

COMMUNICATION
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PRESS PACK



THE CENTRE POMPIDOU DEDICATES A NEW GALLERY TO PHOTOGRAPHY

THE INAUGURAL EXHIBITION: JACQUES-ANDRÉ BOIFFARD

5 NOVEMBER 2014 – 2 FEBRUARY 2015

PHOTOGRAPHY GALLERY

Centre
Pompidou

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Renée Jacobi, 1930
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5 NOVEMBER 2014 – 2 FEBRUARY 2015

PHOTOGRAPHY GALLERY, FORUM -1

On 5 November 2014, the Centre Pompidou is inaugurating a new permanent exhibition gallery devoted entirely to photography.

Located in the Forum on level -1 of the building, the idea behind the new «Galerie de photographies» of 200 m², with free access, is to make more generous use of the rich and varied photographic resources of the Musée National d'Art Moderne by offering visitors fresh interpretations of a collection containing 40,000 prints and over 60,000 negatives.

Today, this collection **is one of the few in the world capable of presenting a comprehensive history of modern and contemporary photography in all its diversity.** Its highlights include the Twenties and Thirties, the work of Man Ray, Brassai and Brancusi, and the New Vision and Surrealism.

Surrealism is, in fact, the movement to which the inaugural exhibition pays tribute, with a first-ever retrospective devoted to the work of Jacques-André Boiffard.

Photography will still be much in evidence at the museum in the multidisciplinary circuit of the modern and contemporary collections, where the various disciplines dialogue together. But it will be given further visibility in this new dedicated gallery, which will regularly feature three exhibitions each year. These might be thematic or monographic, and will be based on various approaches: historical, cross-period or contemporary.

THE INAUGURAL EXHIBITION:

JACQUES-ANDRÉ BOIFFARD, LA PARENTHÈSE SURREALISTE (A SHORT SPELL IN SURREALISM)

For the opening of its new photography gallery, the Centre Pompidou is exhibiting, for the first time, seventy photographs by Jacques-André Boiffard: the last great Surrealist photographer who has never yet featured in a museum retrospective.

Lasting only a short decade, Boiffard's career as a photographer was dazzling, to say the least. And though limited in terms of time and quantity, his photographic works were some of the most authentically Surrealist of his time. Swelled by a number of vintage prints still in private hands, this unprecedented exhibition features Boiffard's pictures for André Breton and Georges Bataille, his commissioned works and his more experimental pieces. Although the pictures Boiffard published in *Nadja* and *Documents* have received much critical acclaim over the past few years, particularly in the UK and the US, his work is still too little-known. In 2011, the acquisition of Christian Bouqueret's photograph collection added 50 prints to the Centre Pompidou collection, which already contained 26 original prints by Boiffard. It is now the largest institutional collection of his photographs.

Presenting a completely new portrait of this dazzling proponent of Surrealism, this first-ever retrospective restores Jacques-André Boiffard to the place he deserves in the history of photography.

14 January 2015: Symposium on Jacques-André Boiffard in the Petite Salle, Forum-1: 11 a.m. to 7 p.m.

A catalogue will be issued for each exhibition in the Photograph Gallery, in partnership with the publisher Xavier Barral.

PROGRAMME FOR THE FIRST YEAR:

QU'EST-CE QUE LA PHOTOGRAPHIE? (WHAT IS PHOTOGRAPHY?)

4 MARCH - 1ST JUNE 2015

An exhibition bringing together artists in the collection for whom photography is the very focus of their work: Mishka Henner, Paul Citroen, Brassai, Nathan Lerner, André Kertész, Abelardo Morell, Dennis Oppenheim, Denis Roche, John Hilliard, Patrick Tosani, Man Ray, Mariusz Hermanowicz, James Welling, Giulio Paolini, Gaston Karquel, Michel Campeau, Timm Rautert, Jan Saudek, Jochen Gerz, Douglas Gordon, Jeff Wall, Jean-Louis Garnell, Florence Paradeis, Edouard Boubat, Robert Morris, Ugo Mulas, Paul Grimault, Allan Sekula, Didier Bay, Robert Heinecken, Sigmar Polke.

ANNA AND BERNHARD BLUME: LA PHOTOGRAPHIE TRANSCENDANTE (TRANSCENDENTAL PHOTOGRAPHY)

1ST JULY - 28 SEPTEMBER 2015

An exhibition based on the work of this pair of German artists fascinated by paranormal phenomena, such as the remote control of objects, levitation, and telekinetic powers. An occasion to display their recently-acquired monumental 25-metre work, *Im Wahnzimmer*, for the first time.

2. THE NEW PHOTOGRAPHY GALLERY



SURFACE AREA

200 m²

STAGING

Five mobile hanging rails, for versatile staging appropriate to the exhibitions on show

ADMISSION

Free admission, Forum, level-1

THE PHOTOGRAPHIC COLLECTION OF THE MUSÉE NATIONAL D'ART MODERNE

40,000 prints and over 60,000 negatives

WHAT IS THE PURPOSE OF A PERMANENT AREA DEDICATED TO PHOTOGRAPHY?

Photography is already very present in the Centre Pompidou: between 300 and 400 photographs from the collections are regularly displayed each year in the multidisciplinary circuit of the museum's modern and contemporary collections.

With the creation of a permanent area devoted specifically to photography, the idea is to continue exhibiting photographs within the museum alongside the other arts, thus maintaining a multidisciplinary approach, while allocating it a separate area so that the vast scope of this photographic collection can be appreciated. In addition, several large bodies of work by contemporary artists are rarely exhibited today because they require too much hanging space for the museum rooms. They will now find their natural place in the Galerie de Photographies.

PROGRAMME

Three exhibitions each year, which might be thematic or monographic, based on various approaches: historical, cross-period or contemporary.

JACQUES-ANDRÉ BOIFFARD, LA PARENTHÈSE SURREALISTE (A SHORT SPELL IN SURREALISM)

5 NOVEMBER - 2 FEBRUARY 2015

For the opening of its new photography gallery, the Centre Pompidou is exhibiting, for the first time, seventy photographs by Jacques-André Boiffard: the last great Surrealist photographer who has never yet featured in a museum retrospective.

