

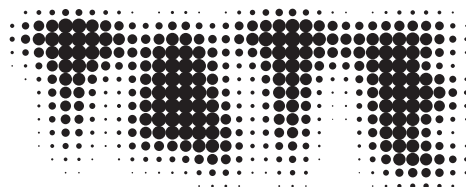
DORA MAAR

20 November 2019 – 15 March 2020

LARGE PRINT GUIDE



Please return to the holder



CONTENTS

Room 1	2
Room 2	18
Room 3	49
Room 4	75
Room 5	87
Room 6	134
Room 7	150
Room 8	169
Room 9	188
Credits.....	210

ROOM 1

THE INVENTION OF

DORA MAAR

THE INVENTION OF DORA MAAR

Dora Maar's career spanned mediums, techniques and much of the 20th century.

Born Henriette Th  odora Markovitch in 1907, during her childhood she preferred to be called Dora. Raised between Argentina and France, her mother owned a fashion boutique and her father was an architect. Initially she was educated in the applied arts and painting at Paris's most progressive art schools. In her early twenties, encouraged by mentors who saw her talent, she decided to pursue photography.

In 1932, a public bulletin announcing the opening of her first studio marked her transformation from Henriette Markovitch, 'artist-painter', to Dora Maar, photographer.

Maar quickly made a name for herself. Within just a few years she built a photographic practice of remarkable variety. She took assignments in fashion and advertising, travelled to document social conditions, and made wildly inventive images that came to occupy an important place in surrealism.

By the end of the 1930s, Maar had returned to painting. She would devote herself to this medium for the remainder of her life, though these works were rarely exhibited after the

1950s. Remembered mainly for her surrealist photographs and photomontages, it is only since her death in 1997 that the full breadth of her output has begun to be recognised.

The exhibition opens with portraits made by Maar, or taken by photographers close to her. It continues to trace her long career and the political context, professional opportunities and personal networks that shaped her decisions at every stage.

Clockwise from wall text

Dora Maar 1907–1997

Untitled (Double portrait)

c.1936

Photograph, gelatin silver print on paper (photomontage)

The Cleveland Museum of Art,
Gift of David Raymond 2008.172
X73910

Dora Maar 1907–1997

Untitled (Double portrait)

c.1936

Photograph, gelatin silver print on paper (photomontage)

Private Collection, Canada
X76210

Dora Maar 1907–1997

Untitled (Portrait in profile)

c.1936

Photograph, gelatin silver print on paper

Private Collection, Canada

X73911

Dora Maar 1907–1997

Untitled (Portrait in profile)

c.1936

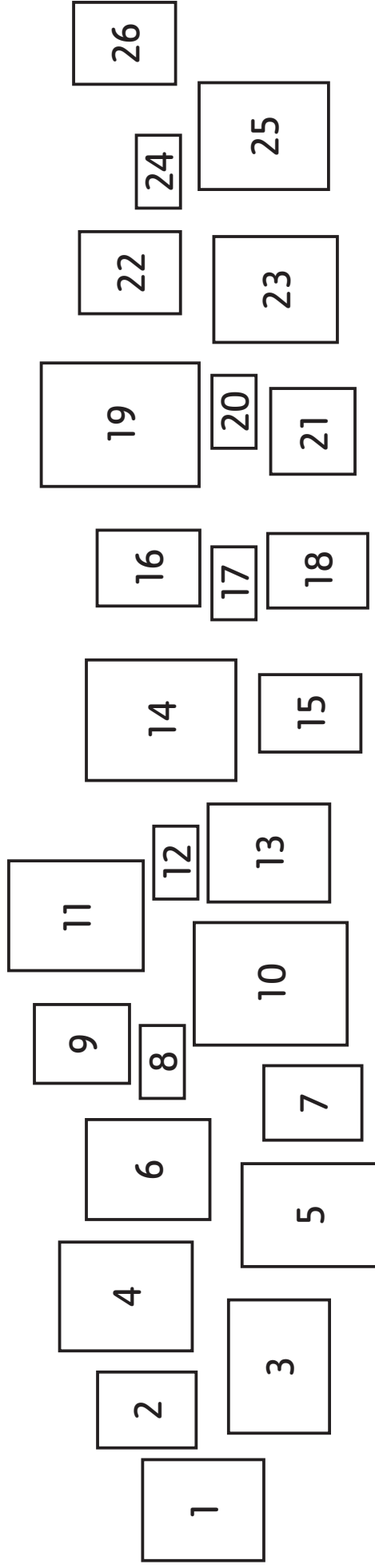
Photograph, gelatin silver print on paper

Private Collection, Canada

X73913

In this experimental series, Maar combined one portrait with another that she likely produced for advertising purposes. The darkroom techniques she used here would appear again many decades later, in works she produced towards the end of her life. She created abstracted images by placing objects directly on the photo-sensitive paper before exposing them to light, and she superimposed negatives, scraped their surface, or corroded them using chemicals.

Dora Maar used many innovative photography techniques throughout her career. Look out for descriptions of these throughout the exhibition.



1 Attributed to Paul Eluard

1895–1952

Untitled

1920–30

Private Collection

X74203

2 **Untitled (Dora Maar)**

c.1926

Purchased 2004, Centre Pompidou, Paris, Musée
national d'art moderne/Centre de création industrielle

X75988

3 Brassai 1899–1984

**Dora Maar presenting a painting in her studio at rue de
Savoie in 1944**

1944

MP1996-310 Purchased 1996. Musée national
Picasso-Paris

X77564

4 **Untitled (Self-portrait with fan)**

c.1930

Previous collection of Dora Maar, Purchased 1998

Musée national Picasso-Paris

X74214

5 Cecil Beaton 1904–1980

**Dora Maar behind one of her works, in her studio at 6,
rue de Savoie, Paris**

1944

Previous collection of Dora Maar, Purchased 1998

Musée national Picasso-Paris

X76627

6 Cecil Beaton 1904–1980

Dora Maar in her Studio

1944

Cecil Beaton Studio Archive at Sotheby's

X77701

- 7 Unknown maker
Untitled (Dora Maar, Paris)
c.1926

Purchased 2004, Centre Pompidou, Paris, Musée
national d'art moderne/Centre de création industrielle
X76405

- 8 **Untitled (Self-portraits)**
Undated

Archives Dora Maar, Courtesy ADD & Associés
X78739

- 9 Unknown maker
Untitled (Dora Maar)
c.1925

Archives Dora Maar, Courtesy ADD & Associés
X76440

10 Rogi André 1900–1970

Dora Maar

c.1940

Bibliothèque Nationale de France

X74208

11 Izis (Israelis Bidermanas)

1911–1980

Untitled (Portrait of Dora Maar with cigarette)

1946

Collection Genevieve Janvrin

X77430

12 **Untitled (Self-portraits)**

Undated

Archives Dora Maar, Courtesy ADD & Associés

X78738

13 Cecil Beaton 1904–1980

Dora Maar and Marie Laure de Noailles, Paris

1944

Cecil Beaton Studio Archive at Sotheby's

X77700

14 Rogi André 1900–1970

Dora Maar

c.1937

Purchased 1983, Centre Pompidou, Paris, Musée national
d'art moderne/Centre de création industrielle

X74206

15 Unknown photographer

Untitled (Dora Maar)

1925

Archives Dora Maar, Courtesy ADD & Associés

X76441

16 Lee Miller 1907–1977

Dora Maar

c.1930s

National Galleries of Scotland

X78122

17 **Untitled (Self-portraits)**

Undated

Archives Dora Maar, Courtesy ADD & Associés

X78740

18 Lee Miller 1907–1977

Dora Maar, 6, rue de Savoie

c.1956–8

National Galleries of Scotland

X78123

19 Rogi André 1900–1970

Dora Maar

c.1937

Bibliothèque Nationale de France

X74207

20 **Untitled (Self-portraits)**

Undated

Archives Dora Maar, Courtesy ADD & Associés

X76976

21 Irving Penn 1917–2009

Dora Maar

1948, printed 2019

Courtesy of The Irving Penn Foundation via

Pace/MacGill Gallery

X77433

22 Unknown photographer

Untitled (Dora Maar at the window)

c.1926

Purchased 2004, Centre Pompidou, Paris, Musée
national d'art moderne/Centre de création industrielle
X75987

23 Attributed to Jean Moral 1906–1999

Untitled (Dora Maar)

1934

Private Collection

X74202

24 **Untitled (Self-portraits)**

Undated

Archives Dora Maar, Courtesy ADD & Associés
X78737

25 Emmanuel Sougez 1889–1972

Dora Maar's hands

1931

Bibliothèque Nationale de France

X74213

26 **Untitled (Study of hands, self-portrait)**

c.1930

Photographic negative

Purchased 2004, Centre Pompidou, Paris, Musée
national d'art moderne/Centre de création industrielle

X77493

All works are by Dora Maar, unless otherwise stated.

All works are photographs, gelatin silver print on paper,
unless otherwise stated.

ROOM 2

ON ASSIGNMENT

ON ASSIGNMENT

Maar's decision to become a photographer was in one sense practical. Commercial assignments offered greater stability than fine-art painting. But it was also aspirational. As a woman from a bourgeois family, she did not have to pursue work out of financial necessity. Maar, however, belonged to a generation of women photographers eager to seize the professional opportunities created by the interwar boom in advertising and the illustrated press.

