



Ayuntamiento de Málaga

**PRESS KIT**

**SHE IS MODERN.  
SHE IS A  
PHOTOGRAPHER**

**Centre  
Pompidou  
Málaga**



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# PRESS KIT

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communication and partnerships  
département  
75191 Paris cedex 04

director  
**Benoît Parayre**  
telephone  
00 33 (0)1 44 78 12 87  
e-mail  
benoit.parayre@centrepompidou.fr

press officer  
**Elodie Vincent**  
telephone  
00 33 (0)1 44 78 48 56  
e-mail  
elodie.vincent@centrepompidou.fr

[www.centrepompidou.fr](http://www.centrepompidou.fr)

*Florence Henri*  
*Composition autoportrait, 1938*  
*Gelatin silver print, made in 1977*  
*30 x 31 cm*

*Donation of the Martini & Ronchetti gallery,  
with the support of the artist, 1978*

*Florence Henri © Galleria Martini & Ronchetti, Genova*  
*© Centre Pompidou, MNAM-CCI,*  
*Dist. RMN-Grand Palais / Guy Carrard*

**Christian Bouqueret Collection**  
was acquired thanks to the support  
of Yves Rocher



**YVES ROCHER**

PRESS RELEASE  
**SHE IS MODERN,  
SHE IS A PHOTOGRAPHER**  
CENTRE POMPIDOU MÁLAGA  
16 OCTOBER 2015 – 24 JANUARY 2016

**With more than 150 photographs from the 1920s and '30s, the exhibition at Centre Pompidou Málaga highlights the work of some twenty women, all significant figures in the history of photography, among them Laure Albin Guillot, Marianne Breslauer, Florence Henri, Nora Dumas, Germaine Krull and Dora Maar.**

The period between the two world wars witnessed on the one hand the growth of advertising and of the illustrated press, and on the other the emergence of avant-garde photography. These developments brought about an expansion of the market for images and encouraged the modernisation of photography as a profession. Photography thus came to seem a particularly attractive career for women seeking financial and social independence. Working on commission for publishers of books and magazines, photographers like Laure Albin Guillot and Ergy Landau set up studios where they shot portraits, fashion photographs and adverts, while others like Germaine Krull, Denise Bellon and Nora Dumas shot reportages. It is this particular moment of modernity and the emergence of women as professional photographers that the exhibition seeks to explore.

**The Málaga exhibition reflects the wealth and diversity of the work of these women photographers in nudes, portraits, reportages, advertising images and fashion photographs drawn from the Centre Pompidou's collection. The majority comes from the Christian Bouqueret Collection recently acquired thanks to the support of Yves Rocher.**

## INTRODUCTION OF THE EXHIBITION

*Taking photographs is a trade. An artisan's trade. A trade that you learn, that you do well, or less well, like any other trade. Art exists in any craft that is done well. Because art is a choice.*

Germaine Krull (1930)

The photographer's profession went through a period of dramatic growth in the interwar period. Technical improvements to the medium, as well as developments in publishing and the illustrated press, were key factors in the expansion of a new empire of the image, leading to new demands and attractions for many recent arrivals to the field. Information, advertising, fashion—there were so many areas where photography subsequently gained ground as a modern alternative to drawing or painting. It likewise benefited from the attention of avant-garde artists, as they renewed its visual vocabulary; these formal innovations were then taken up by professional photographers in their commercial work. Their images not only reflect the radical cultural and social evolution of Western society in the early twentieth century, but they also fully contributed to the advent of new forms of consumption and encouraged the cultivation of the cult of appearance.

Women, who were omnipresent as models in this shared imaginary world, were equally present as creators: many of them were amateur photographers, and many others, in the search for financial and social emancipation, also chose photography as their profession. Nowadays, these women hold a rather discreet role in the histories of the period, with the exception of great practitioners like Laure Albin Guillot, Florence Henri, Dora Maar and Germaine Krull. Many of them worked in France, and specifically in Paris, a modern city par excellence and a meeting point for many artists, photographers, writers and intellectuals, whether French or foreign. The study of their images and the context of how they became known, demonstrates that it would be futile to defend the idea of any sort of specifically feminine gaze, technique or subject matter. Rather, female photographers from between the wars, used the same tools, moved through the same networks and reached out to the same public as their male counterparts, without playing on differences.

It is at first sight not particularly clear why a woman would have chosen this profession: it required undeniable physical qualities; it often implied rough negotiations and it demanded to operate in the public sphere, which was still largely reserved for men. However, many factors explain the allure of this profession. Unlike the other visual arts, photography was at that time considered a "lesser" art, and was not weighed down by a long tradition. Ever since the nineteenth century women had been welcomed into amateur photography societies, publishing and participating in exhibitions, without being hindered by the restrictions they would have come across over a long period of time in consolidated fields like painting and sculpture. The professional practice of the medium did not enjoy particular social prestige; it did not require any sort of specific apprenticeship, diploma, or official certificate.