QU'EST-CE QUE LA PHOTOGRAPHIE? (WHAT IS PHOTOGRAPHY?)

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3. THE INAUGURAL EXHIBITION: EXHIBITED WORKS

Anonyme

Jacques-André Boiffard, 1924

Épreuve d'exposition d'après le tirage d'époque original

Collection particulière

Centre Pompidou, Service audiovisuel/Tirage Labo Photo

SECTION 1

Anonyme

Jacques-André Boiffard, 1924

Épreuve gélatino-argentique, tirage d'époque

Collection particulière

Jacques-André Boiffard (Épernon, 1902 - Paris, 1961)

Autoportrait dans un photomaton, vers 1929

Épreuve gélatino-argentique, tirage d'époque

Centre Pompidou, musée national d'art moderne, Paris

Man Ray (Philadelphie, 1890 - Paris, 1976)

Jacques-André Boiffard regardant une bobine de film cinématographique, vers 1928

Épreuve gélatino-argentique, tirage tardif

Collection particulière, courtesy galerie 1900-2000, Paris

SECTION 2

Man Ray

L'Étoile de mer, 1928

Épreuve gélatino-argentique, tirage d'époque

Centre Pompidou, musée national d'art moderne, Paris

Achat grâce au mécénat d'Yves Rocher, 2011.

Ancienne collection Christian Bouqueret

Man Ray

Vicente Escudero, 1928

Épreuve gélatino-argentique, tirage d'époque

Centre Pompidou, musée national d'art moderne, Paris

Dation en 1994

SECTION 3

Jacques-André Boiffard

«Nomenclature», La Révolution surréaliste, n°4,

première année, 15 juillet 1925, p. 22

Peinture d'André Masson

Centre Pompidou, musée national d'art moderne,

Bibliothèque Kandinsky, Paris

Centre Pompidou, Service audiovisuel/Tirage Labo Photo

Jacques-André Boiffard, Paul Éluard, Roger Vitrac

«Préface», La Révolution surréaliste, n°1,

première année, 1^{er} décembre 1924, p.1

Photographie de Man Ray

Centre Pompidou, musée national d'art moderne,

Bibliothèque Kandinsky, Paris.

Centre Pompidou, Service audiovisuel/Tirage Labo Photo

Jacques-André Boiffard, Paul Éluard, Roger Vitrac

«Préface», La Révolution surréaliste, n°1, première

année, 1^{er} décembre 1924, p. 2 et 3

Photographie de Man Ray

Centre Pompidou, musée national d'art moderne,

Bibliothèque Kandinsky, Paris.

Centre Pompidou, Service audiovisuel/Tirage Labo Photo

SECTION 4

Jacques-André Boiffard

Alberto Giacometti, vers 1930

Épreuve gélatino-argentique, tirage tardif

Centre Pompidou, musée national d'art moderne, Paris

Don en 1986

Jacques-André Boiffard

Jean Painlevé, vers 1922

Épreuve gélatino-argentique, tirage d'époque

Centre Pompidou, musée national d'art moderne, Paris

Achat grâce au mécénat d'Yves Rocher, 2011.

Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Jean Painlevé, vers 1922

Épreuve gélatino-argentique, solarisation, tirage d'époque

Centre Pompidou, musée national d'art moderne, Paris

Achat grâce au mécénat d'Yves Rocher, 2011.

Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Jean Painlevé, vers 1922

Épreuve gélatino-argentique, tirage d'époque

Centre Pompidou, musée national d'art moderne, Paris

Achat grâce au mécénat d'Yves Rocher, 2011.

Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Sylvia Bataille, vers 1930

Épreuve gélatino-argentique, tirage contact tardif

Collection privée, courtesy galerie 1900-2000, Paris

Jacques-André Boiffard

Jacques Prévert, vers 1930

Épreuve gélatino-argentique, tirage d'époque

Collection privée, courtesy galerie 1900 - 2000, Paris

Jacques-André Boiffard
Pierre Naville [épreuve contact du négatif plein cadre], vers 1928
Épreuve gélatino-argentique, tirage contact tardif,
Collection privée, courtesy galerie 1900 - 2000, Paris

Jacques-André Boiffard
Pierre Naville [épreuve recadrée et agrandie], vers 1928
Épreuve gélatino-argentique, tirage d'époque
Collection particulière

Jacques-André Boiffard
Pierre Batcheff sur son lit de mort, 1932
Épreuve gélatino-argentique, tirage contact tardif
Collection privée, courtesy galerie 1900 - 2000, Paris

SECTION 5

Jacques-André Boiffard
Eli Lotar (Paris, 1905-1969)
Reproduction du cache ayant servi au photomontage destiné à illustrer le pamphlet Un cadavre, 1930
Épreuve gélatino-argentique d'exposition, tirage tardif
Centre Pompidou, musée national d'art moderne, Paris

Jacques-André Boiffard
Eli Lotar
Reproduction d'un photomaton d'André Breton les yeux clos ayant servi au photomontage destiné à illustrer le pamphlet Un cadavre, 1930
Centre Pompidou, musée national d'art moderne, Paris

Jacques-André Boiffard
Lou Tchimoukow (Avignon, 1906-Vichy, 1979)
Affiche pour les « Nouveaux aménagements du département d'archéologie américaine », musée d'Ethnographie du Trocadéro, 1932
Impression offset en couleur
Archives du Musée de l'Homme/Bibliothèque centrale du Muséum

Jacques-André Boiffard
Lou Tchimoukow
Affiche pour l'exposition « Bronzes et ivoires royaux du Bénin », musée d'Ethnographie du Trocadéro, 1932
Impression offset en couleur
Archives du Musée de l'Homme/Bibliothèque centrale du Muséum