In 1930, Maar shared a darkroom with photographer Brassai (1899–1984) and assisted fashion photographer Harry OSSIP Meerson (1911–1991). The following year she set up a studio with director and film-set designer Pierre Kéfer at his family home just outside Paris. Specialising in portraits, nudes, fashion and advertising, the studio was as prolific as the artists were well connected. Maar called this her 'worldly period' on account of their glamorous clientele.

Though many prints during their collaboration were signed 'Kéfer–Dora Maar', Maar was usually the sole author. When their partnership ended around 1935, Maar established her own studio in central Paris and took independent commissions.

Innovation characterises Maar's work from this period.

Whether through staging, experimentation in the darkroom, or collage using simple scissors and glue, her images declare a break with reality.

On the left

Mont Saint Michel, Cloister, Southern Gallery

Mont Saint Michel, Le Cloître, galerie sud
1931

Photograph, gelatin silver print on paper

Maar undertook her first significant commission in 1931, for a book by art historian Germain Bazin. The two-volume publication explored the monastery on Mont Saint Michel island, Normandy. One volume featured Bazin's manuscript and the other included 72 photographic plates to accompany the text. Maar printed 37 photographs and was credited as photographer for only six. The depiction of architecture, with dramatic shadows and a foreboding atmosphere, anticipates many of Maar's later surrealist works.

The Museum of Fine Arts, Houston, Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund, The Manfred Heiting Collection, 2002.266
X73889

Vitrine

Germain Bazin 1901–1990

Dora Maar 1907–1997

Le Mont Saint-Michel

A. Picard, Paris

1933

Guillaume Grandgeorge-Picard

X77894

L'amor de l'art no.8

'An essay on Monumental Photography', Pierre Prat

August 1931

Bibliothèque Kandinsky Centre Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X75952

Clockwise from wall text

Untitled (Portrait of Daniel Clouzot)

1928

Photograph, gelatin silver print on paper

Médiathèque Pierre-Moinot Niort

X76425

Untitled (Photograph for Dolfar advertisement)

1936

Photograph, gelatin silver print on paper

Courtesy Bruce Silverstein Gallery, New York

X73892

**Untitled (Fashion photograph, white satin dress by
'Mildred' of J. Rémond & Cie)**

1935

Photograph, gelatin silver print on paper

Bibliothèque Marguerite Durand, Ville de Paris

X75344

**Untitled (Fashion photograph, evening gown by Jacques
Heim for Mme. Jacques Heim)**

1934

Photograph, gelatin silver print on paper

Private Collection

X75345

The Kéfer–Dora Maar studio carried out its first known fashion commissions in 1932 for **Heim**, couturier Jacques Heim's fashion magazine. After she opened her own studio at 29 rue d'Astorg – located in a neighbourhood known for **haute couture** – Maar's fashion commissions multiplied. She won commissions from Chanel, while fashion designers Jeanne Lanvin, Elsa Schiaparelli and Jacques Heim were among her regular clients. Maar's collaboration with **Heim** resumed in the 1950s, when they commissioned her to produce textile designs and logos. She also authorised them to produce a silk scarf under her name.

Untitled (Fashion photograph, dress by Jean Patou)

1936

Photograph, gelatin silver print on paper

Private Collection

X75346

Untitled (Fashion photograph)

c.1931–5

Photograph, gelatin silver print on paper

Private Collection

X74514

Untitled (Fashion photograph)

c.1936

Photograph, gelatin silver print on paper

Joy of Giving Something, Inc.

X73907

Untitled (Element for fashion photograph)

1936

Photograph, gelatin silver print on paper

Eric and Louise Franck Collection

X73906

Untitled (Janine Loris [Prévert])

1935

Photograph, gelatin silver print on paper

Private Collection

X73946

Untitled (Janine Loris [Prévert])

1935

Photograph, gelatin silver print on paper

Private Collection

X73947

Untitled (Fashion photograph)

1936

Photograph, gelatin silver print on paper

Eric and Louise Franck Collection

X73905

Untitled (Photograph for Ambre Solaire advertisement)

1936

Photograph, gelatin silver print on paper

Eric and Louise Franck Collection

X73903

Untitled (Assia)

c.1934

Photograph, gelatin silver print on paper

Purchased thanks to the support of Yves Rocher, 2011
Formerly Christian Bouqueret collection, Centre Pompidou,
Paris, Musée national d'art moderne/Centre de création
industrielle

X73924

Untitled (Assia)

1933

Photograph, gelatin silver print on paper

Purchased thanks to the support of Yves Rocher, 2011
Formerly Christian Bouqueret collection, Centre Pompidou,
Paris, Musée national d'art moderne/Centre de création
industrielle

X73929

Untitled (Assia)

1933

Photograph, gelatin silver print on paper

Collection Bouqueret-Rémy

X73923

Untitled (Assia)

c.1934

Photograph, gelatin silver print on paper

Collection of David Raymond, North Carolina

X73922

Untitled (Nude)

1930s

Photograph, gelatin silver print on paper

Courtesy Bruce Silverstein Gallery, New York

X73919

Untitled (Nude)

c.1938

Photograph, gelatin silver print on paper

Promised gift of Paul Sack to the Sack Photographic Trust

X73920

Untitled (Nude)

1930s

Photograph, gelatin silver print on paper

Collection Serge Bramly

X73918

Untitled (Nude)

c.1938

Photograph, gelatin silver print on paper

Collection of Michael Mattis and Judith Hochberg, New York,
courtesy art2art Circulating Exhibitions

X73921

LARGE-FORMAT NEGATIVES

The negatives in this exhibition were taken on large-format cameras. These were among the earliest types of camera and a standard piece of equipment for studio photographers at the time. Large-format negatives create sharp and detailed images and are well suited to manipulation. The shooting process is slow however, as negatives have to be loaded individually.

Untitled (Jacqueline Lamba)

c.1934

Photographic negative

Purchased 2004, Centre Pompidou, Paris, Musée national
d'art moderne/Centre de création industrielle

X74636

Untitled (Jacqueline Lamba)

c.1934

Photograph, gelatin silver print on paper

Private Collection

X73932

Untitled (Photograph for advertisement)

c.1935

Collage of photographs, gelatin silver prints

Private Collection

X73894

Untitled (Fashion study)

1935

Photograph, gelatin silver print on paper

Richard and Ellen Sandor Family Collection

X73915

Untitled (Photograph for Pétrole Hahn advertisement)

c.1934

Photographic negative

Purchased 2004, Centre Pompidou, Paris, Musée national
d'art moderne/Centre de création industrielle

X73917

Vitrine

Arts et métiers graphiques

'Publicity 34' (special issue)

August 1934

Collection Patrice Allain

X78076

Shampoo or Woman's Hair with Soap

Shampooing ou Femme aux cheveux avec savon

1934

Photograph, gelatin silver print on paper

When Maar entered the workforce, photography was fast replacing hand-drawn illustrations as the advertisers' medium of choice. Commercial commissions had become vital for avant-garde photography. As consumption of goods grew in the 1930s, so too did the appetite for bold, eye-catching images. This image, made to advertise shampoo, was featured in the **Salon international d'art photographique** at the Société française de photographie, Paris, 1934.

Collection Société Française de Photographie, Paris

X74702

Untitled (Reproduction of two photographs depicting a woman and a tattooed man)

1930s

Photographic negative

Purchased 2004, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle

X76801

Untitled (Fashion photograph)

c.1935

Photograph, hand-coloured gelatin silver print on paper

Private Collection

X74543

Untitled (Fashion photograph)

1932–5

Photograph, hand-coloured gelatin silver print on paper

Purchased 1995, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle

X73890

Untitled (Element for fashion photograph)

1935, printed 1980s

Photograph, gelatin silver print on paper

Private Collection

X73956

Untitled (Fashion photograph)

1936

Photograph, gelatin silver print on paper (photomontage)

The J. Paul Getty Museum, Los Angeles

X73908

Untitled (Nusch Eluard)

c.1935

Photograph, gelatin silver print on paper

Purchased 1987, Centre Pompidou, Paris, Musée national
d'art moderne/Centre de création industrielle

X74006

The Years Lie in Wait for You

Les années vous guettent

c.1935

Photograph, gelatin silver print on paper (photomontage)

Insert caption for this work:-

Around 1934, Maar worked on beauty product advertisements for clients including Ambre Solaire and the hair care brand Pétrole Hahn. She likely made this work to advertise an anti-ageing cream, a conclusion drawn in part from its title, but it is not known where this image was published. Maar created the photomontage by sandwiching together two negatives and printing them as one unified image. The woman is Maar's close friend Nusch Eluard. The second negative depicts a spider's web.

The William Talbott Hillman Collection

X74708

Untitled (Fashion photograph)

c.1935

Photograph, gelatin silver print on paper

Collection Therond

X73902

Vitrine

L'Art vivant no.189

'The art of the image: Dora Markovitch', Jacques Guenne
October 1934

Bibliothèque Kandinsky Centre Pompidou, Paris, Musée
national d'art moderne/Centre de création industrielle
X77745

Formes nues: édition d'art graphique et photographique

Nude forms: graphic and photographic art
1935

Bibliothèque Kandinsky Centre Pompidou, Paris, Musée
national d'art moderne/Centre de création industrielle
X75954

Séduction no.82

May 1935

Private Collection

X78362

Assia Granatoureff (1911–1982) was a sought-after life model for painters, photographers and sculptors in the 1930s. Granatoureff was born in Ukraine but settled in France in her early childhood. She first trained as a textile designer and seamstress before pursuing a career as a film actress. From the age of 24 her work as a life model funded her acting classes. Granatoureff's film career ended suddenly during the German occupation of France, after which she changed her surname to the more French-sounding 'Granatour'. Maar's studies of Granatoureff are characteristic of modernist photographers' inventive use of studio sets, lighting and angles to re-imagine the classical depiction of the nude. They circulated in art publications and in erotic magazines. The latter were an important source of income for photographers like her, whose work typically illustrated suggestive texts.

