorialism a few years earlier, Parisian modernism is neither homogeneous, nor consistent. Rather than gathering itself around a common project or a collective impulse, it is diluted in singular paths and individual concerns. In France, modernism is never monolithic, it never catches on. It would be easy to object that many historians do mention a "school of Paris of photography". The term was used as early as 1968 by Emmanuel Sougez, who was one of the key figures of the period between the wars, before being used by most historians of the time: Françoise Denoyelle, Christian Bouqueret and Herbert Molderings. In addition, the importance of "surrealist photography" on the French scene was evidenced in the early 1980s by the works of Édouard Jaguer, Rosalind Krauss, Jane Livingston and Dawn Ades, and later by those of Alain Fleig, Michel Poivert and Christian Bouqueret. But in both cases, those are convenient concepts, borrowed from art history and tacked onto photography in retrospect. Of course, the issue here is not to question these theoretical models. They are legitimate and useful, but however they do not reflect the reality of a historically or socially constituted group, with its leader, its program, its proclaimed style, as was more the case in the United States, Germany and the Soviet Union. In other words, there never was a "photography movement of the school of Paris" or a "group of surrealist photographers" at the time. In the capital, individuals met, mingled, influenced one another in a state of complete disorganization. "Art under the Treaty of Versailles, Louis Aragon aptly writes about this period, only has the wild appearances of madness, it is not the result of a group's wishes, it is the frantic product of a society where irreconcilable enemy forces oppose one another."

How can this confusion, which at first glance so poorly matches modernism, be explained? It is not due to a lack of history. The main historians of photography between the wars, mentioned in the previous paragraph, have spared no effort during the past three decades in drawing up an understandable map of the period. [...]

The reasons for the confusion are actually found in the more general situation of France at the time. After the 1918 Victory, the country appears as the largest power on the European continent. Germany has lost the war, Russia is rapidly evolving, England is busy with its colonial empire. Therefore, France has an aura of attractiveness, reinforced by the fact that one of the other consequences of the war and its million and a half deaths was to leave the country with a depleted work force. So from the early 1920s, the country experiences one of the most important immigration waves of its history. In successive stages, Belgians, Poles, Hungarians, Yugoslavians, Italians, Spaniards, Portuguese and Moroccans fill the jobs vacated in factories, farms and mines. In addition to this economic immigration, there are population displacements due to political reasons: Jews or Armenians fleeing the pogroms, Russian nationals driven out by the Bolshevik Revolution, left-wingers dreading the authoritarian regimes established as early as 1919, starting with Admiral Miklós Horthy's in Hungary. At the start of the 20th century, there were nearly a million foreigners in France, *i.e.* almost 3% of its total population. They amounted to 4% in 1921, before skyrocketing to almost double that ten years later. Between 1921 and 1931, says Vincent Bouvet, immigration represents up to 74% of the total French population growth. As Eugen Weber clearly showed in his magisterial study on the 1930s, "France had become the first host country for immigrants, even before the United States".



Artists from around the world were no different than all other trades. They could not resist the appeal of Paris. Changed into a new Rome, a true capital of the arts, the City of Light attracts all the driving forces of creation. Coming from Central Europe, the United States, Japan, Northern and Southern countries, entire legions arrive to find refuge or inspiration in Montmartre and Montparnasse. Before World War I, Paris becomes, in the words of Gertrude Stein, “the place to be”. Photographers also follow the trend. For many of them, Paris is a fantasy. In his autobiography, Man Ray tells how in New York, in the early 1920s, he “was burning” to go to Paris. The young German photographer Marianne Breslauer, who would incidentally study in the artist’s studio a few years later, also explains: “[...] it seems to me that, for every young person, there is a paradise somewhere. For me it was, as for many others then, in Paris. I wanted to live there for a while, when it would be possible – Paris was my dream destination.” Brassai, when he arrives in the capital, immediately writes to his parents that Paris is the only place “that could suit [him]”. Thus, in the 1920s and the next decade, many are those who embark on the path to Paris.

## 5. ARTISTS BIOGRAPHIES

### Biographical notes by Lucie Le Corre

#### PIERRE ADAM

1894, Paris – Date and place of death unknown  
Pierre Adam started out in photography in the mid-1930s, specializing in advertising and portraits. In 1936, he became one of the founding members of the group Le Rectangle, led by Emmanuel Sougez, which ensured “the protection and the dissemination of photography as well as the production of first-class works”, as specified by the manifest of the organization. He was featured in many exhibitions in France and abroad, but all trace of him was lost in 1939.

#### LAURE ALBIN GUILLOT (born Laure Meffredi)

1879, Paris – 1962, id.  
Laure Meffredi married Doctor Albin Guillot in 1901. After her beginnings in pictorialist photography in the 1910s-1920s, she used her husband’s microscopic preparations to create “micrographs”. The first to foresee the ornamental value of scientific photography, she also became the portraitist of the leading figures in Parisian industry, architecture, science and literature, and also became known for her illustrations of the poetic works of Paul Valéry (*Narcisse*) and Pierre Louÿs (*Douze Chansons de Bilitis*). In 1932, the Director of Beaux-Arts appointed her Head of the Photographic Archives Service, and then she became the Director of the Cinémathèque Nationale, before founding the Salon annuel des photographes in 1934. Following a flood that destroyed a great part of her archives and negatives in 1952, she retired in the Maison des artistes in Nogent-sur-Marne.

#### MARCEL ARTHAUD

1898, Romans – 1975, Paris  
First an illustrator, then a graphic designer, Marcel Arthaud started his career in photography in the early 1930s. His works were published in *Arts et métiers graphiques*, *VU*, *L’Illustration*... In 1931, he invented an instant trichrome process: he called his portable camera OV2, which would select the three primary colors and help improve the quality of the print result. In 1936, he was one of the cofounders of the organization Le Rectangle, which gathered photographers, illustrators and advertisers, and later became the Groupe des XV. From 1940 to 1944,

he worked for the Pathé Marconi film company, and then followed General de Lattre de Tassigny in Germany as a war correspondent. Back in Paris in 1949, he opened a shop in the 17th arrondissement and became a neighborhood photographer.

#### AUREL BAUH

1900, Craiova, Roumanie – 1964, Paris  
Aurel Bauh arrived in Paris in 1924 and studied at Fernand Léger’s Académie moderne before turning to photography in 1929. He explored all techniques (double exposure, photogram, solarization) and photographic genres (nudes, advertising, portraits). His works were displayed and published in periodicals of the 1930s, such as *Paris Sex-Appel*, *Paris Magazine* or *VU*. In 1937, Aurel Bauh returned to Romania and opened a photography studio that also served as an exhibition venue in Bucharest. In 1960, he came back to Paris, where he pursued a career in advertising

#### ERWIN BLUMENFELD

1897, Berlin – 1969, Rome  
Erwin Blumenfeld moved in Berlin’s Dadaist group (George Grosz, Paul Citroën, Walter Mehring) before establishing himself in Amsterdam in 1918. He made collages under the pseudonym Jan Bloomfield and got started in photography thanks to his wife Lena Citroën. In 1935, he left Amsterdam for Paris, where he became a portraitist and an advertising photographer, and conducted photographic experiments with Raoul Ubac and Raoul Hausmann. Around 1936, he began a career in fashion photography and signed a contract with *Harper’s Bazaar* in 1939. He emigrated to the United States in 1941, worked with Martin Munkácsi and published his photographs in *Life*, *Vogue* and *Cosmopolitan*. He opened his own studio in New York in 1943 and adopted color photography.