Jacques-André Boiffard
Photomontage avec mains et la statue de la Liberté, vers 1930
Épreuve gélatino-argentique, photomontage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard
Photomontage avec l'empreinte d'une main et la tête de la Marseillaise de Jean-François Rude, vers 1930
Épreuve gélatino-argentique, photomontage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Stéphane Corbière
Les enquêtes de Marcel Singleton. La plaie en triangle, Paris, Gallimard, 1930
Photographie de couverture de Jacques-André Boiffard, non crédité
Collection particulière

S. S. Van Dine
Philo Vance. Expert en crimes. La série sanglante, Paris, Gallimard, 1929
Photographie de couverture de Jacques-André Boiffard, non crédité
Collection particulière

S. S. Van Dine
Philo Vance. Expert en crimes. L'assassinat du canari, Paris, Gallimard, 1930
Photographie de couverture de Jacques-André Boiffard, non crédité
Collection particulière

Jacques-André Boiffard
André Delons, Pierre Prévert et Jacques Prévert allongé sur le sol, 1930
Épreuve gélatino-argentique, tirage d'époque
Collection privée, courtesy galerie 1900 - 2000, Paris

Jacques-André Boiffard
Arme à feu et ampoules de morphine et de strychnine, 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

Jacques-André Boiffard
« À Vincennes... les bêtes qu'on appelle sauvages », *Bravo*, juillet 1931, p. 26 - 27
Photographies et photomontage de Jacques-André Boiffard
Collection particulière

SECTION 6

Jacques-André Boiffard
L'Avaleur de sabre d'Alexander Calder, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard
L'Avaleur de sabre d'Alexander Calder, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret
Jacques-André Boiffard

L'Avaleur de sabre d'Alexander Calder, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Les Pipes, vers 1930
Épreuve gélatino-argentique, tirage tardif
Centre Pompidou, musée national d'art moderne, Paris.
Don en 1986

Jacques-André Boiffard

Les Rayons brisés, vers 1930
Épreuve gélatino-argentique, tirage tardif
Centre Pompidou, musée national d'art moderne, Paris
Don en 1986

Jacques-André Boiffard

Squelette dans l'atelier de Man Ray, vers 1928
Épreuve gélatino-argentique, tirage contact d'époque
Collection privée, courtesy galerie 1900-2000, Paris

Jacques-André Boiffard

Vanité, 1929
Épreuve gélatino-argentique, tirage d'époque
Collection Bouqueret-Rémy, Paris

Jacques-André Boiffard Épernon

Vanité, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Collection particulière

SECTION 7

Jacques-André Boiffard

Monument de la Défense Nationale, par A. Bartholdi, Porte des Ternes, Paris, vers 1930
Photographie reproduite dans Documents, n°1, deuxième année, 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Don en 2003

Jacques-André Boiffard

Prêtre marchant sur le Pont Alexandre III, Paris, vers 1928
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Prêtre et mendiant à Saint-Sulpice, Paris, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Quai de Seine, Paris, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Pêcheurs sur les quais de Seine, Paris, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Auberge du Vieux Breton, Paris vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Place des Vosges, Paris, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Monticule de terre, Paris vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Le Panthéon, Paris, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Le Louvre, Paris, vers 1930

Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Escaliers, Paris, vers 1930

Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard

Bassin de la Bastille, Paris, vers 1930

Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

SECTION 8

Jacques-André Boiffard

Boulevard Magenta devant le Sphinx-Hôtel, 1928

Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

Jacques-André Boiffard

Nous sommes devant un jet d'eau dont elle paraît suivre la courbe, 1928

Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

Jacques-André Boiffard

Nous nous faisons servir dehors par le marchand de vins..., 1928

Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

Jacques-André Boiffard

Hôtel des Grands Hommes [variante de la photographie publiée], vers 1928

Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

Marcel Mariën

« Nous nous faisons servir dehors par le marchand de vin », 1928-1938

Photomontage original réalisé sur une photographie de Jacques-André Boiffard dans un exemplaire de Nadja, offert par Marcel Mariën à André Breton en 1938.
Collection France Lejeune, Malines.

SECTION 9

William B. Seabrook (Westminster Maryland, É.-U., 1884-Rhinebeck, N.Y.), 1945 [anciennement attribué à Jacques-André Boiffard]

Masque de cuir et chaîne, 1930

Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

Michel Leiris

« Le "caput mortuum" ou la femme de l'alchimiste »,

Documents, n°8, deuxième année, 1930, p. 24 - 25

Photographie de William B. Seabrook

Épreuve d'exposition

Centre Pompidou, musée national d'art moderne,
Bibliothèque Kandinsky, Paris

Centre Pompidou, Service audiovisuel/Tirage Labo Photo

Jacques-André Boiffard

Masque de carnaval [porté par Pierre Prévert], 1930

Épreuve gélatino-argentique, tirage tardif
Centre Pompidou, musée national d'art moderne, Paris
Don en 1986

Jacques-André Boiffard

Masque de carnaval [porté par Pierre Prévert], 1930

Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

Jacques-André Boiffard

Masque de carnaval, 1930

Épreuve gélatino-argentique, tirage tardif
Centre Pompidou, musée national d'art moderne, Paris
Don en 1986

Jacques-André Boiffard

Masque de carnaval [porté par Pierre Prévert], 1930

Épreuve gélatino-argentique, tirage tardif
Centre Pompidou, musée national d'art moderne, Paris
Don en 1986

Georges Limbour

« Eschyle, le carnaval et les civilisés », Documents, n°2, deuxième année, 1930, p. 98 - 99

Photographie de Jacques-André Boiffard

Épreuve d'exposition

Centre Pompidou, musée national d'art moderne,
Bibliothèque Kandinsky, Paris.