Vitrines

Editorial shoots like this for **Rester jeune** and **Votre beauté** represent the complex position women photographers occupied in relation to emancipation. As working professionals, they embodied the concept of the modern, liberated woman, but their achievements were discussed in gendered terms. 'A brunette huntress of images . . . [possessing] the candour of a man, with the curiosity of a woman' was one description of Maar. And while publications like **Rester jeune** offered women photographers opportunities that would previously have been given to men, they also contributed to what we now understand as a complicated history of the representation of women's bodies in magazines.

Anticlockwise from text

Rester jeune no.35

'Take care of your beauty before and after the bath'

August 1936

Collection: Ville de Paris / Bibliothèque Forney

X77809

Rester jeune

October 1936

Diktats Bookstore

X75976

Votre beauté

March 1936

Diktats Bookstore

X75975

LA FEMME MODERNE

During the interwar years, the idea of the liberated, independent woman – ‘la femme moderne’ – was promoted by magazine editors and co-opted by advertisers. Yet in France, women were still campaigning for the right to vote.

Maar’s collages often appear to highlight the tension between the fantasy promoted in popular culture and most women’s reality. In this spread for **L’Art vivant**, she made the construction of the image visible, upstaging the car that is being advertised. The majority of women could neither afford to drive nor had the opportunity to obtain a license.

L'Art vivant no.206

'The car, the races'

1936

Bibliothèque Kandinsky Centre Pompidou, Paris, Musée
national d'art moderne/Centre de création industrielle
X78077

Excelsior modes no.24

Summer 1935

Diktats Bookstore

X75978

Excelsior modes no.22

Winter 1934

Diktats Bookstore

X75977

Vagues no.3

'Masks', Marcel Zahar

March 1936

Private Collection, Paris

X78361

Heim no.11

'Beneficial luxury', Henri Massis

April 1935

Bibliothèque des Arts décoratifs, Paris

X77754

Heim no.12

'Fashion, home of poetry'

Marcel Zahar

December 1935

Bibliothèque des Arts décoratifs, Paris

X77751

ROOM 3

ON THE STREET

ON THE STREET

Beyond the four walls of the studio, 1930s Europe was in the worst economic depression of modern times. It was in these devastating social conditions and fraught political climate that photographers developed the documentary mode, exploring what it meant for the camera to bear witness to hardship.

Like many of her peers, Maar felt compelled to record the lives of society's most disadvantaged. In 1933, without being commissioned by a newspaper or magazine, she travelled alone to the Costa Brava in Catalonia, north-eastern Spain. In 1934 she went to London. On the outskirts of Paris, she photographed 'La Zone' – an undeveloped area that was home to around 40,000 citizens.

Political convictions motivated these projects. 'I was very much on the left at 25... not like now', she later said. Maar signed her name to **Appel à la lutte** (Call to the struggle), the manifesto launched by surrealist poet André Breton (1896–1966) and screenwriter Louis Chavance (1907–1979) in response to riots by the extreme far-right. She also participated in the anti-fascist movement Contre-Attaque (Counter-attack) Breton led with philosopher and social critic Georges Bataille (1897–1962). In this same revolutionary spirit, Maar recorded the rehearsals and performances of the leftist theatre troupe Groupe Octobre.

Anticlockwise from wall text

TITLES

Dora Maar rarely inscribed her photographs with titles and any records she may have kept with these details are believed to be lost or destroyed. The descriptive titles of many works in the exhibition have been given by others over time. Although the language is often outdated, we have kept the descriptive titles because many of the works have become known by these names.

BARCELONA

In 1933, Maar travelled to Barcelona and Costa Brava in Catalonia, north-eastern Spain. She went there on the advice of journalist Georges Charensol (1899–1995), a Spanish correspondent for the high-circulation pictorial magazine **VU**. On her own, without a specific assignment, she explored the country and photographed both its people and landscapes. It seems fitting that her trip occurred during the Second Spanish Republic, when left-wing Republicans and Socialists ruled Spain. The country attracted many left-leaning contemporaries, including photographers Bill Brandt (1904–1983) and Henri Cartier-Bresson (1908–2004).

**Untitled (Boy on his back, asleep in front of store front
iron shutter, Barcelona)**

1933

Photograph, gelatin silver print on paper

Private Collection

X74078

Untitled (Street orchestra, blind musicians, Barcelona)

1933

Photograph, gelatin silver print on paper

The Cleveland Museum of Art,
John L. Severance Fund 2007.89

X74087

Untitled (Blind street peddler, Barcelona)

1933

Photograph, gelatin silver print on paper

The Cleveland Museum of Art, Gift of David

Raymond 2008.173

X75893

Untitled (Headstand, Barcelona)

1933

Photograph, gelatin silver print on paper, ferrotyped

The Cleveland Museum of Art,

John L. Severance Fund 2007.86

X74096

Untitled (Children playing, Barcelona)

1933

Photograph, gelatin silver print on paper

The Cleveland Museum of Art,
John L. Severance Fund 2007.71
X73977

**Untitled (Woman with three children in front of
Somorrostro barracks)**

1933

Photograph, gelatin silver print on paper

Private Collection
X73972

Untitled (Beggar woman, Barcelona)

1933

Photograph, gelatin silver print on paper

The Cleveland Museum of Art,
John L. Severance Fund 2007.83
X74097

PARIS

Like a number of her contemporaries, Andre Kertész (1894–1985) and Germaine Krull (1897–1985) among them, Maar documented the communities living in 'La Zone'. This 34-kilometre strip of land around Paris was designated a military defence zone in 1844. Although construction was prohibited, it gradually became home to around 40,000 people. Forced removal of inhabitants began during the interwar period. The area was finally destroyed in 1956 to make way for a ring road.

**Untitled (The 'Zone', Paris) Dilapidated facade of a booth
'Piano Repair'**

1933

Private Collection

X73997

**Untitled (Group of workers waiting on a pavement for pay
or canteen, Paris)**

c.1934

Photograph, gelatin silver print on paper

Private Collection

X73995

Untitled (Woman at the window)

1935

Photograph, gelatin silver print on paper

Purchased 1987, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X73991

Untitled (Man in cap)

c.1933

Photograph, gelatin silver print on paper

Purchased 1995, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X73970

Untitled

1933

Photograph, gelatin silver print on paper

Purchased 1987, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X73976

Untitled (Child with coat on his head)

1932–4

Photograph, gelatin silver print on paper

Private Collection

X73969

Untitled (Portrait of a man)

c.1934

Photograph, gelatin silver print on paper

Joy of Giving Something, Inc.

X73966

Untitled

(Woman with baby in front of astrology booth, Paris)

c.1934

Photograph, gelatin silver print on paper

Private Collection

X73998

Untitled (Girl in doorway)

c.1934

Photograph, gelatin silver print on paper

Eric and Louise Franck Collection

X74059

Untitled (The grimace)

1933

Photograph, gelatin silver print on paper

The Cleveland Museum of Art,
John L. Severance Fund 2007.88

X73981

Untitled (Pickpocket)

c.1934

Photograph, gelatin silver print on paper

Purchased 1995, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X73992

Untitled (Four men on a park bench, London)

1934

Photograph, gelatin silver print on paper

Collection of David Raymond, North Carolina

X73993

Untitled (Ragpicker)

c.1934

Photograph, gelatin silver print on paper

The Museum of Modern Art, New York Horace W. Goldsmith
Fund through Robert B. Menschel

X74018

Untitled (Beggar, London)

1934

Photograph, gelatin silver print on paper

Private Collection, Paris

X74709

Untitled (Old woman selling lottery tickets, London)

1934

Photograph, gelatin silver print on paper

Joy of Giving Something, Inc.

X74067

**Untitled (Lottery ticket dealer seated in front of Lloyds
Bank, London)**

1934

Photograph, gelatin silver print on paper

Joy of Giving Something, Inc.

X74069

Untitled (Repent for the kingdom of heaven is at hand, London)

1934

Photograph, gelatin silver print on paper

The J. Paul Getty Museum, Los Angeles

X74065

Untitled (Disabled war veteran begging beside miniature tin boat, London)

1934

Photograph, gelatin silver print on paper

Private Collection

X74063

Untitled (Medically unfit)

1934

Photograph, gelatin silver print on paper

The Cleveland Museum of Art,
John L. Severance Fund 2007.75
X74055

Pearly King Collecting Money for the Empire Day

1934

Photograph, gelatin silver print on paper

The charitable tradition of Pearly Kings and Queens, which continues today, originated in Victorian London. They evolved from 'Coster Kings and Queens', elected leaders of London's street vendors, who traded independently but collected for fellow traders who had fallen on hard times. The pearly buttons were an imitation of fashionable dress in 20th-century high society.

Gift Eric and Louise Franck London Collection 2013
P13384

Untitled (Pearly princess, London)

1934

Photograph, gelatin silver print on paper

From the Collection of Annastacia Wollmering, New York, NY
X75331

LONDON

In February 1934, Maar travelled to London, for reasons that are unknown today. She took photographs in the City of London and the East End, as well as unidentified locations around the capital. Developing her interest in street photography, she created a portrait of a place through images of its inhabitants. These images are credited to Kéfer–Dora Maar, but they were made by Maar alone. In June 1934 the London photographs were included in a Kéfer–Dora Maar exhibition at Galerie Van den Berghe, Paris. 'One must know how to get lost in a city that hides, beneath its apparent uniformity, so any secrets', observed one reviewer.