#### JACQUES-ANDRÉ BOIFFARD

1902, Épernon – 1961, Paris  
Very early on, during his medical studies, Jacques-André Boiffard started associating with the surrealist movement, through his childhood friend Pierre Naville. In 1924, he became an assistant to Man Ray, who introduced him to photography. In 1928, André Breton asked him to take pictures of Paris to illustrate his book *Nadja*. The following year, Boiffard got closer to the team behind *Documents*, Georges Bataille’s journal, in which he published some of his most famous photographs. He also opened a photography studio with Eli Lotar, but it will only be active for three

years. Boiffard became a member of the Association des écrivains et artistes révolutionnaires (AEAR, or Association of Revolutionary Writers and Artists) and went to the Soviet Union in 1933 with the group Octobre. He resumed his medical studies in the mid-1930s to become a radiologist.

#### **PIERRE BOUCHER**

1908, Paris – 2000, *id.*

From 1922 to 1925, Pierre Boucher attended the École des arts appliqués à l'industrie, in Paris, where he met Roger Parry. Following his studies, in the late 1930s, he joined the printer publisher Draeger Frères, and contributed to the American magazine *The Spur*, for which he created fashion sketches from major fashion designers. He was then hired at the Printemps's drawing studio, which he left to work for the publisher Claude Tolmer. There, he associated with Louis Caillaud and Jean Moral, who introduced him to modern photography. In 1932, he interned at the Studio Deberny Peignot, where he joined up with Maurice Tabard, Roger Parry, Maurice Cloche and René Zuber. Then he entered the studio that was created by the latter, and the two men became founding members of the Alliance Photo agency with Maria Eisner in 1934. Exploring all the possibilities of photography – photo-essay, photo-graphism, nudes, solarization, photogram, distortion – Pierre Boucher was prominent in the exhibitions and publications of the 1930s

#### **BRASSAÏ (Gyula Halász, known as)**

1899, Braşov, Hongrie – 1984, Beaulieu-sur-Mer  
Arrived in Paris in 1924, Brassai was close to André Kertész, who introduced him to photography. Connected to the Parisian surrealist group, he published his *Sculptures involontaires* (Involuntary Sculptures) created with Salvador Dalí, as well as his *Graffiti*, in the journal *Minotaure*, in 1933. From 1930 to 1963, he worked as an independent photographer for – among others – *Verve*, *Paris Magazine*, *Détective*, *Paris-Soir* and *Harper's Bazaar*, where his artist portraits would be published. He would win recognition at the end of his life thanks to numerous exhibitions and the publishing of *Graffiti* (1961), *Le Paris secret des années trente* (The Secret Paris of the 30s, 1976), *Les Artistes de ma vie* (The Artists of My Life, 1982).

#### **MARIANNE BRESLAUER**

1909, Berlin – 2001, Zurich

Marianne Breslauer studied photography at the Lette-Verein school of applied arts starting from 1927, before taking her first trip to Paris, in 1929, to study under Man Ray. There, she associated with Yvonne Chevalier, Paul Citroën and Bronja Perlmutter (future wife of René Clair) in particular. After returning to Berlin in 1930, where she worked at the Ullstein studio, she stayed in Paris again in 1932, where she photographed Alfred Barnes, Ambroise Vollard and Pablo Picasso, among others. In 1936, she married the art dealer Walter Feilchenfeldt and emigrated to the Netherlands. The following year, she gave up photography to become a gallerist.

#### **LUIS BUÑUEL**

1900, Calanda, Espagne – 1983, Mexico

Luis Buñuel came to Paris in 1925 to become a film-maker. He trained for four years, in particular under Jean Epstein. At the end of this period, he conceived the script for *Un chien andalou* (An Andalusian Dog, 1929) together with Salvador Dalí, based on automatic writing, from each one's dreams. The film, which met with instant success, attracted the Parisian surrealist circle. The patron Charles de Noailles offered to fund a feature film, *L'Âge d'or* (The Golden Age), which caused a scandal when it was shown at Studio 28 in 1930. Buñuel fled to the United States during the Spanish Civil War, before going to Mexico in 1946.

#### **CLAUDE CAHUN (Lucy Schwob, known as)**

1894, Nantes – 1954, Saint-Hélier, Jersey

Lucy Schwob adopted the pseudonym Claude Cahun in 1917 before moving to Paris in 1920 with Suzanne Malherbe, known as Marcel Moore, her partner. A poet and an essayist, in 1928 she joined the Théâtre du Plateau, a theater group led by Pierre Albert-Birot. In 1929, the journal *Bifur* reproduced one of her photographs for the first time. The following year, she published *Aveux non avendus* (Unavowed Confessions), an autobiographical essay illustrated by photomontages. In 1932, she became a member of the Association des écrivains et artistes révolutionnaires (AEAR, or Association of Revolutionary Writers and Artists) and made the acquaintance of André Breton, and then Salvador Dalí, René Crevel and Man Ray. In 1935, she joined the anti-fascist group Contre Attaque founded by Georges Bataille, before moving to Jersey in 1937.

### **HENRI CARTIER-BRESSON**

1908, Chanteloup-en-Brie – 2004, Montjustin  
Passionate about painting, Henri Cartier-Bresson studied at André Lhote's academy from 1927 to 1928. In 1931, he spent a year in the Ivory Coast, where he took his first photographs. Upon his return, he decided to devote himself to photography and bought a Leica. His work was published that same year in *VU* and in the *Photographie* supplement to *Arts et métiers graphiques*. Cartier-Bresson takes many trips from 1933 to 1936, in particular to Mexico, several European countries and the United States. In New York, he studied film techniques with Paul Strand in 1935, and the following year, he became Jean Renoir's second assistant. During the war, he was made prisoner and managed to escape after three years' imprisonment. In 1943, he made portraits of artists and writers for Braun publishing. With Robert Capa, Chim, William Vandivert and George Rodger, he founded the Magnum Photos agency in 1947, a member of which he would remain until 1966. Travelling all over the world between 1948 and 1965, Cartier-Bresson was the first Western photographer to go to the Soviet Union in 1954.

### **YVONNE CHEVALIER**

1899, Paris – 1982, *id.*

Yvonne Chevalier gave up painting and drawing for good in 1929, and opened a highly successful photography studio the following year. In the 1930s, she took a lot of portraits (Max Jacob, Paul Claudel, Colette and André Gide, among others) and became Georges Rouault's official photographer. She also explored other genres, such as nudes, architecture and still life. In 1936, she became a member of the group *Le Rectangle*, and then of the *Groupe des XV* in 1946. She was featured in many exhibitions and published in journals such as *Arts et métiers graphiques*, *Photographie* and *Photo-Illustration*. She pursued a career in photography until 1970 and destroyed many of her prints in 1980, two years before her death.