Centre Pompidou, Service audiovisuel/Tirage Labo Photo

Jacques-André Boiffard
Sans titre, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

Jacques-André Boiffard
Sans titre, vers 1932
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

SECTION 10

Jacques-André Boiffard
Renée Jacobi, vers 1930
Épreuve gélatino-argentique, tirage tardif
Centre Pompidou, musée national d'art moderne, Paris
Don en 1986

Jacques-André Boiffard
Renée Jacobi, 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

Jacques-André Boiffard
Renée Jacobi, vers 1930
Épreuve gélatino-argentique, tirage contact tardif
Collection privée, courtesy galerie 1900 - 2000, Paris

Jacques-André Boiffard
Renée Jacobi, 1930
Épreuve gélatino-argentique, tirage contact tardif
Collection privée, courtesy galerie 1900 - 2000, Paris

Jacques-André Boiffard
Renée Jacobi, 1933
Épreuve gélatino-argentique, tirage tardif
Collection privée, courtesy galerie 1900 - 2000, Paris

Jacques-André Boiffard
Renée Jacobi, 1933
Épreuve gélatino-argentique, tirage contact tardif
Collection privée, courtesy galerie 1900 - 2000, Paris

SECTION 11

Jacques-André Boiffard
Poignée de mains entre un homme et une femme, 1929
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard
Pied et chaussure, vers 1930
Épreuve gélatino-argentique, tirage tardif
Centre Pompidou, musée national d'art moderne, Paris
Don en 1986

Jacques-André Boiffard
Pied et main serrés, 1929
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

Jacques-André Boiffard
Main de Stravinsky, 1930
Épreuve gélatino-argentique, tirage contact d'époque
Collection privée, courtesy galerie 1900 - 2000, Paris

Jacques-André Boiffard
Poing fermé, vers 1930
Épreuve gélatino-argentique
Collection privée, courtesy galerie 1900 - 2000, Paris

Jacques-André Boiffard
Gros orteil. Sujet masculin. 30 ans, 1929
Photographie reproduite dans Documents, n°6,
novembre 1929
Épreuve gélatino-argentique, tirage d'époque
Collection particulière

Jacques-André Boiffard
Gros orteil. Sujet féminin. 24 ans, 1929
Photographie reproduite dans Documents, n°6, novembre 1929
Épreuve gélatino-argentique, tirage d'époque
Collection particulière

Jacques-André Boiffard
Gros orteil. Sujet masculin. 30 ans, 1929
Photographie reproduite dans Documents, n°6, novembre 1929
Épreuve gélatino-argentique, tirage d'époque
Collection particulière

SECTION 12

Jacques-André Boiffard
Papier collant et mouches, 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard
Mouches, 1930
Épreuve gélatino-argentique, tirage tardif
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard
Mouche, 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

SECTION 13

Jacques-André Boiffard
Tour Eiffel de nuit, Paris, vers 1928
Épreuve gélatino-argentique, surimpression, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard
Place de la Concorde, la nuit, Paris vers 1928
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard
Photogramme, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris

Jacques-André Boiffard
Étude, 1929
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard
Étude, vers 1929
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

Jacques-André Boiffard
Étude, vers 1929
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Achat grâce au mécénat d'Yves Rocher, 2011. Ancienne collection Christian Bouqueret

Jacques-André Boiffard
Étude, 1929
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
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Ancienne collection Christian Bouqueret

Jacques-André Boiffard
Photogramme, 1929
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Photogramme, 1929
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Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret

SECTION 14

Jacques-André Boiffard
« Contribution à l'étude des modifications apportées au sang et aux organes sanguiformateurs par les radiations ionisantes », mémoire pour le certificat d'étude spéciale d'électro-radiologie, Faculté de médecine de Paris, Université de Paris, Institut du Radium, 1951.
31 photomicrographies de Jacques-André Boiffard
Projection vidéo
Bibliothèque interuniversitaire de Santé, Paris
Crédit photographique : ©BIU Santé, Paris

4. BIOGRAPHY OF JACQUES-ANDRÉ BOIFFARD

1902

29 July: Jacques-André Boiffard is born in Epernon (Eure-and-Loire).

1921

Boiffard obtains a Baccalaureate in Philosophy at the École Alsacienne (Paris), where he meets Pierre Naville.

1922

Boiffard enters the Science Faculty of the Sorbonne. He takes an active part in student life and becomes close to the editorial team of the literary review *L'Œuf Dur*. He develops a passion for literature and poetry (Arthur Rimbaud, Paul Valéry and André Gide), and paints with Naville.

1924

Summer: Together with Naville, he prepares the first issue of *La Révolution Surréaliste*.

15 October: In the Surrealist Manifesto, André Breton mentions Boiffard as one of those who have performed the «absolute act of surrealism». In the autumn, Boiffard works on a weekly basis at the Central Office of Surrealist Research with Simone Breton. He falls in love with her, and showers her with letters. Boiffard meets Man Ray for the first time, probably in the Central Office of Surrealist Research. He abandons his medical studies.

1 December: He co-writes the preface to the first issue of *La Révolution Surréaliste* with Paul Eluard and Roger Vitrac.

1925

Boiffard writes various collective Surrealist and political statements: Declaration of 27 January 1925, Open letter to Mr. Paul Claudel, French Ambassador to Japan, etc.

1926

Following in the wake of the American photographer Berenice Abbott, Boiffard begins to assist Man Ray at his Paris studio in Rue Campagne-Première. The «cinemoem» *Emak Bakia*, shot in the spring between Biarritz and Paris, is their first known collaboration.

November: Boiffard joins the Communist Party.

1927

He co-writes the text *Hands off Love* in support of Charlie Chaplin, and the pamphlet *Permettez*.

September: Breton asks Boiffard to produce the photographic illustrations for his novel *Nadja*.

1928

25 May: Published by Gallimard, *Nadja* contains 11 uncredited illustrations by Boiffard out of a total of 44. In 1963, Breton publishes a revised and corrected edition in which the photographer's name finally appears.

Summer: together with Man Ray, he shoots *Souvenir de Paris*, a film by Marcel Duhamel with a scenario by Pierre and Jacques Prévert. His companion Renée Jacobi is an extra in it.

26 November: Breton sends a letter to Boiffard informing him of his expulsion from the Surrealist group.

1929

January: Together with Man Ray, he shoots *Les Mystères du Château du dé* in the Villa Noailles, in Hyères.