ROLLEIFLEX

Maar photographed the images in this room with her Rolleiflex, a hand-held roll-film camera. Rolleiflex are held at waist height as the viewfinder is positioned on top of the camera. Portable and relatively flexible, it allowed Maar to respond quickly to what she saw. The 6 x 6cm prints in this exhibition are contact prints that Maar made from her Rolleiflex negatives. Contact prints are the same size as the original film. They allow photographers to preview their images before selecting which to print on a larger scale.

**Untitled (Marcel Duhamel, Gaston Gaudin, Max Morise,
Maurice Baquet and Louis Chavance). Inspired by 'The Card
Players' (Les Joueurs de cartes) by Paul Cézanne**

1934

Photograph, gelatin silver print on paper

Collection Patrice Allain

X73962

**Untitled (The Groupe Octobre in Jacques Prévert's
'The Picture of Wonders' [Le tableau des merveilles])
1936**

Photograph, gelatin silver print on paper

The Groupe Octobre was a Parisian theatre collective that included dialogue writer Jacques Prévert (1900–1977) and set designer and director Lou Tchimoukow (1906–1979), among others. Engaged in leftist politics, they staged performances that highlighted the plight of the ordinary worker. Maar joined the group on various projects, including on-set photography for director and group member Jean Renoir's film **Le Crime de Monsieur Lange** (The Crime of Mr Lange) 1935. In 1936, Maar photographed the Groupe Octobre rehearsing their final play **The Picture of Wonders**.

Collection David and Marcel Fleiss; Galerie 1900-2000, Paris
X73963

Untitled (Portrait of Pierre and Jacques Prévert)

Undated

Photograph, gelatin silver print on paper

Bibliothèque Nationale de France

X74479

Untitled

1936

Photograph, gelatin silver print on paper

In this photograph Maar captured a demonstration by the independent left-wing weekly **Vendredi** (Friday) (1935–8) launched in support of the Popular Front, an alliance of left-wing groups elected to government in May 1936.

Maar attended rallies in support of the anti-fascist movement in the 1930s and 1940s, but stated that she was not a communist.

Purchased 2004, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X77494

Maar's street photography coincided with one of the most unstable periods of French political life. Following the First World War and the 1929 economic crash, unemployment levels were high. Under the Third Republic there was a change of government every few months. On 6 February 1934, right and extreme-right movements organised a demonstration that became the most violent to take place in Paris since the French Commune of 1870–1. It was followed by counter-demonstrations by left-wing movements – the first time the Socialists and the Communists united, forming the beginnings of the Popular Front political coalition. Their election to government in 1936 marked the beginning of social benefits in France.

Paris 1934 montage

Credits:

Old narrow streets on 'La Zone' 1930s–1940s

[AL B66 1781]

The luxurious life and the miserable life 1930s–1940s

[AL B67 2871]

Paris, soup is served to 3,000 unemployed 1938

[3804GJ 00006]

The demonstrations in Paris 1934

[PJ 1934 221 SUP1]

The events of February 6th 1934

[PJ 1934 222 SUP1]

Scenes of 6 February 1934 1934

[07. 3400GM_06882]

Mr Léon Blum in the middle of the crowd speaks
with force 1934

[3418GJ00013]

All Gaumont Pathé Archives – collections Gaumont and
Pathé

ROOM 4

THE EVERYDAY STRANGE

THE EVERYDAY STRANGE

As Maar's political leanings brought her close to the surrealists, their shared outlook soon expressed itself in her work.

Led by poets André Breton and Paul Eluard (1895–1952), among others, the surrealist movement aimed to transform human experience. Refusing the constraints of modern society, artists and writers advocated for intellectual, as well as social, revolution. At the movement's heart was a rejection of the rational in favour of a vision that embraced the power of the unconscious mind.

The chronicling of Paris occupied a special place in the surrealist imagination. Inspired by photographer Eugène Atget's (1857–1927) images of 'Old Paris', begun in 1897, photographers found the potential for the marvellous, mythic and strange in the historic city. 'Nothing is as surreal as reality itself' claimed Maar's friend Brassai.

In contrast to her documentary photography, in these photographs Maar used crops and dramatic angles to offer a disorienting view of the city. They evoke the immediacy of the chance encounter so prized by the surrealists.

Clockwise from wall text

After the Rain

Après la pluie

1933

Photograph, gelatin silver print on paper

The poetic nature of **After the Rain** connects it to Eugène Atget's photographs of Paris. His images were made with a documentary purpose: he wanted to record old parts of the city that were disappearing under modernisation. Yet they also possessed an uncanny quality that appealed to a later generation of photographers, including Berenice Abbott (1898–1991), who purchased his archive and brought it to the attention of surrealists. **After the Rain** was published in the literary magazine **Le Phare de Neuilly** (The lighthouse of Neuilly), launched by surrealist poet Lise Deharme (1898–1980).

Purchased 1987, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle
X74019

**Untitled (Musical instrument shop window with reflection
of the Saint-Nicolas-des-Champs Church, Paris)**

c.1935

Photograph, gelatin silver print on paper

Collection of the Sack Photographic Trust

X74036

Untitled (Garage door with dog)

1930–1

Photograph, gelatin silver print on paper

Collection of the Sack Photographic Trust

X74131

Untitled (Kew Gardens, London)

1934

Photograph, gelatin silver print

The Cleveland Museum of Art,
John L. Severance Fund 2007.76
X74104

**Untitled (As seen through the aquariums on the Quai
de la Mégisserie)**

c.1930

Photograph, gelatin silver print

The Cleveland Museum of Art,
John L. Severance Fund 2007.78
X74130

Untitled (Sky, pinwheels, and bottles)

1931–6

Photograph, gelatin silver print

The Cleveland Museum of Art,
John L. Severance Fund 2007.81
X74062

Untitled (Carousel at night)

c.1931

Photograph, gelatin silver print

The Cleveland Museum of Art,
John L. Severance Fund 2007.79
X74068

Untitled (Barcelona)

c.1933

Photograph, gelatin silver print on paper

Collection Therond

X74054

Mirabeau Bridge

Pont Mirabeau

c.1935

Photograph, gelatin silver print on paper

Maar played with perspective and angles to capture this sculpture on the side of Mirabeau bridge in Paris. The viewpoint gives a sense of dislocation and vertigo, making the sculptural woman seem to reach up to save herself from falling. Unlike more traditional photographs of monuments, Maar's does not highlight the grandeur of the bridge. Instead she favours details that are often overlooked.

Collection Therond

X74700

Untitled (View of the Pont Alexandre III)

c.1935

Photograph, gelatin silver print on paper

Private Collection

X74132

Untitled (Covered statues)

1935

Photograph, gelatin silver print on paper

The Cleveland Museum of Art,
John L. Severance Fund 2007.87

X74129

Untitled

c.1930

Photograph, gelatin silver print on paper

The Museum of Modern Art, New York. Horace W. Goldsmith
Fund through Robert B. Menschel

X74127

**Untitled (Man looking inside a pavement inspection
door, London)**

c.1935

Photograph, gelatin silver print on paper

Collection of Michael Mattis and Judith Hochberg, New York,
courtesy art2art Circulating Exhibitions

X74057

Untitled (Kangaroo, London)

1934

Photograph, gelatin silver print on paper

Collection Therond

X74110

Untitled (Mannequins in a window)

1935

Photograph, gelatin silver print

Purchased thanks to the support of Yves Rocher, 2011

Formerly Christian Bouqueret collection, Centre

Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X74023

Untitled (Barcelona)

1933

Photograph, gelatin silver print on paper

Anonymous donation 1991, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X74111

Untitled (Gypsy palmist)

1932

Photograph, gelatin silver print on paper

The Museum of Modern Art, New York. Gift of Agnes Gund
X74785

Untitled (Sphinx Hotel)

c.1935

Photograph, gelatin silver print on paper

In André Breton's semi-autobiographical novel **Nadja** 1928, he and Nadja's romantic encounters take place at the Sphinx Hotel. Maar's photograph appears to be a direct reference to Breton's tale, or to Jacques- André Boiffard's (1902–1962) photograph of the hotel which illustrates **Nadja**.

Private Collection

X74061

ROOM 5

SURREALISM

SURREALISM

It was not at first obvious to the surrealists how photography could fit into their movement. Whereas they emphasised the spontaneous and subjective, photography had long been prized as a tool for factual recording.

The answer came in the medium's precarious relationship to reality. If extreme close-ups and unexpected contexts could render the familiar strange, photomontages could create new worlds altogether.

Maar's approach and her preferred themes – the erotic, sleep, eyes and the sea – aligned perfectly with surrealist ideas. Together with Man Ray (1890–1976), Raoul Ubac (1910–1985) and Hans Bellmer (1902–1975), she became one of the few photographers to be included in the major surrealist exhibitions shown throughout the 1930s in Tenerife, Belgium, Paris, London, New York, Japan and Amsterdam.

As friendships and romances inevitably developed, artists, writers and poets expressed their mutual admiration and devotion through their work, as in the portraits Maar made of her close circle.