### **RENÉ CLAIR (René Chomette, known as)**

1898, Paris – 1981, Neuilly-sur-Seine

Brother to the director Henri Chomette, René Chomette chose the pseudonym René Clair in 1921, after playing the supporting role in Yakov Protazanov's *Le Sens de la mort* (The Meaning of Death). In 1924, he directed *Entr'acte*, based on a script by Francis Picabia, a short film which premiered during the intermission of the ballet

*Relâche* and featured appearances by Man Ray, Marcel Duchamp and Picabia. The scandal that it sparked made René Clair famous. In 1930, he acquired an international reputation with *Sous les toits de Paris* (Under the Roofs of Paris), his first sound film. Fleeing from the Occupation, he moved to New York in 1940 and shot a few films there. Back in France, he continued his career and became the first film-maker to be elected to the Académie française in 1960. He devoted the end of his life to writing and stage directing.

### **PIERRE DUBREUIL**

1872, Lille – 1944, Grenoble

Pierre Dubreuil started out in photography in 1888. Five of his photographs were displayed at the Photo-Club de Paris exhibition in 1896. In 1903, he was elected a member of the Linked Ring, the most prestigious English photographic society. Although still attached to pictorialist techniques, he opened up to modernist trends, sometimes adopting frames and camera angles favored by modern photographers, and quickly acquired a reputation as an eccentric. The war interrupted his career and he only resumed his activity in 1924 after moving to Brussels, where he became a member of the Association belge de photographie. A retrospective was organized at the Royal Photography Society in London in 1935. In 1943, he sold the Gevaert company (future Agfa) negatives and archives that would be completely destroyed in a bombing raid.

### **GERMAINE DULAC (born Charlotte Élisabeth Germaine Saisset-Schneider)**

1882, Amiens – 1942, Paris

In 1905, Charlotte Élisabeth Germaine Saisset-Schneider married the writer and engineer Marie-Louis Albert-Dulac and started a career in journalism, editing the newspaper *La Française*, an organ of the suffragette movement, from 1906 to 1913. She also took an interest in cinema, set up a small production company and shot her first three films in 1915-1916. In 1925, *La Folie des vaillants* (The Madness of the Valiants), based on a short story by Maxime Gorki, marked a turning point in her work, being a true "visual symphony". *La Coquille et le Clergyman* ('The Seashell and the Clergyman'), released in 1927, is considered to be one of the first surrealist films. At the same time, Germaine Dulac founded the journal *Schémas*, in which she developed the theories of "pure cinema" and "suggestive cinema".

**NORA DUMAS (Nora Telkes de Kelenfold, known as)**

1890, Budapest – 1979, Moisson

Nora Telkes de Kelenfold went to Paris in 1913. After being interned in a camp for foreigners, she left for the United States in 1917 and married the Swiss architect Adrien Dumas. In 1925, Nora Dumas came back to Paris, got herself a Rolleiflex, got started in photography and became Ergy Landau's assistant for about ten years. A portraitist, she is mostly known as the photographer who managed to provide a testimony on peasant life in France: "I use my Rolleiflex as a peasant could, which may be what gives my prints their honest feel." Her photo-essays were published in *VU*, *Bifur* and *L'Art vivant* among others.

**EMERIC FEHER**

1904, Becej, Hongrie – 1966, Paris

Arrived in Paris in 1926, Emeric Feher was employed as a lighting designer at the Studio Deberny Peignot from 1930 to 1933. He completed his training under René Zuber during three years, but already published nudes, photo-essays and advertisements in *Arts et métiers graphiques*, *Paris Magazine*, *Voilà...* With Denise Bellon, Pierre Boucher, Maria Eisner, Suzanne Laroche, Pierre Verger and René Zuber, he joined the Alliance Photo agency in 1933. He was granted French citizenship in 1939 and enlisted voluntarily. Demobilized in 1940, he worked in the free zone before coming back to Paris. The Agence de documentation et d'édition photographique (ADEP) published his work before Feher set up his own studio in 1950, mostly producing advertisements.

**GERTRUDE FEHR (born Gertrude Fuld)**

1895, Mayence, Allemagne – 1996, Lausanne

Gertrude Fehr studied photography from 1918 to 1921 in Eduard Wasow's studio in Munich. After leading a career as a portraitist for about ten years, she fled to Paris in 1933, where she and her husband, the painter Jules Fehr, founded the photography and advertising school Publiphot. René Servant was in charge of the optics and photographic chemistry classes and Paul Kowaliski taught color photography. The school also served as an exhibition venue, in particular for Emmanuel Sougez in 1935 and Roger Schall in 1936. In 1939, Publiphot moved to Lausanne, where it would be renamed "École Fehr", before getting incorporated into the École des arts et métiers in Vevey in 1945, where Gertrude Fehr taught until 1960.

**RAYMOND GID (Raymond Grunberg, known as)**

1905, Paris – 2000, *id.*

In 1925, Raymond Gid attended the architecture section of the École des Beaux-Arts. Using the photomontage technique, he created his first cinema poster in 1932, for Carl Dreyer's *Vampyr*. Gid would regularly use photography in his advertising work, collaborating with Lucien Lorelle and André Vigneau in particular. Around 1935, he founded the Éditions OET and published many books by photographers: *Mer* by Pierre Jahan, *Chats et Chiens* by Ylla or *Enfants* by Ergy Landau. He continued his career until 1987, before a fire destroyed his archives in 1992.

**FLORENCE HENRI**

1893, New York – 1982, Laboissière-en-Thelle

After attending André Lhote's painting classes at the Académie Montparnasse and those at Fernand Léger's Académie moderne in 1924, Florence Henri got started in photography by attending László Moholy-Nagy's introductory course at the Bauhaus in 1927. Back in Paris the following year, she produced her first photographic compositions using the mirror, a recurring motif in her work. Throughout the 1930s, she diversified her activity, creating photo-essays and advertising photographs. The war interrupted her photographic practice: in 1945, she took up painting again, which she would practice until her death.

**GEORGES HUGNET**

1906, Paris – 1974, Saint-Martin-de-Ré

A poet, a graphic designer, Georges Hugnet was close to the Parisian surrealists Robert Desnos, Marcel Duchamp, Tristan Tzara... In 1936, he published *La Septième Face du dé*, illustrated with twenty photomontages, with a cover by Marcel Duchamp. For his collages, Georges Hugnet often used photographs cut out from *Paris Magazine* and whose author was most often Jean Moral, who he would later meet. Expelled from the surrealist movement by André Breton in the late 1930s, he founded the journal *L'Usage de la parole* with Paul Éluard. He conducted a research on Dadaism, which would be published in 1957 under the title *L'Aventure Dada (1916-1922)*.