November 1929: His first works are published in the review *Documents*, directed by Georges Bataille. (Le Gros Orteil).

1930

15 January: He contributes to *Un Cadavre*, a collection of vindictive pamphlets against André Breton by Georges Ribemont-Dessaignes, Jacques Prévert, Raymond Queneau, Roger Vitrac, Michel Leiris, Georges Limbour, Robert Desnos, Max Morise, Georges Bataille, Jacques Baron and Alejo Carpentier. Together with the photographer Eli Lotar, he produces the photomontage featured on the first page, showing Breton with his eyes closed, wearing a crown of thorns.

October: At the request of Michel Leiris, Boiffard prints the photos of William B. Seabrook's mask series.

Autumn: He opens a photography studio in Rue Froidevaux, Paris, with Eli Lotar and the graphic artist Lou Tchimoukow.

1931

20 March - 20 April: He exhibits with the «Deuxième groupe de photographes» at the Galerie d'Art Contemporain, Paris.

28 July: Julien Levy buys three photographs from him for his gallery in New York.

1932

January - February: his photographs are shown in the USA at the «Surrealism» exhibition staged by Julien Levy in his gallery, and at «Modern Photography at home and abroad» at the Albright Gallery in Buffalo (US.).

21 May 1932: Boiffard and Tchimoukow create a poster for the exhibition *Bronzes et ivoires du Royaume du Bénin* (15 June - 31 July 1932), staged by the Musée d'Ethnographie du Trocadéro. He lives for a few months in Belle-Ile-en-Mer, where he opens a temporary photo studio. He joins the AEAR (Association of Revolutionary Writers and Artists) in the photography and film category.

1933

May - June: he travels in the USSR with the Groupe Octobre troupe to participate in the Grand International Festival of Proletarian Theatre, staged in Moscow.

August: He leaves with Eli Lotar on a trip around the world on board the *Exir Dallen*, a yacht belonging to the Spanish industrialist Fernando Cardenas Abarzuza. They stop at the end of six months after sailing mainly between Mediterranean ports (including Tangier, Gibraltar, and Malaga) and shooting a film in Andalusia, now lost.

1934

15 May - 1 June: Together with Eli Lotar, he exhibits the photographs taken during their yachting trip at the Galerie-librairie de la Pléiade

2 July: He performs in *La Pêche à la baleine*, a humorous short film with sound by Tchimoukow.

1935

21 May - 21 June: He takes part in the exhibition of the AEAR photo group, *Documents de la vie sociale*, at the Galerie-librairie de La Pléiade. Boiffard takes up his medical studies again after the death of his father.

1936

7 October: Alongside Georges Bataille, he signs the manifesto «Counter-Attack: Union of the Struggle of Revolutionary Intellectuals».

1940

16 October: He receives the title of Doctor of Medicine. During the Occupation, he specialises in radiology, on the advice of Dr Jean Puyaubert, a collector and friend of the Surrealists.

**1947**

He begins researching the effects of X-rays on living creatures in the Sorbonne laboratory of anatomy and comparative histology together with Manfred Gabe and Lucy Arvy.

1951

June: He submits a thesis to obtain his certificate of special studies in electro-radiology, entitled Contribution to the study on changes made to the blood and blood-forming organs by ionising radiation.

1961

22 July: Boiffard dies in Paris of lung cancer at the age of 59.

5. TEXTS FROM THE EXHIBITION

Jacques-André Boiffard, surreal interlude

In the history of photography, there are some legends. Jacques-André Boiffard is unquestionably. Founding member of La Révolution surréaliste, official photographer for Nadja André Breton and Georges Bataille accomplice in the review Documents he signed some pictures of the most memorable of Surrealism. Restricted in time as the number of images produced, though its trajectory photographer shines a particularly intense glow. There has Boiffard something meteor. Yet we knew almost nothing about him. Whole sections of its production remained unknown: his portraits, his work of photomontage, his abstract experiments, etc. Today the Centre Pompidou retains the largest institutional collection of photographs of Boiffard. Plus some events still held in private hands, the inaugural exhibition of the Galerie de photographies is the first monographic retrospective ever devoted to Boiffard. It aims to restore it to its rightful place in the history of photography and Surrealism.

The attraction of film

Less prolific on the literary front than his Surrealist comrades, Boiffard found greater fulfilment in visual creation with the photographer Man Ray, whose assistant he became in 1926. In entering the American artist's studio, which remained neutral in the midst of the Surrealists' in-fighting, he was able to stay aloof from the numerous tensions running through the group at that period. He was an assistant in every way, helping Man Ray take and develop photographs in his studio, and acting as cameraman for all his experimental films. Shot in January 1929 in the Villa Noailles in Hyères, The Mysteries of the Chateau of Dice was nonetheless the end of their productive collaboration, undoubtedly for financial reasons. After this last experiment, Boiffard finally moved away from the Surrealist circle that had formed around André Breton.

The lure of writing

In 1924, while collaborating with Pierre Naville and Gérard Rosenthal on the literary review L'Œuf dur, Boiffard met Louis Aragon, André Breton and the other members of the Surrealist group. Though unobtrusive, he was one of the most active figures in the movement at the beginning, and worked devotedly at the Bureau de recherches surréalistes alongside Simone Breton. Together with Paul Éluard and Roger Vitrac, he wrote the preface of the first issue of La Révolution Surréaliste. Later, he contributed several accounts of dreams and a poetic glossary, «Nomenclature», in which he presented each of his fellow travellers in the Surrealist tradition. But though Boiffard was one of the first to perform «an act of absolute Surrealism» through his unreserved involvement in the group's controversial approach, in 1925 Breton began to be concerned about his lack of initiative in the literary sphere. Their increasing antagonism led to Boiffard's final expulsion in November 1928.