We should here recall that the education and legal rights of women in France, unlike in the United States and many European countries of the time, was eminently limited. They were not given access to secondary education equivalent to that of men until 1924, and they could only legally vote after the Second World War. If married women had direct access to their wages from 1907 onwards, they could still not register for university without spousal authorization until 1938, and even had to request the husband's permission to be able to work as late as 1965. What is more, salaried work for women, even while it had undergone improvements since the nineteenth century, tended to be limited to jobs as assistants, teachers or sales clerks in shops, where women were generally under the yoke of male authority. In contrast, photography



allowed women to run their own businesses and make a living which was equivalent to that of a male photographer. It also enabled them to liberate themselves from conservative bourgeois mores. The majority of these women came from well-off backgrounds, and were either single, widowed or divorced; they were often close to feminist currents of the time. Little affected by the birth-rate propaganda that intensified after the First World War, they rarely had children themselves. They tended to move in avant-garde circles, amongst artists, intellectuals, writers and socialites who shared their concerns and the freedom of their chosen lifestyle.

This exhibition brings together more than 160 photographic prints made by some 20 women, proceeding from the collections of the Musée national d'art moderne – Centre Pompidou. The majority of the images belonged to the collection of Christian Bouqueret. A specialist in inter-war photography in France, he was one of the first individuals to show interest in and seek to honour the work of these female photographers.

## LIST OF WORKS EXHIBITED

Unless otherwise specified all the works presented come from the Centre Pompidou collection and are silver gelatin print

### **Berenice Abbott**

1898, Springfield - 1991, Manson

*Untitled [André Maurois]*

1928

Purchase, 1982

### **Laure Albin Guillot (aka Laure Albin)**

1879, Paris - 1962, Nogent-sur-Marne

*Laure Albin Guillot's sitting room,*

1930

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Study for an advert*

c.1935

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Study for an advert*

c.1935

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Untitled*

c.1940

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Untitled*

c.1940

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Untitled*

1933

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Untitled*

c.1923

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Untitled*

1929

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Untitled*

c.1935

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Untitled*

c.1940

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Untitled*

c.1940

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Untitled*

c.1940

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Untitled*

c.1935

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Human body, back*

1935

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

### **Laure Albin Guillot**

*Loom*

c.1935

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection



**Laure Albin Guillot***Untitled*

c.1930

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Untitled [Study for an advert for Pérubore]*

c.1936

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Untitled [Study for an advert for Pérubore]*

c.1936

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***A dress by Balenciaga*

1938

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***A dress by Ardance*

1937

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Untitled*

c.1935

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Untitled*

c.1937

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***A full slip by Neyret*

1934

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***A negligee by Neyret*

1934

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***A full slip by Neyret*

1934

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Gloves by Alexandrine*

1934

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Untitled [Study for an advert for a perfume]*

1943

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Untitled [Study for an advert for Gibbs soap]*

c.1930

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Untitled [Study for an advert for Phebel]*

vers 1940

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Untitled [Study for an advert for Phebel]*

c.1940

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot**

1879, Paris - 1962, Nogent-sur-Marne

*Untitled [Study for an advert for Phebel]*

c.1940

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Suzy Solidor*

c.1930

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Suzy Solidor*

c.1930

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Laure Albin Guillot***Marcelle Maurette*

c.1935

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Laure Albin Guillot***Cristóbal Balenciaga*

1927

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Laure Albin Guillot***Cristóbal Balenciaga*

1927

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Laure Albin Guillot***Cristóbal Balenciaga*

1927

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Laure Albin Guillot***Giuseppe Govone*

c.1935

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Laure Albin Guillot***Henry de Montherlant*

c.1930

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Laure Albin Guillot (aka Laure Albin)***André Thévire*

1939

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Laure Albin Guillot***Jean Cocteau*

1939

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ina Bandy**

1903, Tallin - 1973, Paris

*Week-end in England. Women without men*

c.1945

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Denise Bellon**

1902, Paris - 1999, Paris

*50<sup>th</sup> anniversary of the Eiffel Tower*

1939

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Denise Bellon***On the shooting of "Sources noires, pétrole en**France", a film by Jacques Brunius shot in**Pechelbronn, Alsace*

1938

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Denise Bellon***Manufacturing of fragrances in Grasse : various**essence samples [Bertrand Frères factory]*

1938

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Denise Bellon***Manufacturing of fragrances in Grasse : various**essence samples [Bertrand Frères factory]*

1938

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Denise Bellon***Manufacturing of fragrances in Grasse : various**essence samples [Bertrand Frères factory]*

1938

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Denise Bellon***Manufacturing of fragrances in Grasse : various**essence samples [Bertrand Frères factory]*

1938

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Denise Bellon***Manufacturing of fragrances in Grasse : detail of**equipment and basket [Bertrand Frères factory]*

1938

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection



**Denise Bellon**

*A gipsy wedding in the zone, the groom [Saint-Ouen]*  
1938

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Denise Bellon**

*A gipsy wedding in the zone, the bride [Saint-Ouen]*  
1938

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Denise Bellon**

*A gipsy wedding in the zone, preparing the meal [Saint-Ouen]*  
1938

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Denise Bellon**

*A gipsy wedding in the zone, preparing the meal [Saint-Ouen]*  
1938

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Denise Bellon**

*A gipsy wedding in the zone, preparing the meal [Saint-Ouen]*  
1938

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Denise Bellon**

*A gipsy wedding in the zone, woman and child [Saint-Ouen]*  
1938

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Ilse Bing**

1899, Francfort-sur-le-Main - 1998, New York  
*Paris, three men on steps*  
1931