**PIERRE ICHAC**

1901, Paris – 1978, *id.*

Pierre Ichac, brother to the director Marcel Ichac, began his photography career during a mission as an agronomist in Upper Egypt from 1922 to 1924. After returning to France, he published in the journal *Jazz* the *Photographie à la manière de...* series in 1929, in which he imitated the styles of André Kertész, Germaine Krull and Maurice Tabard. During the 1930s, he made many photo-essays in the Near East, Africa and the Balkans, which would be published in *VU*, *Atlantis* or *L'illustration*. A war correspondent, he also took aerial shots that resemble abstract compositions. In 1945, he was hired at *Le Monde illustré* and his photographs were published in many magazines, in Europe as well as in the United States. Pierre Ichac joined the Groupe des XV in 1952, and then carried out scientific missions for UNESCO or the CNRS (National Centre for Scientific Research) until the end of his life.

**PIERRE JAMET**

1910, Saint-Quentin – 2000, Belle-Île-en-Mer

In 1924, Pierre Jamet bought his first camera, an Ica. He had many jobs, including one as the director of a summer camp in Belle-Île, where he photographed Daniel Filipacchi, Henri Crolla and Marcel Mouloudji, sent by Jacques Prévert and Marcel Duhamel in 1938. In 1935, he became a member of the Association des écrivains et artistes révolutionnaires (AEAR, or Association of Revolutionary Writers and Artists) in the Photocinema section, and got closer to the group Octobre. Agathe and Raoul Ubac exhibited fifty of his photographs in their gallery Ouvert la nuit in 1936. Despite being frequently published in the magazines of the time (*Regards*, *Voilà*, the annual *Photographie* supplement to *Arts et métiers graphiques...*), his work remains little known.

**ANDRÉ KERTÉSZ (Andor Kertész, known as)**

1894, Budapest – 1985, New York

In the early 1910s, André Kertész started practicing photography as an amateur, setting street scenes in Budapest. Arrived in Paris in 1925, he discovered its monuments, which he photographed, as well as the small world of the capital's streets, which he wandered at night with Brassai. Established in a studio in the Montparnasse area, he took portraits of the artists of the neighborhood, and made photo-essays for magazines (*VU*, *Vogue*, *Regards...*). In 1927, he showed at the gallery Le Sacre du

printemps, two years later he was featured in the exhibition "Film und Foto" in Stuttgart, and published many books. He also created *Distorsions*, nudes reflected in distorting mirrors, published in the magazine *Le Sourire* in 1933. Kertész left for the United States in 1936, accepted an exclusivity agreement with the American magazine publishing group Condé Nast in 1949, before devoting himself to his personal work from 1962 on.

**WILLY KESSELS**

1898, Dendermonde, Belgium – 1974, Bruxelles

Willy Kessels took an interest in photography in 1926 and completely devoted himself to it from 1931, illustrating two books about the city of Brussels. He produced advertisements and his work was also published in *L'Art vivant* or *Cahiers d'art*. In 1933, he created a photo-essay during the shooting of *Misère au Borinage* by Joris Ivens and Henri Storck, and on that occasion met Sasha Stone, the official photographer of the film. Established in Brussels as a photographer-illustrator and a commercial photographer, he was the portraitist of many Belgian celebrities until the 1960s, continuing his personal research on double exposure and photogram on the side.

**FRANÇOIS KOLLAR (František Kollar, known as)**

1904, Sznec, Hongrie – 1979, Créteil

François Kollar, like many Hungarians, fled to Paris in 1924 and became a studio manager at Draeger Frères. At the time, some of his photographs appeared in *L'illustration*, uncredited. In 1930, he started working with André Vigneau, the artistic director of the Lecram Press agency. He practiced portraits as well as fashion and advertising photography. From 1931 to 1934, he carried out an investigative documentary for the publisher *Horizons de France: La France travaille*. After stopping his activity during the war and later taking an interest in color, he opened a photography shop in Créteil in 1965.

**GERMAINE KRULL**

1897, Wilda-Poznan, West Prussia – 1985, Wetzlar, Federal Republic of Germany

After studying photography in the mid-1910s in Munich, where she opened her first studio, Germaine Krull was expelled from Bavaria because of her political activity with the revolutionary communists. In 1925, with film director Joris Ivens, she moved to Amsterdam, where she created her first photographic work on metallic architecture.

Arrived in Paris in 1926, she partnered with a young Romanian man, Eli Lotar, whom she introduced to photography. The following year, she published the portfolio *Métal*, which earned her the nickname "Iron Valkyrie". She also took nudes and more conventional shots of Paris, and made many photo-essays published in *VU*. Krull then travelled all over France and took part in photography books in the spirit of the "travel journal": *La Route Paris Méditerranée* with Paul Morand, *La Route Paris-Biarritz* with Claude Farrère, *Marseille* with André Suarès... Living in Monaco around 1935, she left for Brazil in 1940, then headed the propaganda photography service of Free France in Brazzaville (Congo). After a brief return to France, she travelled to Asia and retired in 1965 in a village in Northern India. She came back to Europe in 1983, where she died two years later.

#### **ERGY LANDAU (Erzsi Landau, known as)**

1896, Budapest – 1967, Paris

After receiving an introduction to photography in Vienna and then in Berlin, Ergy Landau opened a studio in Budapest in 1919, where he photographed such characters as Thomas Mann or László Moholy-Nagy. She left Hungary in 1923 and moved to Paris, where she began as a stills photographer before opening a portrait studio. She worked in a pictorialist style but did not neglect the significant subjects of modernity and was regularly published in *Arts et métiers graphiques*, *Art et Médecine* and *Jazz*. She excelled in the treatment of the nude. In 1930, Nora Dumas and Ylla started their career in her studio. Invited by the Amitiés franco-chinoises in 1954, Landau, accompanied by Pierre Gasca, created a photo-essay that would lead to *Aujourd'hui la Chine* in 1956. In the early 1960s, she obtained French citizenship.

#### **FERNAND LÉGER**

1881, Argentan – 1955, Gif-sur-Yvette

The painter Fernand Léger discovered cinema thanks to Apollinaire, who showed him Charlie Chaplin's films in 1916. After the war, his friend Blaise Cendrars took him to the set of Abel Gance's *La Roue* (The Wheel, 1923). The same year, he created bold sets for Marcel L'Herbier's *L'Inhumaine* (The Inhuman Woman, 1924). In 1924, he shot an abstract film with the American film director Dudley Murphy, *Le Ballet mécanique* (The Mechanical Ballet), showing a fragmented image, which was achieved by using kaleidoscopic prisms and almost constant close-up framing. This

completely innovative film is precursory to the aesthetics that give a central role to the object and that take a particular interest in the structure

#### **LUCIEN LORELLE**

1894, Paris – 1968, *id.*

Voluntarily enlisted during World War I, Lucien Lorelle became the secretary general of the Manuel brothers' art portrait studio, but did not practice photography yet. In 1927, he founded the Studio Lorelle with his brother-in-law, Marcel Amson, and took portraits as an autodidact. He opened his own studio in 1935 and started more personal research on the occasion of the creation of the cinema Studio 28 by Jean Mauclair: in addition to the poster, Lorelle created about fifty images of surrealist inspiration, which he presented as a slide show during the intermission of the screening of *Un chien andalou* (An Andalusian Dog, 1929) by Luis Buñuel. In 1946, he became one of the founders of the Groupe des XV and, from 1958 on, he devoted himself to writing books on photography.