The portrait studio

In 1929, like Berenice Abbott before him, Jacques-André Boiffard left Man Ray's studio to continue with photography in his own right. He joined forces with Eli Lotar, a young and rapidly rising photographer. In 1930, the two men opened a studio in Rue Froidevaux, where Boiffard focused mainly on portraits. Trained by Man Ray, Boiffard followed his mentor along the path to sobriety. However, he also tried out more daring approaches, using close-ups and a more contrasted use of light. In an environment of strong competition and economic crisis, the studio was never really a satisfactory commercial concern. Boiffard's models mainly consisted of close friends like Pierre Naville, members of the Groupe Octobre and the sculptor Alberto Giacometti.

Photomontage illustrations

Jacques-André Boiffard began to create photomontages with *Un Cadavre*, the pamphlet published by the Surrealist dissidents in January 1930. On the first page, in collaboration with his partner Eli Lotar, he created the portrait of André Breton with his eyes closed, wearing a crown of thorns. Apart from portraits, their studio was mainly taken up with commissioned work and photomontage illustrations, which they pieced together with their friend, the graphic artist Lou Tchimoukow (born Louis Bonin). Boiffard then began producing cover illustrations for detective novels, edited by Georges Sadoul for the publisher Gallimard. Later, the assistant director of the Musée d'Ethnographie du Trocadéro, Georges-Henri Rivière, commissioned Boiffard and Tchimoukow to create a poster for a major cultural event in the spring of 1932: the exhibition "Bronzes et ivoires royaux du Bénin", co-ordinated by the collector Charles Ratton.

Objects dream

«Every discovery that changes the nature and intention of an object or a phenomenon constitutes a Surrealist act,» stated Roger Vitrac, Paul Éluard and Jacques-André Boiffard in the first issue of *La Révolution Surréaliste*. With photography, Boiffard contributed in his own way to the Surrealists' overall interest in found, second-hand everyday objects, where every intervention was designed to divert their original functional qualities. The photographic act thus became an alchemical operation, making it possible, for instance, to transform the twisted spokes of a bicycle wheel into a strange arachnid form. Meanwhile, the photograph of a pile of pipes echoed the painting by the Surrealist René Magritte: *The Treachery of Images* (This is not a pipe). In reference to this, Éluard and Breton stated in 1929 that «poetry is a pipe».

The psychogeography of Paris

With *Nadja*, Boiffard began a visual reinterpretation of the places in Paris cherished by the surrealists. A few months after the book was published, Boiffard became involved in a film showing the capital in a new light, when he filmed sequences in *Souvenir de Paris*, directed by Marcel Duhamel and Pierre and Jacques Prévert. The story is that of a stroller who follows a mysterious woman through the streets of Paris: a thoroughly surrealist theme. His photographs – probably taken during the making of this film – have a very different feel from the documentary neutrality of his pictures for *Nadja*. Imbued with this cinematographic vision, Boiffard's Paris has more movement, energy and sense of narrative. The city is re-peopled, with fishermen on the quays and passers-by, while places where people constantly come and go take on new life, like bridges, the arcades of the Place des Vosges and staircases: all symptoms of this Surrealist «psychogeography».

The locations of Nadja

In September 1927, André Breton asked Jacques-André Boiffard to produce part of the iconography of *Nadja*. For Breton, photography now rendered any literary description superfluous and ought even to replace it. At its publication in May 1928, the book contained eleven photographs of places in Paris mentioned in the narrative. But Boiffard is not credited. His name only finally appeared in a reprint of the book in 1963. In the first version, the anonymity of the photographs intensifies the effect of neutrality and the seemingly purely documentary character of the images. This approach betrays the influence of the photographer Eugène Atget, whom Boiffard certainly met, and whom the Surrealists admired for his scenes of Paris, perceived as hallucinatory and tragic.

The mystery of masks

After being excluded from the Surrealist group, Jacques-André Boiffard joined Georges Bataille and the team of the review Documents, becoming a regular collaborator. Dedicated to current intellectual topics, the periodical covered a number of themes, such as the mask, generally treating them from the anthropological point of view. The photographs taken by Boiffard in collaboration with Pierre Prévert accompanied a text by Georges Limbour on the tragic, grotesque function of the mask from Aeschylean tragedy to the gas mask of the First World War. The concealment of the face by the mask or hair had a morbid aspect central to a fetishistic eroticism that fascinated William Seabrook, Michel Leiris and Boiffard himself. Obliterating the humanity of the person who wears it, the mask, reifies the desired body of the woman, who becomes both a figure of death and a mysterious divinity.

From Boiffard to Seabrook, reattribution of a photograph

For over 30 years, the photograph of a leather mask (AM 1984-154) was believed to be by Jacques-André Boiffard. Research work carried out for the current exhibition has now made it possible to attribute it to the American writer William B. Seabrook. This Seabrook was an intriguing character, who tried out sadomasochism in Paris, cannibalism in Africa, voodoo rites in Haiti and Satanism with Aleister Crowley. He was also a photographer. In 1930, Michel Leiris published a fascinating article in Documents, «Le 'Caput Mortuum' ou la femme de l'alchimiste», illustrated with photographs by Seabrook. Two letters now in the Bibliothèque Jacques Doucet indicate that Seabrook handed over the negatives of his pictures to Leiris, who had them printed by Boiffard. One of these prints, which had remained in Boiffard's archives and was bought from his widow by the Centre Pompidou in 1984, was naturally attributed to him at the time, in the absence of any signature, stamp or indications on the back.

Anatomies of Renée Jacobi

Despite abandoning medicine in 1924, Jacques-André Boiffard's studies at the Science Faculty left him with a keen interest in observing the human body. His companion at the time, Renée Jacobi, was his main partner in his anatomical explorations carried out through photography. A symbol of their emotional and erotic relationship, the upside-down portrait of Renée Jacobi, published in the last issue of Documents in 1930, was an iconic image of the review, and more generally of the visual imagination of Surrealism. Jacques-André Boiffard's work on the nude aimed to derealise the anatomy through reversed framing or the concealment of the face, all methods employed by the photographer to transform his companion's body into a genuine object/fetish.