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Ilse Bing**

*Fashion photograph for "Harper's Bazaar"*  
vers 1931

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marianne Breslauer**

1909, Berlin - 2001, Zurich  
*Antwerp, on the ferry*

1929

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marianne Breslauer**

*Untitled*

c.1930

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marianne Breslauer**

*Untitled [Ragpicker, Paris]*

1929

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marianne Breslauer**

*Paris [Tramps]*

1929

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marianne Breslauer**

*Paris [Steps, along the Seine banks]*

1929

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marianne Breslauer**

*Autumn, Paris*

1929

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marianne Breslauer**

*Untitled [La Rotonde, Paris]*

1929

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marianne Breslauer**

*Notre Dame de Paris*

1929

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marianne Breslauer**

*Untitled*

1937

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marianne Breslauer***Portrait of Yvonne Chevalier*

1932

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Yvonne Chevalier**

1899, Paris - 1982, Paris

*The white curtain*

1934

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Yvonne Chevalier***Colette*

1932

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Yvonne Chevalier***Dolores Del Rio*

c.1935

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Yvonne Chevalier***Marcelle Auclair*

1934

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Yvonne Chevalier***Marcelle Auclair*

1934

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Yvonne Chevalier***Untitled*

c.1930

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Yvonne Chevalier***Untitled*

c.1930

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Yvonne Chevalier***Untitled*

1929

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Yvonne Chevalier***Untitled*

c.1935

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marcelle D'Heilly***Untitled*

c.1930

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marcelle D'Heilly***Untitled*

c.1930

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Marcelle D'Heilly***Untitled [Study for an advert ?]*

c.1930

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Nora Dumas (Nora Telkes de Kelenfold, aka)**

1890, Budapest - 1979, Thonon

*Untitled*

c.1935

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Nora Dumas***Untitled*

1935

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Nora Dumas***Young girls*

1935

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Nora Dumas***Untitled*

c.1935

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Nora Dumas***Untitled*

c.1935

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Nora Dumas***Untitled*

1935

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Nora Dumas***Untitled*

c.1935

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Nora Dumas***Grenet nude [Assia]*

1933

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Nora Dumas***Untitled [Assia]*

1933

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Nora Dumas***Untitled [Assia]*

1933

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Nora Dumas***Untitled [Assia]*

1933

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Florence Henri**

1893, New York - 1982, Compiègne

*Self-portrait composition*

1938

Donated by the Martini & Ronchetti Gallery, with assistance from the artist, 1978

**Florence Henri***Portrait composition, Cora*

1931

Donated by the Martini & Ronchetti Gallery, with assistance from the artist, 1978

**Florence Henri***Portrait composition (Pierre Minet)*

1938

Don de la Galerie Martini & Ronchetti avec le concours de l'artiste, 1978

**Florence Henri***Composition*

1931

Silver gelatin print, 1977

Donated by the Martini & Ronchetti Gallery, with assistance from the artist, 1978

**Florence Henri***Advert "Macaroni La Lune"*

1929

Silver gelatin print, 1977

Donated by the Martini & Ronchetti Gallery, with assistance from the artist, 1978

**Florence Henri***Advert "Macaroni La Lune"*

1929

Silver gelatin print, 1977

Donated by the Martini & Ronchetti Gallery, with assistance from the artist, 1978

**Florence Henri***Advert "Coquillettes La Lune"*

1929

Silver gelatin print, 1977

Donated by the Martini & Ronchetti Gallery, with assistance from the artist, 1978

**Florence Henri***Advert "M"*

1929

Donated by the Martini & Ronchetti Gallery, with assistance from the artist, 1978

**Florence Henri***Advert "Columbia"*

1931

Silver gelatin print, 1977

Donated by the Martini & Ronchetti Gallery, with assistance from the artist, 1978

**Florence Henri***Advert "Sel Croix"*

1935

Silver gelatin print, 1977

Donated by the Martini & Ronchetti Gallery, with assistance from the artist, 1978

**Florence Henri***Fenster von Bauhaus, Dessau [Window, Bauhaus, Dessau, Germany]*

1927

Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

**Lotte Johanna Jacobi**

1896, Thorn - 1990, Concord  
*Untitled [Vassily and Nina Kandinsky]*  
1931  
Bequest of Mme Nina Kandinsky en 1981

**Annelise Kretschmer**

1903, Dortmund - 1987, Dortmund  
*Paris*  
1929  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

1897, Poznan - 1985, Wetzlar  
*Untitled [Eiffel Tower]*  
1928  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*Untitled [Antwerp, Belgium, seen from the  
Cathedrale]*  
1926  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*Untitled [Paris]*  
1930  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

1897, Poznan - 1985, Wetzlar  
*Untitled [Soup kitchen]*  
1930  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*Untitled [Soup kitchen]*  
1930  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*Soup kitchen*  
1930  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*A piece of bread [Soup kitchen]*  
1929  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*Bridge between Avignon and Nîmes*  
c.1931  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*Damia*  
c.1928  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*Germaine Beaumont*  
1928  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*Untitled [Wife of printer and publisher Jacques  
Aumont]*  
c.1928  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*Untitled [Suzy Solidor]*  
c.1928  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*Untitled [Study for an advert for Gibbs, Assia]  
vers 1930*  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull**