Clockwise from wall text

Man Ray 1890–1976

Dora Maar

1936

Photograph, gelatin silver print on paper

In 1930, Man Ray politely refused Maar's offer to be his studio assistant, saying there was nothing he could teach her. Later, their acquaintance grew into friendship through her relationship with Picasso. When Picasso saw this image of Maar in Man Ray's studio, he begged him to trade it for one of his own etchings. The solarisation technique seen here involves overexposing the print until the tones become reversed. After his assistant Lee Miller (1907–1977) accidentally solarised one of his prints, Man Ray became one of the first photographers to use the technique for creative effect.

The Sir Elton John Photography Collection

X74188

Untitled (Georges Hugnet)

c.1936

Photograph, gelatin silver print on paper

In 1934, Maar and Georges Hugnet (1906–1974), along with René Crevel, Henri Cartier-Bresson and others, wrote **Enquête sur l'unité d'action** (Survey on the Unity of Action), circulated after the anti-parliamentary riots in Paris on 6th February. A playwright, critic, poet and artist, Hugnet created photocollages using printed photographs and illustrations from magazines and newspapers, one of which can be seen in this room.

Collection Massimo Prelz Oltrmonti, London

X74024

Untitled (Paul Eluard)

c.1935

Photograph, gelatin silver print on paper

A lifelong admirer of Maar's work, Paul Eluard (1895–1952) described her as the artist 'who holds every image in her hands'. He dedicated his poem **Identités** 1937 to her. Eluard was a leading voice in surrealism. He likely met Maar around 1933, through the circles around **Le Phare de Neuilly** journal and their involvement in anti-fascist organisations. He was active in the Resistance in the Second World War and his poem **Liberté** was used by the British in Europe as part of an anti-Nazi propaganda effort.

Bibliothèque Nationale de France

X74009

Untitled (René Crevel)

1930–5

Photograph, gelatin silver print on paper

René Crevel's (1900–1935) poetry and writing explored Paris, politics, the psyche and desire. Although credited with introducing the surrealists to hypnosis and the claimed psychic ability 'automatic writing', Crevel struggled to come to terms with his position within the movement. This was due at least in part to Breton's intolerance to non-heterosexual identities – Crevel was openly bisexual – and the surrealist's complex attitudes to communism, to which Crevel was committed.

The Museum of Fine Arts, Houston, Gift of Anne Wilkes
Tucker in honor of Louisa Stude Sarofim, 2000.668
X74015

Untitled (Leonor Fini)

1936

Photograph, gelatin silver print on paper

Argentinian painter and writer Leonor Fini (1907–1996) made decadent imagery in which she challenged male domination. She often represented women in the form of a sphinx. Though close to many who associated with surrealism, she rejected several of its principles: 'I disliked the deference with which everyone treated Breton. I hated his anti-homosexual attitudes and his misogyny. It seemed that women were expected to keep quiet in café discussions, yet I felt I was just as good as the others.' Maar however said, in 1995, that Breton 'took women seriously. If they had talent they were listened to carefully and highly appreciated'.

Purchased 1995, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X74031

Untitled (Leonor Fini)

1930s

Photograph, gelatin silver print on paper

Collection Richard Overstreet, Paris

X74028

Untitled (Christian Bérard)

after 1935

Photograph, gelatin silver print on paper

Maar took this playful portrait of Christian Bérard (1902–1949) in the conservatory of artist and patron Marie-Laure de Noailles. The line across the image indicates where Maar was planning to crop, giving the illusion of separating Bérard's head from his body. Bérard, affectionately known as 'Bébé', was a set designer and illustrator. He worked for the couture fashion houses run by Coco Chanel and Elsa Schiaparelli. He also worked in the growing film industry, on projects such as production design for Jean Cocteau's (1889–1963) **La Belle et la Bête** (Beauty and the beast) 1946.

Purchased 2004, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X74011

Untitled (Lise Deharme)

1936

Photograph, gelatin silver print on paper

Like Maar, who she once described as being 'of the varied, ever beautiful, faces', Lise Deharme (1908–1980) adopted different roles. As founder and editor of the surrealist periodical **Le Phare de Neuilly** 1933, she disseminated work by figures associated with surrealism, including two credited to Kéfer–Dora Maar. Deharme's famed salons attracted other artists and writers including Maar, who attended them in the 1930s and 1950s.

The J. Paul Getty Museum, Los Angeles

X74026

Untitled (Lise Deharme)

1933

Photograph, gelatin silver print on paper

Collection Therond

X74701

Untitled (Eyes)

c.1935

Photographic negative

Purchased 2004, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X76411

Untitled (Eyes)

c.1935

Photographic negative

Purchased 2004, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X76416

Portrait of Ubu

Portrait d'Ubu

1936

Photograph, gelatin silver print on paper

'It's a real animal, but I don't want to say which one, because it would strip it of its mystery', said Maar in 1994. In the past, it has been described as a found object of plant origin. Consensus today is that it is an armadillo foetus. The title was inspired by the writer Alfred Jarry's absurdist play **Ubu Roi** (King Ubu) 1895, whose ridiculous anti-hero Père 'Ubu' was appreciated by the surrealists. Like **The Pretender, Dawn** and **29, rue d'Astorg, Portrait of Ubu** featured in key surrealist exhibitions throughout the 1930s.

Purchased 1998, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X74122

Untitled (Hand-shell)

1934

Photograph, gelatin silver print

Purchased 1991, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X74042

Dora Maar 1907–1997

Jean Moral 1906–1999

Untitled

c.1935

Collage of photographs, gelatin silver prints

Collection Bouqueret-Rémy

X74043

Untitled (Coral)

1934

Photograph, gelatin silver print on paper (photomontage)

Purchased 1995, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X74044

Untitled (Danger)

1936

Collage of photographs, gelatin silver prints

Collection of Nion McEvoy

X74715

Untitled

1935

Collage of photographs, gelatin silver prints

Purchased thanks to the support of Yves Rocher,
2011 Formerly Christian Bouqueret collection Centre
Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X74047

Untitled (Grotesque)

c.1935

Photograph, gelatin silver print on paper

Jane Corkin, Toronto

X74084

Untitled (Legs)

c.1936

Photograph, gelatin silver print on paper (photomontage)

Collection Therond

X74046

Untitled (Forbidden games)

1935

Photograph, gelatin silver print on paper (photomontage)

The Cleveland Museum of Art,
John L. Severance Fund 2007.85

X74083

Untitled (The pissier)

c.1935

Photograph, gelatin silver print on paper (photomontage)

Private Collection

X74081

Untitled (Villa for sale)

1936

Collage of photographs, gelatin silver prints

David Raymond, North Carolina

X74032

Untitled (Nude with candelabra)

1935

Photograph, gelatin silver print on paper (photomontage)

Private Collection

X74050

Untitled (Strange fountain)

c.1934

Photograph, gelatin silver print on paper (photomontage)

Private Collection

X74040

Untitled (Monster on the beach)

1936

Collage of photographs, gelatin silver prints

Purchased thanks to the support of Yves Rocher, 2011

Formerly Christian Bouqueret collection,

Centre Pompidou, Paris

X74128

Untitled (Cavalier)

c.1936

Collage of photographs, gelatin silver prints

Purchased thanks to the support of Yves Rocher, 2011

Formerly Christian Bouqueret collection,

Centre Pompidou, Paris

X74124

The Workshop of A. Giacometti (The invisible object)
L'atelier d'A. Giacometti (l'objet invisible)
c.1936

Photograph, gelatin silver print on paper

Collection Timothy Baum, New York
X74035

Rogi André 1900–1970

Jacqueline Lamba for 'L'amour fou'

c.1935

Photograph, gelatin silver print on paper

Maar and Jacqueline Lamba likely met in 1926 while they were students in Paris. They exhibited together in surrealist exhibitions in Tenerife (1935) and Paris (1936) though Lamba was not credited in the former and only by her initials in the latter. French-Hungarian photographer Rogi André, born Rosza Klein, a friend of Maar's, depicted Lamba as a nude swimmer at a nightclub pool. This was her employment at the time of meeting André Breton, who she was married to from 1934 until 1943. A different version of this image appeared in **L'amour fou**.

Bibliothèque Nationale de France

X74489

Dawn (Aube)

1935

Photograph, gelatin silver print on paper

Private Collection; Courtesy Galerie 1900–2000, Paris
X74013

Vitrine

L'AMOUR FOU

'What do you consider the essential encounter of your life?' asked André Breton in his acclaimed testimony to the irrational force of romantic love. The semiautobiographical account, entitled **L'amour fou** (Mad love), was dedicated to his wife, French painter Jacqueline Lamba (1910– 1993). They met seemingly by chance in 1934, though it is now acknowledged that Lamba orchestrated the meeting after Maar told her in which cafés she might find the surrealists. **L'amour fou** included photographs by Maar, Henri Cartier-Bresson, Brassai, Man Ray and Rogi André. Maar's photograph depicts a sculpture by her and Breton's mutual friend, sculptor Alberto Giacometti. For Breton, the figure's outstretched arms represented 'the very emanation of the desire to love and be loved'.