#### **ELI LOTAR (Eliazar Lotar Teodoresco, known as)**

1905, Paris – 1969, *id.*

Born in Paris, Eliazar Lotar Teodoresco spent his childhood and teens in Bucharest, before moving to France in 1924 with the intention of making films. Attracted to photography, he met Germaine Krull in 1926 and became her assistant and lover until 1929. His work, which quickly won recognition, was featured in the exhibition "Film und Foto" in Stuttgart in 1929. Lotar's work was frequently exhibited until 1936-1937. His photographs appeared in many illustrated journals of the time: *VU*, *Jazz*, *Bifur* and *Documents*, the journal led by Georges Bataille, which published his famous essay on the La Villette slaughterhouses. In parallel, Lotar began a career as a stills photographer, in particular for Jean Renoir's *Une partie de campagne* (A Day in the Country, 1936). Through Jacques-André Boiffard, he met Jean Painlevé and assisted him in the direction of two scientific short films. He would then work as a cameraman with Luis Buñuel, Joris Ivens and Henri Storck, on their socially committed documentaries. The Secretary of the Photography section of the Association des écrivains et artistes révolutionnaires (AEAR, or Association of Revolutionary Writers and Artists), he was featured in the exhibition "Documents de la vie sociale" in 1935 at the Galerie de la Pléiade.

**DORA MAAR (Henriette Theodora Markovitch, known as)**

1907, Paris – 1997, *id.*

After spending her childhood in Argentina, Henriette Theodora Markovitch studied painting in Paris in 1925, in particular at André Lhote's academy, where she met Henri Cartier-Bresson. Then she turned to photography on Emmanuel Sougez's advice. From 1931 to 1934, she partnered with Pierre Kéfer. Together, they opened a studio in Neuilly and developed an activity taking celebrity portraits as well as fashion, nude and advertising photographs. In 1934, Dora Maar met André Breton and Man Ray, and got closer to the group Octobre. Her studio at 29 rue d'Astorg was where, in 1935 and 1936, she created her famous photomontages, the bulk of her surrealist work. She met Pablo Picasso in 1936 thanks to Paul Éluard and replaced Brassai in photographing the work of the painter, whose partner she became for ten years. Gradually, she gave up photography in favor of painting.

**MAN RAY (Emmanuel Radnitzky, known as)**

1890, Philadelphie – 1976, Paris

Passionate about painting, Emmanuel Radnitzky resumed drawing studies at the National Academy of Design, and then at the Ferrer Center, in New York. He met Marcel Duchamp in the late 1910s, and joined up with him again in 1921 in Paris, where Man Ray had moved. Together, they associated with the future surrealists: André Breton, Louis Aragon, Paul Éluard, Philippe Soupault... Being rather unsuccessful with his paintings, he set up as a professional photographer and rediscovered the photogram technique. In 1922, he established himself at 31 bis rue Campagne-Première with Kiki, a model who would inspire some of his most famous images, such as *Le Violon d'Ingres* (1924). His photographs were published in *La Révolution surréaliste*, *Cahiers d'art*, *Minotaure*. In the early 1930s, he experimented with solarization with Lee Miller and took portraits of thousands of celebrities of the art world. In 1940, he left France for the United States and turned to painting again, before coming back to Paris for good with his last wife, Juliet Browner, in 1951.

**DANIEL MASCLET**

1892, Blois – 1969, Paris

After studying music, Daniel Mascret started learning photography on his own in 1918 by experimenting with the carbon, platinum and oil processes. Thanks to Robert Demachy, he became the Baron de Meyer's assistant at *Harper's Bazaar*. In 1928, he started working for his own account, gradually abandoned pictorialist processes and practiced all genres of photography: landscape, still nature, advertising and portraits, at which he excelled. His "great encounter" with the work of Edward Weston, in 1933, led him to adopt a more direct style, with no touch ups, for good. In addition to his activity as a photographer, Mascret worked his whole life as a critic, a teacher, but also an exhibition organizer, in particular within the Groupe des XV after the war, and later in the 30 × 40 club.

**LUCIEN MAZENOD**

1908, Genève – 1997, Paris

Lucien Mazonod arrived in Paris in 1929 to start an advertising career and in 1932, he created the "Blanc" campaign for Le Bon Marché. After contributing to the journal *Arts et métiers graphiques*, he created photographic frescos with Fernand Léger, Léon Gischia and Georges Bauquier, for the "Exposition internationale des arts et techniques dans la vie moderne" held in Paris in 1937, for Le Corbusier and Pierre Jeanneret's Pavillon des temps nouveaux, and for the Pavillon de l'enseignement. He was one of the first professionals to introduce color photography for advertising into journals and posters. In 1947, he founded his own publishing house, and during the 1960s he launched the collection "L'art et les grandes civilisations", which revolutionized the notion of the art book.

**JEAN MORAL**

1906, Marchiennes – 1999, Lausanne

Jean Moral arrived in Paris around 1926-1927, and there he stayed with his friend Fabien Loris for some time. After briefly working for the publisher Léon Ullmann, where he met Louis Caillaud, he was hired in Claude Tolmer's advertising studio from 1928 to 1932 as a graphic designer, and later as a photographer. There, he associated with Alexey Brodovitch, Pierre Boucher and Pierre Verger in particular. Throughout this time, he took modernist shots of Paris and its river banks. In 1929, he discovered the Lacanau beaches with Bubi, a young Austrian man, and there he

photographed Juliette Bastide, who he would marry in 1931. Around 1935, he signed a contract with Harper's Bazaar for sixty fashion photographs per year, and he would contribute to the magazine until 1952. After being mobilized during World War II, he stopped photography and began a career as a painter, which he would continue in Switzerland, where he established himself in 1961.

### **MARTIN MUNKÁCSI**

1896, Kolozsvár, Austria-Hungary (now Cluj-Napoca, Romania) – 1963, New York

Martin Munkácsi started his career as a photographer in Budapest, in a press agency, and then opened a studio in 1917, in particular taking sports photographs with bold angles and frames. During the month of January 1927, he published experimental images for the newspaper *Pesti Napló*.

Arrived in Berlin around 1928, he signed a three-year contract with the Ullstein publishing house. From 1930 to 1934, he worked for his own account and contributed to *The Studio*, *Das Deutsche Lichtbild*, *Modern Photography*, travelling all over the world. He immigrated to New York for good in 1934 and signed an exclusivity agreement with *Harper's Bazaar*. After suffering a stroke in 1943, he gradually slowed down his photographic activity in favor of writing novels.

### **JEAN PAINLEVÉ**

1902, Paris – 1989, *id.*

The son of the mathematician and Minister Paul Painlevé, Jean first undertook medical studies, which he gave up in favor of biology. He moved in surrealist circles, associating in particular with Jacques-André Boiffard, and in 1925 embarked on the path of scientific documentaries, directing over two hundred short films. With Eli Lotar, he shot *Caprelles et Pantopodes* (Caprella and Pantopoda, 1929), and then *Crabes et Crevettes* (Crabs and Shrimps, 1930), while taking poetic photographs of aquatic environments. In 1930, he founded La Cinégraphie documentaire, a production company that would become Les Documents cinématographiques, and where his archive collection is gathered.