*Untitled [Le Biarritz, composition for shirt maker  
D'Ahetze]*  
1930  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

**Germaine Krull***Damia [Chanel dress]*

vers 1930

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Germaine Krull***Fashion photograph, Demoulin model*

c.1930

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Germaine Krull***Berlin [Freia]*

1924

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Germaine Krull***Berlin [Freia]*

1924

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Germaine Krull***Freia [Two female nudes, one being Freia, Berlin]*

c.1924

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Germaine Krull***Untitled*

1930

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Germaine Krull***Untitled [André Malraux]*

1930

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Germaine Krull***Untitled [Metal bridge]*

c.1940

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Germaine Krull***Marion Guy*

c.1930

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau**

1896, Budapest - 1967, Paris

*Untitled*

1932

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau***Nude outdoors*

c.1933

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau***Untitled [studio self-portrait]*

1932

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau***Assia*

c.1933

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau***Untitled [Assia]*

c.1933

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau***Assia*

1933

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau***Untitled*

c.1925

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau***Untitled [László Moholy-Nagy]*

c.1924

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau***Sándor Gergely, sculptor, graphic designer, photographer*

c.1930

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau***Untitled*

1927

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau***Untitled*

c.1929

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Ergy Landau***Untitled [Study for an advert for Les Filés de Calais]*

1933

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Suzanne Laroche**

1906, Paris - 1993, ?

*Untitled*

1934

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Dora Maar (aka Henriette Théodora Markovitch)**

1907, Paris - 1997, Paris

*Nusch Eluard*

c.1935

Purchase, 1987

**Dora Maar***Barcelone*

c.1932

Anonymous donation 1991

**Dora Maar***Untitled*

c.1932 - 1935

Purchase, 1995

**Dora Maar***Untitled [Assia]*

1934

Gelatin dry plate negative

Purchase, 2004

**Dora Maar***Untitled [Assia]*

1934

Gelatin silver negative

Purchase, 2004

**Dora Maar**

1907, Paris - 1997, Paris

*Untitled [Assia]*

1934

Gelatin silver negative

Purchase 2004

**Dora Maar***Untitled [Assia]*

1934

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Dora Maar***Untitled*

1935

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Dora Maar***Untitled*

1935

Purchase sponsored by Yves Rocher, 2011.

Former Christian Bouqueret collection

**Lisette Model (aka Elise F. Amélie Seybert)**

1906, Vienne - 1983, New York

*Nice, Promenade des Anglais*

1937

Silver gelatin print, printed later

Purchase, 1983

Fonds national d'art contemporain

Allocated to Musée national d'art moderne /

Centre de création industrielle, 22/09/1988

**Lisette Model***Nice, Promenade des Anglais*

1937

Silver gelatin print, printed later

Purchase, 1983

Fonds national d'art contemporain

Allocated to Musée national d'art moderne /

Centre de création industrielle, 22/09/1988

**Lisette Model***French Riviera [Promenade des Anglais, Nice]*

1937

Silver gelatin print, printed later

Purchase, 1983

Fonds national d'art contemporain

Allocated to Musée national d'art moderne /

Centre de création industrielle, 22/09/1988

**Rogi André (aka Rosa Klein)**

1900, Budapest - 1970, Paris  
*Untitled [Pablo Picasso]*  
c.1936  
Silver gelatin print, printed later  
Donated by Mme Renée Beslon-Degottex, 1982

**Rogi André**

*Untitled [Roland Penrose]*  
1935  
Silver gelatin print, printed later  
Donated by Mme Renée Beslon-Degottex, 1982

**Rogi André**

*Untitled [René Crevel]*  
1943  
Silver gelatin print, printed later  
Donated by Mme Renée Beslon-Degottex, 1983

**Dora Maar**

*Pablo Picasso painting « Guernica », Paris, Grands Augustins studio, Parismay-june*  
1937  
[Commissioned to Dora Maar by Christian Zervos for the journal « Cahiers d'Art », and published in vol. 12, no.4-5, 1937]  
Projected digital images from original negatives  
Purchase, 2004

**DOCUMENTS****Vu**

Ed. Lucien Vogel  
Paris, 1928-1938  
No. 331, 18 July 1934, pp. 902-903  
Photographs by Germaine Krull

**Paris Sex-appeal**

Paris, 1933-1939  
No. 36, 1936, n.p.  
Photographs by Henri François and Nora Dumas

**Photo 1936**

Paris, Arts et métiers graphiques, 1930-1947  
1936, pp.92-93  
Photographs by Ergy Landau and Remy Duval

**Photo 1940**

Paris, Arts et métiers graphiques, 1930-1947  
1940, pp.64-65  
Photographs by Willy Maywald and Nora Dumas

**Photo 1933-1934**

Paris, Arts et métiers graphiques, 1930-1947  
1933-1934, pp.64-65  
Photographs by Bill Brandt and Pierre Kéfer / Dora Maar