André Breton 1896–1966

L'amour fou (Mad love)

Gallimard, Paris

1937

Bibliothèque Kandinsky Centre Pompidou, Paris

Musée national d'art moderne/Centre de

création industrielle

X75963

Minotaure no.8

1938

Private Collection

X78232

Paul Eluard 1895–1952

Le temps déborde (Time overflows)

Cahiers d'art, Paris

1947

Bibliothèque Kandinsky Centre Pompidou, Paris

Musée national d'art moderne/Centre de

création industrielle

X77727

Wall

Untitled (Paul Eluard with sunflower, in Mougins)

1936–7

Photograph, gelatin silver print on paper

Purchased 2004, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X76418

Untitled (Nusch Eluard behind a fence in Mougins)

c.1936–7

Photograph, gelatin silver print on paper

Purchased 2004, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X76417

PHOTOMONTAGE AND COLLAGE

Photomontage is a collage made by cutting and pasting together two or more photographs to create a new image. Maar always used an existing photograph as a background, onto which she pasted one to four other images. She took images from her own photographs and those of others, as well as early 20th-century publications and postcards. Photographing a collage – as Maar did with her large-format camera – allows the collage to be reproduced as a seamless, new image. She likely learned the technique during her studies at the École technique de photographie et de cinématographie de la Ville de Paris. The procedure had many applications in commercial photography.

Max Ernst 1891–1976

**Lighter than the atmosphere, powerful and isolated:
Disturbance, my sister, 'The Hundred Headless Woman'**

Plus légère que l'atmosphère, puissante et isolée:

Perturbation, ma soeur, la femme 100 têtes

1929

Collage, printed paper on paper

German artist Max Ernst was a leading figure in the Dada and, later, surrealist movements. He inspired a generation of artists to combine found images in order to disrupt and disturb. For his first photcollage novel **The Hundred Headless Woman** he used illustrations from popular 19th-century picture books and journals.

Gift of Mr. Carlo Perrone, 1999, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X76925

Georges Hugnet 1906–1974

Untitled

c.1935

Collage, printed paper on paper

Purchased thanks to the support of Yves Rocher, 2011

Formerly Christian Bouqueret collection,

Centre Pompidou, Paris

X76926

Nusch Eluard 1906–1945

Untitled (Nudes dancing around a chalice)

c.1937

Collage of gelatin silver print and printed paper
on paper

The artist and performer Nusch Eluard was born Maria Benz (1906–1946). As Nusch, she created photocollages and modelled extensively for Maar, Lee Miller, Man Ray and Picasso. In 1934, Nusch married Paul Eluard. Following her tragic death from a cerebral haemorrhage in 1946, he published **Le temps déborde** (Time overflows) in her memory. This collection of poems was illustrated with photographs of Nusch Eluard by her close friends Maar and Man Ray.

The Mayor Gallery, London

X75825

Georges Hugnet 1906–1974

From The Guaranteed Surrealist Postcard Series

1937

9 postcards, lithograph on paper

Postcards intrigued the surrealists. Old postcards could be used to create photomontages and assemblages. As their written messages were by authors unknown to the finder, they also represented an element of chance. With this series, Georges Hugnet turned the postcard from raw material into artwork. He invited twenty-one artists – Maar, Jacqueline Lamba, Nusch and Paul Eluard among them – to contribute artworks for reproduction. On the back there is the usual blank space for the owner to add their poetic writings, should they so wish.

Tate Library

From left to right, top to bottom

Nusch Eluard 1906–1945

Precious woods

Georges Hugnet 1906–1974

Word for word

Pablo Picasso 1881–1973

April fool

Man Ray 1890–1976

What we all lack

Méret Oppenheim 1913–1985

My nurse

Jacqueline Lamba 1910–1993

Bridge of drowsiness

Paul Eluard 1895–1952

They kill as easily as they breathe

Dora Maar 1907–1997

29, rue d'Astorg

André Breton 1896–1966

Poem-Object

Untitled (Study for '29, rue d'Astorg')

c.1936, printed 1980s

Photograph, gelatin silver print on paper

Private Collection

X74544

Untitled (Study for '29, rue d'Astorg')

1936, printed 1980s

Photograph, gelatin silver print on paper

Private Collection

X74119

Untitled (Study for '29, rue d'Astorg')

1936, printed 1980s

Photograph, gelatin silver print on paper

Private Collection

X76005

29, rue d'Astorg

c.1936

Photograph, hand-coloured gelatin silver print
on paper

Though it appears to be a photomontage, this is a still life composition Maar made at her studio located at 29, rue d'Astorg. She placed a decapitated figurine found at a flea market against a printed image of the vaults of the Orangery at the Palace of Versailles. At some point the card on which the background image was printed became warped, creating a deformed appearance. In the final version Maar enhanced the print with colour.

Purchased 1990, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle
X74117

Unknown maker

**Untitled (Reproduction of a 1900s photograph
by C. Bonfort)**

c.1935

Photograph, gelatin silver print on paper

Archives Dora Maar, Courtesy ADD & Associés

X76444

Untitled (Dream)

1935

Collage of photographs, gelatin silver prints

To create this image, Maar applied an image of one boy carrying another and an image of a costumed woman onto a background photograph of a gothic interior. Taking inspiration from the relatively new field of psychoanalysis, surrealist poets, painters and photographers understood the dream as a call to action. They saw dreams as a revolutionary force to be acted upon in the conscious world in order to subvert the conventions of rationality.

Purchased 1991, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle
X74048

Silence

1935–6

Photograph, gelatin silver print on paper (photomontage)

Private Collection, Canada

X74714

Untitled

1935–6

Collage of photographs, gelatin silver prints

The Museum of Fine Arts, Houston, Museum purchase
funded by the Caroline Wiess Law Accessions Endowment
Fund, 97.83

X74086

The Pretender

Le simulateur

1935

Photograph, gelatin silver print on paper
(photomontage)

To create **The Pretender** Maar re-used an image of a boy from a street photograph she shot in Barcelona. New research has established information about the backdrop. It is taken from a plate by Albert Chevojon (1865–1925) depicting the Orangery in the Palace of Versailles, in the album *Château de Versailles, Architecture et Decoration* 1907. Maar turned the vaulted ceiling upside down and retouched the windows to make them appear closed off. The result is an oppressive space that appears to be in an endless circular motion.

Gift of Marguerite Arp-Hagenbach, 1973, Centre

Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X74090

Untitled (Origin of 'The Pretender'
[Le Simulateur], Barcelona)
1933

Photograph, gelatin silver print on paper

Courtesy Michael Hoppen Gallery
X75855

Vitrines in the centre of the room

Anticlockwise from Exhibition catalogue booklet

**Exhibition catalogue booklet for International Surrealist
Exhibition, Nippon Salon, Tokyo, 1–14 June, 1937**

National Galleries of Scotland. Purchased with the
assistance of the National Heritage Memorial Fund and the
Art Fund, 1995

X78124

**Exhibition checklist for International Surrealist Exhibition,
Nippon Salon, Tokyo, 1–14 June, 1937**

National Galleries of Scotland. Purchased with the
assistance of the National Heritage Memorial Fund and the
Art Fund, 1995

X78125

Mizué no.58

Special issue, 'Surrealist album'

1937

Destribats Fund, National Treasury acquired thanks to
the Lagardère Group sponsorship, 2005

Centre Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X75961

Gradiva Gallery announcement

1937

Bibliothèque Kandinsky Centre Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X77743

Invitation to 'Exposition surréaliste' Salle d'exposition de la commune de La Louvière, 13–27 Oct, 1935

Bibliothèque Kandinsky Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X77741

**Exhibition invitation International Surrealist Exhibition,
Nippon Salon, Tokyo, 1–14 June, 1937**

Bibliothèque Kandinsky Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X77742

**International Surrealist Exhibition, New Burlington
Galleries, London 11 June – 4 July, 1936**

1936, printed 2019

2 photographs

Maker unknown

National Galleries of Scotland. Purchased with the
assistance of the National Heritage Memorial Fund and the
Art Fund, 1995

Z75238, Z75239

**Surrealism exhibition organised at the Ateneo de Santa
Cruz de Tenerife 11–21 May, 1935**

Bibliothèque Kandinsky Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X77739

**International Surrealist Exhibition, New Burlington
Galleries, London 11 June – 4 July, 1936**

Bibliothèque Kandinsky Centre Pompidou, Paris
Musée national d'art moderne/Centre de création
industrielle

X77734

**Invitation to the International Surrealist Exhibition
New Burlington Galleries, London 11 June – 4 July, 1936**

Bibliothèque Kandinsky Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X77729

International Surrealist Exhibition Galerie Robert, Amsterdam Spring, 1938

Bibliothèque Kandinsky Centre Pompidou, Paris
Musée national d'art moderne/Centre de
Création Industrielle
X77737

OBJET TROUVÉ

Objet trouvé translates as 'found object' but had a deeper meaning for the surrealists. Here – as in **L'amour fou** – Breton explained that the associations one brings to an everyday object can reveal our unconscious desires. In this way, the encounter with an **objet trouvé** has parallels with dreaming. The creature in **Portrait of Ubu** and the figurine used in **29, rue d'Astorg** (both on display in room 6) are examples of objets trouvés.

Documents 34: no.1 'Equation of the found object'

André Breton

June 1934

Bibliothèque Kandinsky Centre Pompidou Paris

Musée national d'art moderne/Centre de
création industrielle

X75959

Lee Miller 1907–1977

Surrealist Objects and Poems Exhibition, London Gallery

24 Nov – 24 Dec, 1937

Photograph, gelatin silver print on paper

National Galleries of Scotland. Purchased with the
assistance of the National Heritage Memorial Fund and the
Art Fund, 1995

X78126

Lee Miller 1907–1977

Surrealist Objects and Poems Exhibition, London Gallery

24 Nov – 24 Dec, 1937

printed 2019

National Galleries of Scotland. Purchased with the assistance of the National Heritage Memorial Fund and the Art Fund, 1995

Z75237

Cahiers d'art no.1–2 'Beware of household objects'

Claude Cahun

1936

Bibliothèque Kandinsky, Nina Kandinsky bequest, 1981
Centre Pompidou, Paris, Musée national d'art moderne/
Centre de création industrielle

X77728

ROOM 6
IN THE DARKROOM
AND THE STUDIO

IN THE DARKROOM AND THE STUDIO

In the winter of 1935–6, Maar met Pablo Picasso (1881–1973). While she was at the height of her career, he was emerging from what he later described as ‘the worst time of my life’. He had not sculpted or painted for months.