### **ANDRÉ PAPIILLON**

1910, Bordeaux – 1986, Paris

After studying pharmacy, André Papillon learned photography in 1932 with his brother-in-law François Kollar, and launched into advertising. A politically and socially committed photographer, a member of the Association des écrivains et artistes révolutionnaires (AEAR, or Association of Revolutionary Writers and Artists), he was sent by Paris-Match on a news assignment in 1936, during the Spanish Civil War, and published other images denouncing poverty in France in *VU*, *Regards* or *Voilà*.

In 1937, he joined the Dorland advertising agency and became the official portraitist for the publishers Denoël and Steel. After the war, he made many covers for women's magazines, and opened an advertising studio in 1950.

### **GASTON PARIS**

1905, Paris – date et lieu de mort inconnus

An independent photographer, Gaston Paris offered journals "turnkey" papers (texts and photographs). In 1932, he began publishing his illustrated articles about cinema in Paris Magazine, then Gaston Paris moved to lighter topics, such as interviews with painter's models. In 1933, he became a regular contributor to *La Rampe*, in which he published series of photographs of painters, illustrators or newsmen. In 1936, he cofounded the group Le Rectangle, which defended modern aesthetics close to his, and he would also be close to the surrealist movement.

### **ROGER PARRY**

1905, Paris – 1977, Cognac

After graduating from the École nationale des arts décoratifs in 1925, Roger Parry started working as an interior architect for the Printemps department stores. In 1928, he made the acquaintance of Maurice Tabard, who taught him photography and introduced him into the Studio Deberny Peignot. With Fabien Loris, he conceived photographic compositions, "reograms", which combined several processes (photograms, double exposures, unusual angles) to give a visual interpretation of Léon-Paul Fargue's collection of poems, *Banalité* (1930). In 1930, Parry set out to travel with Loris in Africa, and later in the Pacific Islands. He also took portraits of the writers published by Gallimard, and created covers for the weekly *Déetective*. Parry became a member of the Association des écrivains et artistes révolutionnaires (AEAR, or Association

of Revolutionary Writers and Artists) in 1934 and a reporter for Paris-Match and the news and illustration agency France-Presse until 1947. Later he worked for the collection "L'Univers des formes" run by his friend André Malraux.

#### **RENÉ-JACQUES (René Giton, known as)**

1908, Phnom Penh – 2003, Torcy

René Giton studied law in 1925-1926 and began a writing career, before abandoning it to become a photographer-illustrator in 1932, under the pseudonym René-Jacques. His photographs were published in particular in the *Photographie supplement to Arts et métiers graphiques* in 1933 and his first personal exhibition took place in the lobby of the Studio 28 cinema the following year. He illustrated several books, the first of which was Francis Carco's *Envoûtement de Paris* (1938). In 1945, René-Jacques founded the Advertising and Illustration Photographers Section of the Syndicat des graphistes publicitaires (Union of advertising graphic artists). In 1946, he became a member of the Groupe des XV. With the opening of his Parisian studio the following year, he would continue his career as an advertiser, an illustrator and a photo reporter.

#### **HANS RICHTER**

1888, Berlin – 1976, Locarno

Hans Richter first led a career as a painter, influenced by cubism and expressionism. In 1916, he joined the Zurich Dada group, and there, in 1918, he met the Swedish painter Viking Eggeling, with whom he would conduct very fruitful research until 1921. That is when he directed his first "abstract" film, which was three-minute long, *Rhythmus 21*, directly inspired by his paintings on rolls. Richter carried on his research by playing on all the possibilities offered by cinema: close-ups, double exposures, multiple viewpoints... In 1926, he introduced figurative elements in *Filmstudie* (Film Study), a poetic film representing surrealist interior visions. In 1927-1928, he also proposed a narrative line, in particular in *Vormittagsspuk* (Ghosts Before Breakfast), where several objects rebel against the routine of daily life. Hans Richter's support to experimental cinema took different forms: he run the journal *G* from 1923 to 1926 and published many texts.

#### **JEAN ROUBIER**

1896, Paris – 1961, *id.*

Jean Roubier opened his portrait studio in 1931 and made his first photo-essays the following year. In 1933, he produced a series of photographs for Georges Duhamel's *L'Humaniste et l'Automate*. His career was interrupted in 1939, when he was mobilized on the Maginot Line. Demobilized in October 1940, he resumed his activity but refused to contribute to the press during the Occupation. When France was liberated, the Mouvement de libération nationale (National Liberation Movement) put him in charge of setting up a new professional photography organization. Until 1970, Roubier would carry on an intense activity with the biggest European publishers specializing in art books, working in particular on projects about photographing the architectural heritage.

#### **ALBERT RUDOMINE**

1892, Kiev – 1975, Paris

After spending his childhood between Russia, France and the United States, Albert Rudomine came back to Paris in 1915 and enlisted in the Foreign Legion. Injured during the Great War, he was discharged in 1917 and later joined fashion designer Jean Patou as a pattern designer. In 1920, he was hired as a journalist and reporter for the weekly *L'illustration*, but only in 1923 did he really begin his career as a photographer, specializing in artist or celebrity portraits and the study of the human body. In particular, he took a series of male nudes in 1926 with cycling world champion Francis Péliissier. During World War II, he entered the services of the Musées nationaux, then those of the Musée Rodin, where he would be the official photographer until the end of his life.

#### **ROGER SCHALL**

1904, Nancy – 1995, Paris

Coming from a family of photographers, Roger Schall started working with his father in 1918, printing and retouching proofs, before taking portraits from 1926 on. In 1930, he set up the Studio Schall with his brother Raymond, taking photographs in the fields of nudes, photo-essay, fashion, advertising. In 1933, Roger Schall met the famous nude model Assia Granatoureff, who would later pose for him. Throughout the 1930s, his images were widely published by magazines such as *VU*, *Vogue*, *Paris-Match* or *Marie-Claire*, and featured in many exhibitions. After the war, Roger Schall turned to advertising. He would stop taking photographs in the late 1960s.

### **EMMANUEL SOUGEZ**

1889, Bordeaux – 1972, Paris

Emmanuel Sougez entered the École des Beaux-Arts in Bordeaux at 15, but he quickly turned away from his studies to practice photography, initially reproducing artworks. This approach would drive him throughout his career: documenting sculptures and monuments, he published books such as *Notre Dame de Paris* in 1932 or *Sculptures de Rodin* in 1933. In 1926, he founded and became the head of the photography department at *L'Illustration*. From 1930 to 1939, he took part in elaborating the international selections for Photographie, the annual supplement to Charles Peignot's Arts et métiers graphiques. In 1936, he gathered around him the group Le Rectangle, which was succeeded by the Groupe des XV in 1945.