**L'illustration: journal universel hebdomadaire**

Paris, 1843-1944  
19 August 1933, p. I  
Advert by Laure Albin Guillot

**L'illustration: journal universel hebdomadaire**

Paris, 1843-1944  
15 November 1930, p. xxiv  
Advert by Laure Albin Guillot

**L'illustration: journal universel hebdomadaire**

Paris, 1843-1944  
19 November 1932, p. v  
Advert by Laure Albin Guillot

**L'illustration: journal universel hebdomadaire**

Paris, 1843-1944  
21 February 1931, p. vii  
Advert by Laure Albin Guillot

**Paris Magazine**

Paris, Paris-Publications, 1931-1949  
No. 73, September 1937, pp. 390-391  
Photograph by Denise Bellon

**Paris magazine**

Paris, Paris-Publications, 1931-1949  
No. 51, November 1935, n.p.  
Photographs by Brodsky and Ergy Landau

**Paris magazine**

Paris, Paris-Publications, 1931-1949  
No. 34, June 1934, pp. 366-367  
Photograph by Ergy Landau (left)

**Paris magazine**

Paris, Paris-Publications, 1931-1949  
No. 37, September 1934, pp. 542-543  
Photograph by Florence Henri

**Paris magazine**

Paris, Paris-Publications, 1931-1949  
No. 27, November 1933, pp. 572-573  
Photographs by Ergy Landau



**Art et médecine**

Ed. François Debat  
Paris, 1930-1939  
No. 11, October 1931, pp. 48-49  
Photographs by Germaine Krull

**L'art vivant: revue bimensuelle des amateurs et des artistes**

Ed. Florent Fels  
Paris, 1925-1939  
No. 25, 1926, pp. 34-35  
Photograph by Laure Albin Guillot

**Mieux-Vivre**

Ed. Georges Besson  
Villefranche, 1936-1939  
"Les Vendanges", No. 9, September 1937, n.p.  
Photograph by Nora Dumas

**Mieux-Vivre**

Ed. Georges Besson  
Villefranche, 1936-1939  
"Le bain", No. 8, August 1936, n.p.  
Photograph by Nora Dumas

**Mieux-Vivre**

Ed. Georges Besson  
Villefranche, 1936-1939  
"La ferme", N°11, November 1937, n.p.  
Photograph by Nora Dumas

**Mieux-Vivre**

Ed. Georges Besson  
Villefranche, 1936-1939  
"Le village", No. 4, April 1938, n.p.  
Photographs by Nora Dumas

**Mieux-Vivre**

Ed. Georges Besson  
Villefranche, 1936-1939  
"Les Vendanges", No. 9, September 1937, n.p.  
Photographs by Nora Dumas

**Mieux-Vivre**

Ed. Georges Besson  
Villefranche, 1936-1939  
"Le village", No. 4, April 1938, n.p.  
Photographs by Nora Dumas

**Match: L'hebdomadaire de l'actualité mondiale**

Ed. Jean Prouvost  
Paris, 1938-1940  
No. 32, 9 February 1939, cover  
Photograph by Denise Bellon



## WALL LABELS

### LABORATORY OF THE EYE

While photography courses and schools began to emerge in the period between the wars, professional photographers were still largely self-taught. Learning how to make images was not simply a question of mastering the chemistry, learning how to use the equipment and making prints; it was also, as Germaine Krull said in 1930, a matter of “knowing how to look”. This training of the eye was a central concern of modern photographers, devoted to a “new vision”, adapted to their contemporary environment. They invented a hitherto unseen visual alphabet by experimenting with new ways of making photographs. New architecture provided them with the opportunity to exploit high and low angle shots; they captured the play of shadow and light on objects, bodies and faces; they provoked surprise by uncovering strangeness in the heart of familiarity. Their research was also visible in their commissioned work (portraits, nudes, advertising, fashion and photo reportages), as they appeared in the publications of the period. They often made their images by strolling through the city, using light-weight cameras that were understated and easily-manageable, like the Leica or Rolleiflex. This kind of outdoor professional practice, eminently public, was not quite so frequent for women, who were still largely restricted to the privacy of their home. In this way, women were able to fully participate in the process of their own emancipation.

### STUDIO PORTRAITS

The studio is one of the privileged spaces of the emancipation of women photographers. It allowed them to work in the discretion of a closed space, while equally representing a vital asset in the development of their social network. Many of these studios, such as those of Laure Albin Guillot, Florence Henri and Ergy Landau, were particularly well-known, attracting a good many worldly, intellectual and artistic Parisians. For certain female photographers the studio was just as well a site for photographic training: Lisette Model learnt the technical foundations of the medium beside Rogi André, while Nora Dumas honed her retouching skills with Ergy Landau.

As with other photographic works of the time, these portraits denote traces of the radical change brought on by modernity from the 1920s onwards. Thus if the styles differ with each photographer, we can nevertheless attest to a general evolution in poses, the manner of shooting and printing methods. Framing is increasingly closer to the subject, and in some cases it is tipped; the models, now brought to life, are shot “in movement” and magnified by contrasting lighting. In the more extreme cases, the faces become the pretexts for a series of experimentations, such as superimposed images or blurred effects.