As artists often working in close quarters, the couple pushed one another into new creative territories. Maar taught Picasso the complex **cliché verre** technique – a method combining photography and printmaking that had intrigued him for years. Although no stranger to taking photographs, he was not experienced in darkroom techniques.

Picasso, in turn, encouraged Maar’s return to painting. While her photography was still included in exhibitions, by 1939 it was no longer where she channelled her energy. The flattened features and bold outlines of the cubist-style portraits she made at this time suggest Picasso’s influence. Her own style was yet to come.

Anticlockwise from wall text

Pablo Picasso 1881–1973

Portrait of Dora Maar with Bun II

Portrait de Dora Maar au Chignon II

1936

Drypoint on paper

MP1990-120 Previous collection of Jacqueline Picasso,
accepted in lieu of inheritance tax, 1990. Musée national
Picasso-Paris

X74673

Untitled (Pablo Picasso on the beach of Juan-les-Pins)

1937

Photograph, gelatin silver print on paper

Maar and Picasso met either in late 1935 at café Les Deux Magots, or in January 1936 at a screening of **Le Crime de Monsieur Lange**. Between 1936 and 1938 they spent summers in Mougins, South of France with a group that included, at different points, Paul and Nusch Eluard, Man Ray, Valentine and Roland Penrose, Lee Miller and Eileen Agar. Friends' accounts typically describe their union as an intellectual match, noting her independence. 'She didn't give a damn and that's what he liked about her' was how Agar put it. In 1946, three years after he met his next lover Françoise Gilot (born 1921), Picasso and Maar's relationship finally came to an end.

Private Collection

X74720

Vitrine

Untitled (Book of portraits of Pablo Picasso)

1937

Photographs, gelatin silver prints on paper

Purchased 2004, Centre Pompidou, Paris, Musée national
d'art moderne/Centre de création industrielle

X74223

Attributed to Paul Eluard

1895–1952

Untitled (Dora Maar)

c.1935

Photograph, gelatin silver print on paper

Back:

Maker unknown

Untitled (Caricature of Dora Maar with her camera)

Undated

Ink on gelatin silver print on paper

Previous collection of Dora Maar, Purchased 1998

Musée national Picasso-Paris

X76626

Untitled

(Portrait of Picasso, Paris, Studio of 29, rue d'Astorg)

1935–6

Photographic negative

Maar took this image of Picasso in winter 1935–6, when she invited him for a portrait sitting at her studio. In return, he asked for a photograph of her. She obliged with the portrait **Untitled (Dora Maar)** displayed nearby, attributed to Paul Eluard. On the back there is a sketch of a woman with a camera. We do not know when the sketch was made, nor when she scratched into the negative of her portrait photograph of Picasso.

Purchased 2004, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle

X74260

The Conversation

La Conversation

1937

Oil paint on canvas

This loaded scene is the only time we know that Maar addressed the nature of her relationship with Marie-Thérèse Walter (1909–1977). Picasso and Walter had been lovers since 1927 and had a daughter, Maya Widmaier-Picasso (born 1935). Picasso remained close to Walter throughout his relationship with Maar. He continued to depict her – as well as sometimes the two women together – in his canvases.

Fundación Almine y Bernard Ruiz-Picasso para el Arte,

Madrid

X76532

Untitled

c.1936

Ink on paper

Private Collection

X75974

Portrait of a Woman

1939

Oil paint on wood

Fundación Almine y Bernard Ruiz-Picasso para el Arte,
Madrid

X77565

Untitled (Portrait of Pablo Picasso)

c.1936

Crayon and ink on paper

The Sandor Family Collection

X75357

Untitled (Pablo Picasso)

1936

Pastel on paper

Private Collection of Yann Panier courtesy Galerie Brame
et Lorenceau

X75348

**Untitled (Series of portraits of Dora Maar in front of
'Femmes à leur toilette')**

Série de portraits de Dora Maar devant

'Femmes à leur toilette'

c. 1939

Photograph, gelatin silver print on paper

'You need to know that I never really modelled for Picasso. He never painted me "from nature". One or two drawings maybe, that's all, although he did hundreds of portraits of me', Maar told interviewer Robert van Gindertael in 1953. 'I must confess that if I had ordered my portrait, I would maybe not have been totally satisfied. But don't make me say that I don't find myself pretty, or that they're not true to life...'

APPH1383 Succession Picasso, 1992 Musée national

Picasso-Paris

X76815

Pablo Picasso 1881–1973

Portrait of Dora Maar in profile

Profil de Dora Maar

1937

Drypoint on paper

MP1998-310 Previous collection of Dora Maar, accepted in lieu of inheritance tax, 1998. Musée national Picasso-Paris X74241

Pablo Picasso 1881–1973

Portrait of Dora Maar

Portrait de Dora Maar

1937

Oil paint on canvas

MP166 Previous collection of Pablo Picasso, accepted in lieu of inheritance tax, 1979. Musée national Picasso-Paris X74240

Dora Maar 1881–1973

Pablo Picasso 1907–1997

Portrait of Dora Maar, in profile, 1st state

Portrait de Dora Maar, de profil, 1e état

1936–7

Photograph, gelatin silver print on paper

MP1998-323 Previous collection of Dora Maar, accepted in lieu of inheritance tax, 1998. Musée national Picasso-Paris. X74227

Dora Maar 1881–1973

Pablo Picasso 1907–997

Portrait of Dora Maar, in profile, 6th state

Portrait de Dora Maar, de profil, 6e état

1936–7

Photograph, gelatin silver print on paper

MP 1998-319 Previous collection of Dora Maar, accepted in lieu of inheritance tax, 1998. Musée national Picasso-Paris. X74228

Pablo Picasso 1881–1973

Dora Maar 1907–1997

Portrait of Dora Maar, in profile, 7th state

Portrait de Dora Maar, de profil, 7e état

1936–7

Photograph, gelatin silver print on paper

MP1987-145 Purchased, 1987. Musée national Picasso-Paris
X77562

Pablo Picasso 1881–1973

Dora Maar 1907–1997

Portrait of Dora Maar, forward facing, 3rd state

Portrait de Dora Maar, de face, 3e état

1936–7

Photograph, gelatin silver print on paper

MP1998-332 Previous collection of Dora Maar, accepted in lieu of inheritance tax, 1998. Musée national Picasso-Paris.
X77560

Pablo Picasso 1881–1973

Portrait of Dora Maar, forward facing

Portrait de Dora Maar, de face

1936–7

Cliché verre

Picasso and Maar made three different series of **clichés verre** together in her rue d'Astorg darkroom. They were based on informal portraits Picasso made of Maar earlier that year. After applying thick layers of oil paint to a glass plate, they etched in Maar's likeness using a finger or blade. They next exposed the image onto photographic paper, creating the prints you see here. By inserting different materials between the plate and paper during exposure, they created different textural effects. Maar's Chanel scarf, for instance, can be seen in Stage 6 [X74228].

Previous collection of Dora Maar, Purchased 1998

Musée national Picasso-Paris

X77563

Pablo Picasso 1881–1973

Portrait of Dora Maar, forward facing, at Chateau de Boisgeloup, Gisors, in March 1936

1936

Photograph, gelatin silver print on paper

APPH13880 Succession Picasso, 1992. Musée national Picasso-Paris

X77561

ROOM 7

THE WAR YEARS

THE WAR YEARS

From 11 May to 4 June 1937, Maar documented the progression of Picasso's painting **Guernica**. He made this monumental work in response to the 26 April, 1937 aerial bombing of the Basque town, one of the worst atrocities of the Spanish Civil War. Until that point, Picasso had never been overtly political. With Maar, his outlook was changing.

A commission for the art journal **Cahiers d'art**, Maar's complex project recorded the ways in which Picasso progressed the composition. In her images, we can also see that he settled on a palette of black, white and grey, evocative of illustrated newspaper reports. It was 'like an immense photograph ... absolutely modern' she observed.

Maar's presence in Picasso's studio impressed itself in discreet ways. Historians have long speculated that the electric lamp in **Guernica** was inspired by one of her studio lights, which Picasso used to illuminate the canvas as he worked. But Maar also stated that he borrowed the motif from a painting she made earlier that year – possibly **The Conversation**, on display in room 6.

From studies for **Guernica** came the 'weeping woman', the guise in which Picasso cast Maar over 30 times. Yet for Maar, this was not a portrait but a metaphor for the suffering of the Spanish people during the civil war.

Anticlockwise from wall text

Untitled (Pablo Picasso painting 'Guernica' in the workshop at Grands Augustins, Paris)

1937

Photograph, gelatin silver print on paper

Previous collection of Dora Maar, Purchased 1998

Musée national Picasso-Paris

X74258

Untitled (Pablo Picasso on a stool in front of 'Guernica' in the workshop at Grands Augustins, Paris)

1937

Photograph, gelatin silver print on paper

Previous collection of Dora Maar, Purchased 1998

Musée national Picasso-Paris

X74728

**Untitled (Pablo Picasso painting 'Guernica' in the workshop
at Grands Augustins, Paris)**

1937

Photograph, gelatin silver print on paper

Previous collection of Dora Maar, Purchased 1998

Musée national Picasso-Paris

X74675

Vitrine

Cahiers d'art no.4-5

1937

Bibliothèque Kandinsky Centre Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X78008

London Bulletin, no.6

October 1938

Bibliothèque Kandinsky Centre Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X75962

Wall

Interview with Dora Maar

Audio, duration 6 min 32 sec

Dora Maar on **Guernica**, photography and **Weeping Woman**.