### **ANDRÉ STEINER**

1901, Székesfehérvár, Hongrie – 1978, Paris

After studying to be an engineer at the Vienna polytechnic school, André Steiner started taking part in photographic research in 1924 with the renowned chemist and photography historian Josef Maria Eder, testing the first Leicas. He arrived in Paris in 1928 and until 1933, he worked successively at the Alsthom company, the Paramount Studios and the Phototone company. André Steiner also began publishing his photographs in French journals (*Paris Magazine*, *Voilà*, *VU*) and in 1932, he was featured in the exhibition "Photographes hongrois" with other fellow photographers exiled in Paris. In 1934, he opened a studio and covered all fields in photography: experiments, nudes, advertising... After the war, having obtained French citizenship in 1945, André Steiner devoted himself to photography applied to techniques and science.

### **SASHA STONE**

**(Aleksander Serge Steinsapir, known as)**

1895, Saint-Pétersbourg –

1940, Villelongue-de-la-Salanque

In the 1910s, Aleksander Steinsapir emigrated to the United States, where he changed his name and obtained American citizenship. In 1917, after the United States entered the war, Sasha Stone was sent to England and became a copilot and a flight instructor; he then took photographs to testify to the damages caused by the world conflict. In the early 1920s, he was granted an art scholarship to study drawing and painting, moved to Paris and associated with the Dadaists, the Surrealists and later the Bauhaus school. In 1931, he founded a studio in

Brussels with his wife Cami, and in particular produced "photo walls", huge panels of photographs conceived to decorate halls and public places. Separated from Cami, he fled to France at the beginning of World War II and died shortly after.

### **STUDIO MANASSÉ**

Olga Solarics (1896-1969) et Adorjan von Wlassics (1893-1946)

The Foto-Salon Manassé was founded in Vienna in the early 1920s by Hungarians Adorjan and Olga von Wlassics, who supplied illustrated magazines with images and also produced postcards for starlets. Technical special effects enabled them to stage female models in strange and fiendish situations: trapped in cigarette holders or fished out of a teacup. At the beginning of World War II, the couple ran a new studio in Berlin. After Adorjan's death, Olga went back to Vienna and devoted herself to painting.

### **MAURICE TABARD**

1897, Lyon – 1984, Nice

As a young draftsman, Maurice Tabard set off for the United States in 1918. There, he studied photography and joined the Studio Barlach as an assistant photographer. Back in Paris in 1928, he worked for his own account and divided his activity between three fields: portraits, advertising and fashion. He provided images to *Jardin des modes*, *Art et Décoration*, *VU*, as well as the avant-garde journals *Bifur*, *Jazz* and *Variétés*. Between 1930 and 1933, he worked at the Studio Deberny Peignot, where he met Roger Parry and Emeric Feher. He conducted a wide range of research – double exposures, inversions, solarizations, painting with developer – published articles on solarization and taught at the Société française de photographie. After the war, for about ten years, he divided his time between the United States, where he worked for *Harper's Bazaar*, and *Paris*. He came back to Paris for good in 1960, and from 1965 on, only devoted himself to laboratory experiments.

### **FRANÇOIS TUEFFERD**

1912, Montbéliard – 1996, Arpajon

Having been initiated by a father who was passionate about photography, François Tuefferd took his first photographs in 1925. In 1931, he went to Tunisia for his military service and took many images there. There, he met George Hoyningen-Huene, with whom he interned at Vogue. From 1933 to 1937, he ran a laboratory specializing in development and enlargement. André Steiner, Ilse

Bing and Daniel Masplet were some of his customers. On the side, he continued his personal work and was published in journals such as *L'illustration* and *Arts et métiers graphiques*. In 1937, he opened the gallery and studio Le Chasseur d'images, where he mounted many exhibitions. Demobilized, he became a stills photographer, and set off for a photo-essay in Tunisia in 1943, before moving to the United States in 1952.

**RAOUL UBAC (Rudolf Ubach, known as)**

1910, Malmédy – 1985, Dieudonné

Raoul Ubac's activity as a photographer extends over ten years, from 1932 to 1942, and matches his taking part in the surrealist group. In Paris, between 1930 and 1934, he studied literature and attended the Montparnasse studios. The first surrealist manifest was an eye-opener for him, and he decided to devote himself to photography. Alongside Man Ray's and Brassai's, many of his images were published in *Minotaure*. A great experimenter – "burnout", solarization, double exposure – he showcased his photomontages at the "Exposition internationale du surréalisme" in Paris in 1938. The war moved him away from both surrealism and photography and, from 1951 on, he devoted himself to painting, sculpture and stained glass.

**MOÏ VER (Moshé Raviv-Vorobeichic, known as)**

1904, Vilnius, Russia (now the capital of Lithuania) – 1995, Safed, Israel

Moshé Raviv-Vorobeichic studied painting at the Vilnius Faculty of Fine Arts, before entering the Bauhaus in Dessau in 1927, where he studied under Paul Klee, Wassily Kandinsky, Josef Albers and László Moholy-Nagy. He arrived in Paris in 1928, and during six months he attended classes at the École technique de photographie et cinématographie, and later at the École de photographie in Montrouge. In 1931, André Malraux helped him publish Paris, under the pseudonym "Moï Ver", with an introduction by Fernand Léger. Moï Ver also made a living as a press photographer for the Globe Photos agency, and was published in *VU* and *Paris-Soir*. In 1934, he moved to Palestine and worked there as an advertising graphic designer and an independent photographer. In 1953, he cofounded the Artist Colony in Safed, and in the mid-1960s, he decided to devote himself to painting.

**PIERRE VERGER**

1902, Paris – 1996, Salvador, Brésil

At the age of thirty, Pierre Verger was introduced to photography by Pierre Boucher, and began travelling to Polynesia with a Rolleiflex. Back in Paris in 1934, he met Georges-Henri Rivière, who displayed a few of his photographs in the Musée d'ethnographie du Trocadéro. The same year, he travelled all over the United States by train for a photo-essay commissioned by Paris-Soir, and later discovered Japan and China. In December, he joined the Alliance Photo agency thanks to his friend Pierre Boucher. Throughout the 1930s, Verger travelled all over the world, in particular in Africa, and published many photographs. He mostly lived in South America from 1939 to 1946, when he established himself in Salvador of Bahia.

**ANDRÉ VIGNEAU**

1892, Bordeaux – 1968, Paris

After studying painting in Bordeaux and Paris, André Vigneau was mobilized during World War I. Discharged in 1917, he made a living from his paintings in Lausanne, and then came back to Paris in 1920. In 1924, he began working as artistic director for the model manufacturer Siégel and, starting in 1929-1930, for Lecram Press, where he set up an advertising photography studio, in which he hired the young Robert Doisneau as an assistant. His photographs were published in *Arts et métiers graphiques* and *Gebrauchsgraphik*. In 1932, he founded the Caméra-Films company, which produced films and cartoons until 1939. Vigneau devoted the end of his career to French television, and in 1963, he published *Une brève histoire de l'art, de Niépce à nos jours*.

**YLLA (born Kamilla Koffler)**

1911, Vienne – 1955, Bhâratpur, Inde

Kamilla Koffler studied sculpture in Belgrade before moving to Paris in 1931. The following year, she met Ergy Landau and became her trainee retoucher. She was also close to Nora Dumas, another photographer of Hungarian descent, and Jacques Prévert. In 1933, Ylla began almost consistently photographing animals and regularly exhibited her work in Paris until 1940, when she left for the United States, where her animal photographs were very successful. She was published in many journals and also illustrated books, such as Jacques Prévert's *Le Petit Lion* (1947).