### FORMS OF THE NUDE

Few nudes were made by female artists before the beginning of the twentieth century: while women were still the favoured models of this genre, they did not have access to nude studies until the beginning of the twentieth century. This imbalance would be undone with the emergence of photography and its development in the 1920s and 1930s: since then, many women have produced, published and exhibited nudes—mostly female but also male—alongside those done by male photographers. Contrary to what might be expected, women did not seem to take hold of the freedom this new space provided to imagine their identity differently, adhering instead to the codes put in place by the opposite sex: nothing in their way of photographing these nude bodies indicates that they are women. They no doubt sought to satisfy first and foremost



professional imperatives, meeting the requirements of publishers, and responding to public tastes and demands. There is a great diversity of ways in which such iconography could be published, as the same nude could appear in an erotic magazine, in a book or an artistic journal, or just as well in a healthcare brochure. They all point to a cultural and ethical shift in early twentieth century society, related to the freeing and sensuality of the body.

## **FASHION AND ADVERTISING**

Photography became an essential feature of advertising from the early 1930s onwards. Its presence was a key factor in the unprecedented renewal and development of advertising techniques, alongside the emergence of marketing strategies and the rise of graphic arts. Advertising witnessed the development of many industries, such as music, food and fashion. This latter was an important indicator of the transformation of feminine identity. Hair was worn short and the body was freed up, with dresses and trousers designed by Paul Poiret, Madeleine Vionnet and Gabrielle Chanel. Light and flowing, these garments were well adapted to dance, as well as outdoors activities. Playing with asymmetries, with original wraps and novel cuts, such clothing bore the mark of the avant-garde, the influence of the Russian Ballet and Orientalism.

Photography participated fully in this revolution: the model, who had once been “imagined” and drawn by hand, could now be “true” and alive. With their dynamic and natural poses, the models embodied the modern spirit. The remarkable quantity of advertisements promoting beauty products, perfume and make-up bears witness to the rise of the cosmetic industry. This evolution was the logical result of a new relationship with the body as associated with the early twentieth century. The emancipation of women also played a key role. From this point on, in control of their own salaries and less isolated within domestic environments, women became active consumers and a key target market for industry.

## **REPORTAGE**

“Curious”, “sensitive” and “more disciplined than men while often more thorough”—, women could be, according to the feminist journalist Andrée Viollis, “stunning recording instruments”, particularly “well-suited for magazine reports.” (Marianne, 1933). Viollis expressed her pleasure delight at the great number of female reporters, observing that “many of them are young, full of passion and talent”, as they “valiantly go through Paris, through France, and are ready to travel the world”. As these representatives of the written press, many women chose to leave the intimacy of the studio to undertake. This choice allowed them to live out their independence to the full, running counter-current to a neat and tidy bourgeois life.

The development of publishing and the illustrated press, along with the creation of the first photographic agencies, no doubt played a part in the feminisation of the profession. Some women were in fact instigators of this shift, like the German photographer Maria Esner, who in 1934, recently settled in Paris and started one of the first photography cooperatives, Alliance Photo, along with the Zuber studio (René Zuber, Pierre Boucher, Emeric Feher, Pierre Verger, amongst others). It was here that Suzanne Laroche and Denise Bellon were to rub shoulders with Henri Cartier-Bresson, Chim and André Friedmann (later Robert Capa). Just as their male counterparts, the majority of female photographers dedicated themselves to a variety of subject matters; others chose to specialise: Nora Dumas quickly made a name thanks to her numerous photographs of Île-de-France’s villagers, while Marianne Breslauer and Germaine Krull would become known for their portraits of popular Parisian life.

## FOCUS ON FEW KEY WORKS



**Marianne BRESLAUER**

*Untitled*  
1937

Collection Centre Pompidou, Paris - Musée national d'art moderne - Centre de création industrielle  
Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migéat  
© Marianne Breslauer

The street is one of the favourite experimental sites of the modern photographers. Photography unveils its fantastic or magical character by tracing the reflecting surfaces of the shop windows, the city's dazzling lights and the menacing shadows of street corners. The mannequin, a Surrealist subject par excellence, was a particularly popular subject.



**Florence HENRI**

Portrait composition, Cora  
1931

Donated by the Martini & Ronchetti Gallery, with assistance from the artist, 1978

Collection Centre Pompidou, Paris musée national d'art moderne/centre de création industrielle

© Centre Pompidou, MNAM-CCI, Dist. RM  
N-Grand Palais/  
Guy Carrard

Florence Henri © Galleria Martini & Ronchetti, Genova

*"After a year of having begun to make photographs, I turned to portraits, as they had all the compositional features I was looking for. Of course, I am not indifferent to the plasticity of my models, but what interests me above all is what I can draw from the overall effect. Without a doubt, you will very often see the word 'composition' on my lips, because this idea is everything for me."*

A. Colombo, "Specchio, Essenzialità, Geometria", in Florence Henri, *I grandi fotografi*, Milan, Fabbri, 1983, p. 59.



**Dora MAAR**  
Untitled [Assia]  
1934

Collection Centre Pompidou, Paris  
musée national d'art moderne/centre de création industrielle

© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais /  
Georges Meguerditchian

© ADAGP

In the 1930s, Assia Granatouroff, who was originally from Ukraine, became the favourite model of many important Parisian painters, sculptors and photographers, both male and female. These included Dora Maar, Nora Dumas, Germaine Krull, Ergy Landau, Laure Albin Guillot, Rogi André, Emmanuel Sougez, Roger Schall and Roger Parry. Assia would become the incarnation of the modern feminine ideal, with her refined facial features and short blond hair, thick and wavy. She also had a simple yet full body, exuding well-being, and her natural poses were suggestive without ever becoming vulgar.