Of feet and hands

In 1929, Boiffard made his first contribution to the review Documents by illustrating Georges Bataille's essay "The Big Toe". The three full-page reproductions of the photographs acted as attestation documents, to which Bataille referred to compensate for the inadequacies of writing. The tight composition and clinical tone of the captions emphasised the scientific approach, like the documents collected in ethnological surveys. A crucial moment, this dialogue with Bataille consolidated Boiffard's break with the poetic imagination and idealism advocated by André Breton, in favour of reality. The series of toes, like the pictures of feet, are examples of Bataille's dialectical interest in objects with no initial appeal, presented simply, brought together under the concept of low materialism or the formless.

Letting fly

«We only dwell on flies because Mr. Bataille likes flies. We ourselves do not [...],» says André Breton in the Second Manifesto of Surrealism. This declaration alone encapsulates the antagonisms dividing the movement in 1930. The photograph of the flypaper was used by Bataille for his column «The modern spirit and the game of transpositions», where he criticises the vacuity of poetic and imaginative procedures at work in the avant-gardes. The inspection of reality by photography in the most trivial detail, like clinical close-ups of flies or big toes, was intended as an anti-aesthetic, materialist response to the supposed idealism of the Surrealists under Breton's guidance. Despite Bataille's interest in Boiffard's work, the two men left no testimony of their productive collaboration.

Photomatic writing

The young Boiffard probably began experimenting in the darkroom, and particularly on photograms, with Man Ray. Rediscovered and liberally used by the American, this process consists of placing various objects directly on sensitive paper and exposing them to light, producing an instant image. A Surrealist practice par excellence, the fortuitous meeting of objects on the sensitive surface perfectly materialised the concept of automatic writing at the heart of the group's explorations at the time. In complete opposition to his documentary work on the tangible world (Paris, bodies and portraits), Boiffard's experimental research – not only on the photogram, but also on the defocusing of the lens – bears witness to his interest in a type of photography considered as a purely haphazard game of forms.

Back to science

Towards 1935, Jacques-André Boiffard returned to the medical studies he had abandoned to join the Surrealist venture. He submitted his thesis in October 1940, and then worked as a researcher in the laboratory of anatomy and comparative histology at the Sorbonne. On the advice of the doctor and collector Jean Puyaubert, a close friend of the Surrealists, he began to specialise in radiology in 1951. The practice of radiology, involving the perfect mastery of photography as a recording technique, enabled him to relive his passion for images. His specialist dissertation on the secondary effects of x-rays on mice was illustrated with around 30 microphotographs. Apart from their documentary value, these abstract images have an undeniably aesthetic visual force, and illustrate the ability of science to reveal the beauties of the invisible world.

6. PUBLICATION



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Neufilze Vie

Jacques-André Boiffard
La parenthèse surréaliste

Exhibition catalogue, Edition Centre Pompidou/Éditions Xavier Barral

210 x 297 mm

140 pages

105 photographs

€ 40



14 JANUARY
11.00 A.M. TO 7.00 P.M.
CENTRE POMPIDOU
PETITE SALLE,
FORUM-1.
ADMISSION FREE

7. SYMPOSIUM: «BOIFFARD THE SURREALIST»

The inaugural exhibition of the new Photography Gallery is devoted to Jacques-André Boiffard, who produced a dazzling output, though limited in terms of time and quantity. Now presented for the first time ever with a selection of seventy photographs, his works were some of the most authentically Surrealist, and were published by André Breton in *Nadja*, then by Georges Bataille in the review *Documents*. This symposium takes an in-depth look with a fresh critical eye at a little-known body of work.

Présentation

Clément Chéroux

chef du cabinet de la photographie au musée national d'art moderne

Avec

Damarice Amao

historienne de l'art, musée national d'art moderne

Michel Poivert

professeur d'histoire de la photographie, Paris 1 Sorbonne

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historienne de l'art, Université d'Amsterdam

Simon Baker

conservateur au département de la photographie, Tate modern

Andrea Zucchinali

chercheur en histoire de la photographie

Franca Franchi

professeur à l'université de Bergame

et Georges Didi-Huberman

historien de l'art et philosophe, Ehes Paris

in partnership with

avec l'Université de Bergame, Italie

Jacques-André Boiffard
Autoportrait dans
un photomaton, vers 1929
© Coll.Centre Pompidou/Dist.
RMN-GP/G. Meguerditchian

8. PMU, PARTNER OF THE PHOTOGRAPHY GALLERY



PMU, a popular brand, has decided in 2009 to support young contemporary photography by participating in the creation of the BAL (a space dedicated to photography created by Diane Dufour and Raymond Depardon). The Carte Blanche PMU is born of this partnership, successfully attributed to Malik Nejmi, Mohamed Bourouissa, Olivier Cablat, Kourtney Roy and finally to the duo Léa Habourdin and Thibault Brunet.

The laureate artists of Carte blanche PMU deliver a point of view on the business space and the world in which it evolves that is new and often unexpected.

Today, PMU becomes the partner of the Galerie de photographies of the Centre Pompidou, giving a new dimension to its patronage, allowing an opening towards a larger audience.

PMU is very proud to accompany the Centre Pompidou in the presentation of its exceptional collection of photographies and is pleased that the opening exhibition is devoted to the great surrealist photographer, Jacques-André Boiffard.

9. PRESS VISUALS



Jacques-André Boiffard
 Autoportrait dans un photomaton, vers 1929
 Épreuve gélatino-argentique, tirage d'époque
 Centre Pompidou, musée national d'art moderne, Paris
 Photo : © Centre Pompidou, MNAM/CCI, Dist. RMN-GP/
 G. Meguerditchian
 © Mme Denise Boiffard



Jacques Prévert, vers 1930
 Épreuve gélatino-argentique, tirage d'époque
 Collection privée, courtesy galerie 1900 - 2000, Paris
 Photo : © Les artisans du regard
 © Mme Denise Boiffard



Alberto Giacometti, vers 1930
 Épreuve gélatino-argentique, tirage tardif
 Centre Pompidou, musée national d'art moderne, Paris
 Don en 1986
 Photo : © Centre Pompidou, MNAM/CCI, Dist. RMN-GP/
 image Centre Pompidou, MNAM/CCI
 © Mme Denise Boiffard