**RENÉ ZUBER**

1902, Boussières – 1979, *id.*

René Zuber discovered photography in Germany in 1927 from reading Albert Renger-Patzsch's book *Die Welt ist schön*. Back in Paris, he worked at *L'illustration*, and the following year, at the Damour agency, which he left in 1932 to found the Studio Zuber with Pierre Boucher. They both joined Alliance Photo when it was created, alongside Emeric Feher, Pierre Verger, Denise Bellon, among others. His photographs were prominent in *Arts et métiers graphiques*, *Modern Photography* and *Art et Médecine*. In 1945, he founded the Éditions du Compas, publishing in particular *La Mort et les Statues* by Jean Cocteau and Pierre Jahan. Later on, he would devote himself to documentary filmmaking.

## 6. SPONSOR



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# YVES ROCHER, MÉCÈNE UNIQUE DE LA COLLECTION BOUQUERET

Pour la deuxième fois, la Marque Yves Rocher s'engage aux côtés du Centre Pompidou. À l'automne 2011, la Marque Yves Rocher a permis l'acquisition de l'extraordinaire collection de photographies rassemblées avec passion et talent par Christian Bouqueret. Cet ensemble de 7000 tirages constitué de photographies françaises de 120 photographes des années 1920-1950 a rejoint les collections du Centre Pompidou. Le Centre Pompidou, première institution culturelle en France\*, troisième lieu le plus visité en France avec 200 millions de visiteurs depuis son ouverture en 1977, exposera une sélection de quelque 300 images de cette collection exceptionnelle du 17 octobre 2012 au 14 janvier 2013.

**EXPOSITION «VOICI PARIS, Modernités photographiques 1920-1950»**

## LA MARQUE YVES ROCHER ET LE CENTRE POMPIDOU, UNE RENCONTRE

En 2009, la Marque Yves Rocher décidait d'accompagner le Centre Pompidou à travers un soutien exceptionnel au premier accrochage consacré aux artistes femmes des XXe et XXIe siècles : «elles@centrepompidou». Ce mécénat de «l'art au féminin» s'était imposé comme une évidence, un acte militant pour la Marque Yves Rocher, engagée auprès des femmes depuis plus de cinquante ans. En 2012, le Centre Pompidou et la Marque Yves Rocher ont toujours un état d'esprit en commun, des valeurs en partage et, notamment, l'ouverture au plus grand nombre avec la même hardiesse, sans distinction d'âge, de classe sociale ou de lieu. Dans cet esprit, la Marque Yves Rocher continue de mettre la beauté à la portée de toutes les femmes, partout dans le monde.



Affiche elles@centrepompidou © Centre Pompidou

## LA MARQUE YVES ROCHER ET LA COLLECTION BOUQUERET

A l'automne 2011, grâce au mécénat unique de la Marque Yves Rocher, le Centre Pompidou faisait l'acquisition de la collection photographique de Christian Bouqueret, qui constituait le dernier grand ensemble en mains privées sur la photographie française de l'entre-deux-guerres. Cette période flamboyante de l'histoire de la photographie est aussi celle des avant-gardes qui s'en emparent pour inventer la vision moderne.

En faisant don au Centre Pompidou de la Collection Bouqueret, classée «œuvre d'intérêt patrimonial majeur», la Marque Yves Rocher s'engage pour préserver le patrimoine culturel français et œuvre à rendre la beauté accessible à tous. Ainsi, cet ensemble photographique demeurera à jamais intègre, permettant, du plus large public au chercheur, de découvrir et d'étudier ces artistes et leurs œuvres.



Dora Maar *Assia nue*, 1934  
©Georges Meguerditchian - Centre Pompidou,  
MNAM-CCI © Adagp, Paris 2012.



**OCTOBRE 2012**

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**GERMAINE KRULL**  
*Selbstporträt mit Ikarette*, [Self-Portrait with Ikarette], 1925  
Gelatin silver print  
23,6 x 17,5 cm © Photo Georges Meguerditchian -  
Centre Pompidou, MNAM-CCI  
© Estate Germaine Krull, Museum Folkwang, Essen



**MARIANNE BRESLAUER**  
*La Rotonde*, [The Rotunda], 1930  
Gelatin silver print  
23,3 x 17,6 cm  
© Photo Philippe Migeat - Centre Pompidou, MNAM-CCI  
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**AUREL BAUH**  
*Sortant des mines*, [Coming out of the mines], circa 1935  
Gelatin silver print  
39,8 × 29,7 cm  
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**JEAN MORAL**  
*Bubi*, circa 1929  
Gelatin silver print  
27,3 × 21,7 cm  
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© Jean Moral, SAIF, 2012



**GERMAINE KRULL**  
*Étude publicitaire pour Paul Poiret*, [Advertising study for Paul Poiret] 1926  
Gelatin silver print, Double exposure  
22 × 15,9 cm  
© Photo Georges Meguerditchian - Centre Pompidou, MNAM-CCI  
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**WILLY KESSELS**  
*Autoportrait*, [Self-Portrait], 1932  
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23,4 × 17,1 cm  
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**DANIEL MASCLET**  
*Portrait de Francesca Mascllet*, 1927  
Gelatin silver print  
20,5 × 13,9 cm  
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**ERWIN BLUMENFELD**  
*Portrait de Manina Jouffroy*, circa 1936  
Gelatin silver print  
29,5 × 23,7 cm  
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© Estate of Erwin Blumenfeld



**MAN RAY**  
*Lampshade*, [Abat-jour], circa 1925  
Gelatin silver print  
23 × 17 cm  
© Georges Meguerditchian - Centre Pompidou, MNAM-CCI  
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**DORA MAAR**  
*Assia*, 1934  
Gelatin silver print  
26,4 × 19,5 cm  
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© Adagp, Paris 2012.



**ROGER PARRY**

*Untitled*, around 1930

Gelatin silver print, photomontage

19,2 × 14,2 cm

© Photo Philippe Migeat - Centre Pompidou, MNAM-CCI

© Roger Parry



**MARIANNE BRESLAUER**

*Zirkus, Berlin*, [Cirque, Berlin], 1931

Gelatin silver print

28,5 × 22,6 cm

© Photo Philippe Migeat - Centre Pompidou, MNAM-CCI

© Marianne Breslau / Fotostiftung Schweiz



**PIERRE ADAM**

*Athlète martiniquais*, [Martiniquan Athlete], 1935

Gelatin silver print

23,8 × 17,8 cm

© Photo Guy Carrard - Centre Pompidou, MNAM-CCI

Droits réservés



**ANDRÉ PAPILLON**

*Broken window*, circa 1950

Gelatin silver print

22,2 x 18 cm

© Photo Philippe Migeat - Centre Pompidou, MNAM-CCI

© André Papillon



**LUCIEN LORELLE**

*Nude with Butterfly*, 1953

Gelatin silver print

30,6 x 24,1 cm

© Photo Guy Carrard - Centre Pompidou, MNAM-CCI

© Philippe Gallois

### PRACTICAL INFORMATION

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