**Denise BELLON**  
Manufacturing of fragrances in Grasse [Bertrand Frères factory]  
1938

Collection Centre Pompidou, Paris  
musée national d'art moderne/centre de création industrielle  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

© Les films de l'équinoxe  
© Georges Meguerditchian - Centre Pompidou, MNAM-CCI/Dist.  
RMN-GP

Denise Bellon was trained as a photographer in the early 1930s under René Zuber and Pierre Boucher. With her Rolleiflex in hand, she did produced photo reportages, first in France and then in Eastern Europe. In 1938 she documented the Bertrand Frères factories in Grasse, in the South of France. An industrial enterprise founded in 1858, Bertrand Frères specialised in the manufacture of perfume, soap, and vegetable and mineral oils, as well as other beauty products. Bellon's images attest to her interest in industrial forms, as celebrated a year earlier in Paris at the Exposition internationale des arts et techniques, which she had also photographed.

## THE CENTRE POMPIDOU MÁLAGA, THE FIRST POP-UP POMPIDOU

The first “Pop-Up Pompidou” opened to the public in Málaga, Andalusia, on March 28 2015. The “Centre Pompidou Málaga” will be staying for five years in the Cubo, a cultural centre built on the city’s harbour in 2013 and adapted to host the Pop-up Pompidou.

It offers a very wide public a chance to experience the Centre Pompidou through its large and varied collection, its excellent programme, its mix of artistic disciplines and its innovative mediation programmes.

In Málaga, the Pop-Up Pompidou features a permanent circuit of approximately ninety works chosen from the Centre Pompidou’s incomparable collection, inviting audiences to a journey through the art of the 20th and 21st centuries. It presents two to three themed or monographic temporary exhibitions each year, devised by the Centre Pompidou’s curators and drawn from the various segments of the collection (including photography, design, architecture and video). The “Pompidou experience” also takes the form of multidisciplinary programmes devoted to dance, performance, the spoken word and cinema, and the aid provided by mediation set-ups, designed for younger audiences in particular.

The municipality of Málaga invited French artist Daniel Buren to create a temporary in situ installation entitled *Incubé* [Incubated]. Adorning the Cubo’s glass façade with coloured squares alternating with his “visual tools” composed of 8.7 cm wide stripes, the famous artist thus contributes to the visibility of the Centre Pompidou Málaga and hallmarks the cityscape with his world-renowned signature.

Pop-up Pompidous are designed to display the Centre Pompidou collection, and more broadly, to create or consolidate new networks abroad, and attract new audiences in France and throughout the world.



**Daniel Buren**  
*Incubé*  
travail in situ,  
Mars 2015, Malaga  
© Carlos Criado,  
Ayuntamiento de Málaga



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## THE « POP-UP POMPIDOU » CONCEPT

This concept draws on all the experience, innovations and success of the Mobile Centre Pompidou: an experimental project which travelled around France between October 2011 and September 2013, attracting some 250,000 visitors. Pop-up Pompidous will further the cultural decentralisation initiative embodied in the Mobile Centre Pompidou, and become the spearhead of the institution's international development.

They can be set up in existing museums, museographic or heritage venues as yet without a programme or currently being transformed, and also venues that are not dedicated to culture and are in the process of being re-qualified. Working hand-in-hand with local cultural networks, the Pop-up Pompidous will thus act as a leaven or a "cultural driving force".

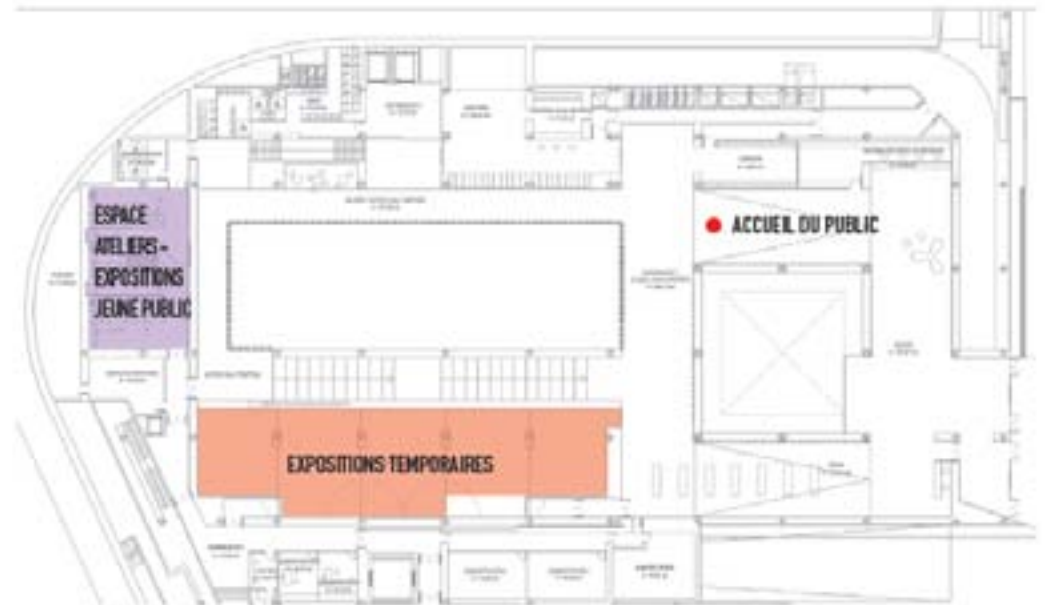
Outside France, Pop-up Pompidous will be the means for establishing new connections with emerging contemporary art scenes, thus furthering the development and influence of the Centre Pompidou collection – one of the world's two largest in modern and contemporary art, with nearly 100,000 works.