Photomontage avec l'empreinte d'une main et la tête
 de la Marseillaise de Jean-François Rude, vers 1930
 Épreuve gélatino-argentique, photomontage d'époque
 Centre Pompidou, musée national d'art moderne, Paris
 Achat grâce au mécénat d'Yves Rocher, 2011.
 Ancienne collection Christian Bouqueret
 Photo : © Centre Pompidou, MNAM/CCI, Dist. RMN-GP/
 G. carrard
 © Mme Denise Boiffard



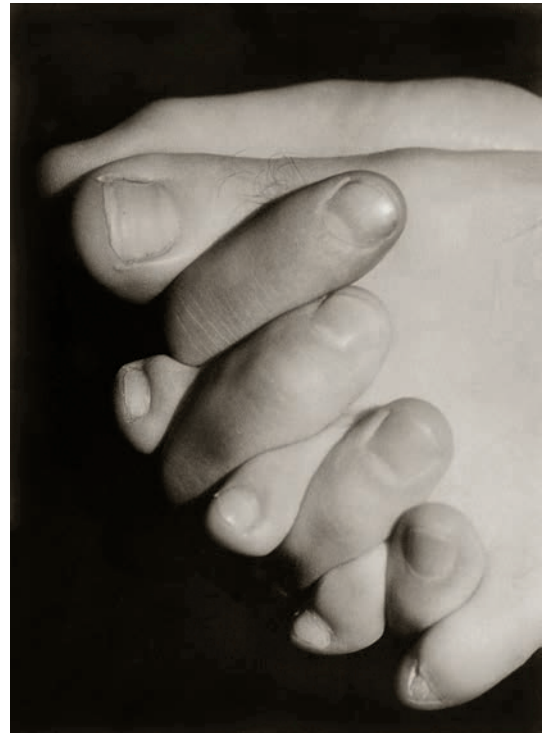
Prêtre marchant sur le Pont Alexandre III, Paris, vers 1928
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret
© Mme Denise Boiffard



Masque de carnaval [porté par Pierre Prévert], 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Photo : © Centre Pompidou, MNAM/CCI, Dist. RMN-GP/
G. Meguerditchian
© Mme Denise Boiffard



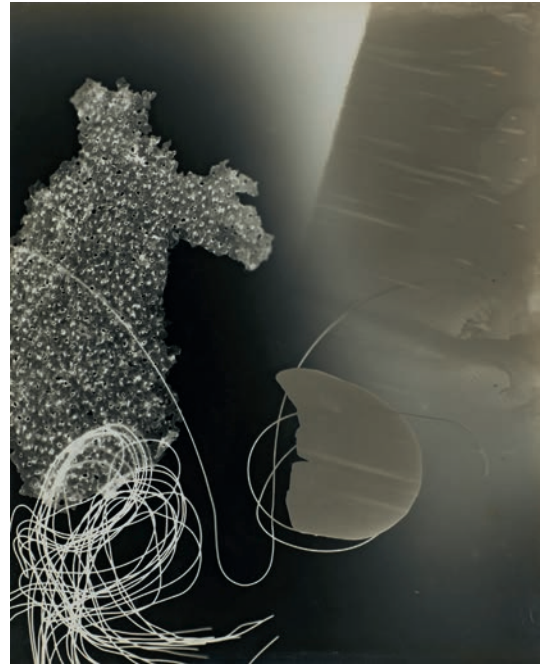
Renée Jacobi, vers 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Photo : © Centre Pompidou, MNAM/CCI, Dist. RMN-GP/
image Centre Pompidou, MNAM/CCI
© Mme Denise Boiffard



Pied et main serrés, 1929
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Photo : © Centre Pompidou, MNAM/CCI, Dist. RMN-GP/
B. Prévost
© Mme Denise Boiffard



Papier collant et mouches, 1930
Épreuve gélatino-argentique, tirage d'époque
Centre Pompidou, musée national d'art moderne, Paris
Achat grâce au mécénat d'Yves Rocher, 2011.
Ancienne collection Christian Bouqueret
Photo : © Centre Pompidou, MNAM/CCI, Dist. RMN-GP/
G. Meguerditchian
© Mme Denise Boiffard



Photogramme, vers 1930
Épreuve gélatino-argentique
Centre Pompidou, musée national d'art moderne, Paris
Photo : © Centre Pompidou, MNAM/CCI, Dist. RMN-GP/
G. Meguerditchian
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10. PRACTICAL INFORMATION

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Centre Pompidou
75191 Paris cedex 04
telephone
00 33 (0)1 44 78 12 33
metro
Hôtel de Ville, Rambuteau

opening hours
Exhibition open every day
from 11 am to 9 pm
except Tuesdays

Tarif
Free admission

www.centrepompidou.fr

AT THE SAME TIME AT THE CENTRE

MARCEL DUCHAMP
LA PEINTURE, MÊME.
24 SEPTEMBER 2014 -
5 JANUARY 2015
press officer
Dorothee Mireux
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dorothee.mireux@centrepompidou.fr

PRIX MARCEL DUCHAMP 2013
LATIFA ECHAKHCH
8 OCTOBER 2014 - 26 JANUARY 2015
press officer
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FRANK GEHRY
8 OCTOBER 2014 - 26 JANUARY 2015
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ROBERT DELAUNAY
RYTHMES SANS FIN
15 OCTOBER 2014 - 12 JANUARY 2015
press officer
Elodie Vincent
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JEFF KOONS
LA RÉTROSPECTIVE
26 NOVEMBER 2014 - 27 APRIL 2015
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Céline Janvier
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MODERNITÉS PLURIELLES
1905 - 1980
UNTIL 26 JANUARY 2015
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UNE HISTOIRE.
ART, ARCHITECTURE, DESIGN
DE 1980 À AUJOURD'HUI
FROM 2 JULY 2014
press officer
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CURATOR

Clément Chéroux,
curator,
chief of photography departement at
musée national d'art moderne

Damarice Amao,
art historian