They will help to consolidate the Centre Pompidou model by further highlighting its extraordinary collection, expertise and values. They will also foster more enduring relations than those permitted by classical temporary travelling exhibitions, by generating new resources in new territories of artistic globalisation.





## THE TEMPORARY EXHIBITIONS AT THE CENTRE POMPIDOU MÁLAGA



In a dedicated area of 363 m<sup>2</sup> on level 0 of El Cubo, a programme of two or three temporary exhibitions is presented each year to visitors of the Centre Pompidou Málaga.

These exhibitions, lasting from 3 to 6 months (depending on the type of works on show), are devised by curators of the Musée National d'Art Moderne and draw on various segments of the Centre Pompidou collection, such as photography, design, architecture, video...

Between these exhibitions, events open to other creative disciplines and the movement of ideas – such as dance, film and the spoken word – are scheduled for shorter periods in the same area, thus helping to create a buzz.

## THE COLLECTION : PERMANENT CIRCUIT OF THE CENTRE POMPIDOU

In Málaga, a permanent themed circuit presents a selection of around 90 works from the Centre Pompidou collection.

“There are several things at stake with this inaugural permanent exhibition presented in the “Centre Pompidou Málaga». Through a varied overview representative of the Centre Pompidou collections, it aims to show the many facets of modern and contemporary representation; to restore its fragmented image, through the way artists looked at the Other and themselves and the way the avant-gardes systematically deconstructed narrative and vision, and to reflect the mirror of the image back to the viewers, thus immersing them in the imagination of their times,” says Brigitte Leal, who is head heritage curator and assistant director at the Musée National d’Art Moderne, and curated the “Centre Pompidou Málaga” display selected from its collections.

For two and a half years, this display of a selection of works from the centre Pompidou collection can be seen in an area of 2,000 m<sup>2</sup>. Five main themes are covered in the circuit: metamorphoses, self-portraits, the man without a face, the political body and the body in pieces.





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**Florence HENRI**

Portrait composition, Cora  
1931

Donated by the Martini & Ronchetti Gallery, with assistance from the artist, 1978

Collection Centre Pompidou, Paris musée national d'art moderne/centre de création industrielle

© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais/Guy Carrard

Florence Henri © Galleria Martini & Ronchetti, Genova

**Florence HENRI**

*Composition self-portrait*

1938

Collection Centre Pompidou, Paris musée national d'art moderne/centre de création industrielle

© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais/Guy Carrard

Florence Henri © Galleria Martini & Ronchetti, Genova

**Marianne BRESLAUER**

*Untitled*

1937

Collection Centre Pompidou, Paris - Musée national d'art moderne - Centre de création industrielle  
Purchase sponsored by Yves Rocher, 2011. Former Christian Bouqueret collection

Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat

© Marianne Breslauer

**Ina BANDY**

*Week-end in England. Women without men*  
c.1945

Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection

© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand  
Palais / Georges Meguerditchian  
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**Dora MAAR**

*Untitled [Assia]*  
1934

Collection Centre Pompidou, Paris  
musée national d'art moderne / centre de création  
industrielle  
© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand  
Palais / Georges Meguerditchian  
© ADAGP

**Denise BELLON**

*Manufacturing of fragrances in Grasse [Bertrand Frères  
factory]*  
1938

Collection Centre Pompidou, Paris  
musée national d'art moderne / centre de création  
industrielle  
Purchase sponsored by Yves Rocher, 2011.  
Former Christian Bouqueret collection  
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## PRACTICAL INFORMATION

### PRACTICAL INFORMATION

#### **Centre Pompidou Málaga**

Pasaje Dr. Carrillo Casaux (Muelle Uno)  
Puerto de Málaga  
29016 Málaga  
España

#### **Opening hours**

Exhibition open every day  
from 9:30 am to 8 pm  
except on Tuesdays

#### **Tarif**

Ticket permanent exhibition  
7 €, concessions 4 €  
Ticket temporary exhibition  
4 €, concessions 2.50 €  
Ticket temporary exhibition  
+ permanent  
9 €, concessions 5.50 €

### CURATOR

#### **Karolina Ziebinska-Lewandowska**

##### **Curator**

Photography department  
Musée national d'art moderne

#### **Julie Jones**

##### **Assistant curator**

Photography department  
Musée national d'art moderne