Extracts from an interview with Frances Morris (now Director, Tate Modern) at Dora Maar's home, 6, rue du Savoie, Paris, 27 April 1990, in preparation for the Tate catalogue essay on Pablo Picasso **Weeping Woman** 1937.

Tate Library and Archive

TAV 3493

Dora Maar audio interview
Excerpts for exhibition (translated version)

DORA MAAR ON GUERNICA

FM: [00:43:10] can I ask you one question about Guernica?

DM: [00:43:13] Yes.

FM: [00:43:14] John Richardson told me that you had actually painted some of the background in, particularly in the area of the horse.

DM: [00:43:21] Yes. [French] The horse's leg, it was because we had to take a photo, so Picasso said: "I don't have time to go now", because we were with Zervos, so he said to me: "Go and take the photo and paint the few strokes that are missing on the horse's leg."

FM: [00:43:44] [French] Before taking the photo....

DM : [00:43:46] [French] Before taking the photo, so he said to me: "Paint those few strokes", a few strokes were missing, and then "take the photo" and then because we had to give the photo to be printed straightaway. For the issue of Cahiers d'art.

FM: [00:43:56] I see. Do you recall which photograph that was?

DM: [00:44:03] The last?

FM: [00:44:07] In Guernica, there are three figures of women.

DM: [00:44:11] Yes.

FM: [00:44:13] And some writers have suggested that you appear as the woman holding the candle.

DM: [00:44:21] Yes, it.... [French] It looks like me, it looks like me.... [English] but Picasso said that the woman who is me is the woman at the right, with her arms....

FM: [00:44:32] With her arms in the air?

DM [00:44:34] The air, yes.

FM: [00:44:35] This is you?

DM: [00:44:37] Yes, Picasso said "it is you."

DM: [00:46:00] Guernica was a town, a saint town, because it is the town [French] where the Basques got their freedom. Then there was the sacred tree of Guernica that had been planted when they got their freedom, but Picasso didn't paint, did he, and then when the Germans, because it was the Germans who came to bomb them, it was the German planes that came to bomb them, he was outraged for the town of Guernica. [English] Especially the town of Guernica.

FM: [00:46:34] Yes. And he saw the newspaper reports?

DM: [00:46:36] Yes.

FM: [00:46:37] And this gave him the subject for.... the commission for the Pavilion.

DORA MAAR ON WEEPING WOMAN

FM: [00:49:04] In this painting, do you recall, did you actually sit as a model for Picasso?

DM: [00:49:15] No, never. Only drawing... twenty minutes for a drawing.

FM: [00:49:16] Yes.

DM: [00:49:17] But never a model for Picasso.

FM: [00:49:20] Yes. So maybe, did you sit for twenty minutes before this painting?

DM: [00:49:25] Yes, I did, it was in Mougins.

FM: [00:49: 30] That's right, in Oct....

DM: [00:49:30] One day I had, I had a drawing but now it's lost, I think it's stolen [unintelligible].

FM: [00:49:39] Do you remember whether this was painted in Paris or at Mougins?

DM: [00:49:43] That, in Paris.

FM: [00:49:45] In Paris. And does the background relate to....

DM: [00:49:49] No, it's imaginary.

FM: [00:49:50] It's imaginary. Is there anything in the painting that relates to something in real life? Any of the clothes that you're wearing or....

DM: [00:49:59] Yes, you see that I have the same kind of clothes now.

FM: [00:50:02] That's right. It looks like a heavy coat.

DM: [00:50:04] Yes.... No another.... sombrero. The hat, I had hats and I had no hats. Yes I had but...

FM: [00:50:16] Because in Picasso's writings that have been recently published....

DM: [00:50:20] Yes.

FM: [00:50:21] He says something about you, where he identifies you with The Weeping Woman, and he talks about your extraordinary hats.

DM: [00:50:30] It's.... I don't.... [French] I'm not sure if it is authentic. I've never heard him say that. [English] I never heard about it.

FM: [00:50:36] Perhaps I should send you a copy of the page.

DM: [00:50:38] Yes.

DORA MAAR ON THE LAMP IN GUERNICA

FM: [00:53:34] Would you like to say anything else about the painting? It's a marvellous opportunity for you to leave a memory.

DM: [00:53:41] [French] Well, I have yet another contribution, it's the lamp. The lamp, I was the one who had put it in a painting, and then he took the electric lamp. [English] The light, the electric light, is inspired by a painting of.... my painting.

FM: [00:53:59] Oh, the light in Guernica was in a painting by you?

DM: [00:54:03] Yes, but it's not very important

FM: [00:54:06] But that's very interesting, because people have written books about the light.

DM: [00:54:10] [French] Yes.

DORA MAAR ON PHOTOGRAPHY AND GUERNICA

FM: [00:54:15] One question. Do you think the black and white quality of Guernica was maybe inspired by your photography?

DM: [00:54:22] Yes, I think so, I think so, it's something like that. Something inspired by my studio, because I had a really great studio, with black curtains and, perhaps, yes.

FM: [00:54:38] Yes. That's very interesting.

DM: [00:54:40] Yes, I think so.

DM: [00:56:02] I think... I think very important that picture, Guernica, is like a photography because it's absolutely modern. [French] Like.... it is something around the importance of photography. Given the importance of photography and that Picasso was influenced by photography and that he painted this painting only in black and white. He had thought at some point, as we see in the photographs, to maybe paint it. He thought about it at some point, you see, there are painted papers, right? And then he left it in black and white and it was very important for the genius of Picasso, to have made it an immense photograph.

FM: [00:56:47] Is that also, do you think, because for him, the news of Spain came through newspapers? And a very modern means of communication. That war in the twentieth century came into people's houses in black and white?

DM: [00:57:06] [French] You mean that, after all, newspapers are in black and white, but Picasso always used the newspapers with his pasted papers?

FM : [00:57:14] [French] Yes, of course.

DM: [00:57:16] [French].... even in 1910. But I don't know if that's what made him paint it in black and white, in the end. I think it's very important that he painted this piece, so simple, in black and white, instead of.... he could have done a much more elaborate painting, much more....

FM: [00:57:29] [French] It's much more moving in black and white, much more.

DM: [00:57:33] [French] Much more, much more so, yes.

Projection: **Guernica** by

Pablo Picasso, May – June 1937

Guernica de Pablo Picasso, mai – juin 1937

Slideshow of digital images taken from the original negatives.

© ADAGP, Paris and DACS, London 2019

© Succession Picasso/DACS, London 2019

Centre Pompidou, Musee national d'art moderne,
Paris, Achat / Purchase 2004.

X74253

GUERNICA

Maar's photographs of **Guernica** in progress were commissioned by the art journal **Cahiers d'art**. In 1935 Picasso had suggested to the journal's editor, Christian Zervos, that it would be interesting to 'preserve ... the metamorphoses of a picture'.

At 3.49 x 7.7 metres, the canvas was challenging to shoot. Low, uneven lighting in Picasso's studio didn't help. To compensate, Maar retouched, cut, pinned, taped and re-photographed different negatives and prints. The results captured the painting's eight distinct stages. They also highlight its connection to photography. The black, white and grey palette of **Guernica** suggests the photo reports of the bombing that Picasso saw in newspapers. Viewing the images of **Guernica** in sequence also recalls the stages of developing a print in the darkroom. 'I think he was inspired by my studio... I had a really great studio' Maar said.

Pablo Picasso 1881–1973

Weeping Woman

Femme en pleurs

1937

Graphite and crayon on paper

Tate. Accepted by HM Government in lieu of tax and allocated to the Tate Gallery 1995

T06929

Pablo Picasso 1881–1973

Weeping Woman

Femme en pleurs

1937

Oil paint on canvas

Tate. Accepted by HM Government in lieu of tax with additional payment (Grant-in-Aid) made with assistance from the National Heritage Memorial Fund, the Art Fund and the Friends of the Tate Gallery 1987

T05010

Untitled (Pablo Picasso sitting in front of 'Guernica' being painted, Grands Augustins studio)

1937

Photographic negative

Purchased 2004, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X76810

Untitled (Canvas by Dora Maar in front of 'Guernica' being painted, Grands Augustins studio)

c.1937

Photographic negative

Purchased 2004, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X76807

Untitled (Self-portrait with hat)

c.1930

Photographic negative

Maar's negatives provide a glimpse into other activities that took place in the rue des Grands-Augustins studio at the time Picasso was working on **Guernica**. In one playful portrait, Maar appears with what seems to be Picasso's feather duster tied to her head and a tartan coat draped on her chair. Perhaps this is a symbolic reference to his series **Head with Feather and Tartan** 1932. Another negative shows a canvas on which Maar has painted a scrap of wallpaper. **Guernica** can just be seen in the background. This indicates that in 1937, as well as taking photographs to document Picasso's work, Maar was also painting in his studio.

Purchased, 2004 Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle
X76803

The Cage

La Cage

1943

Oil paint on canvas

The subject of this cubist-style painting is likely taken from the large birdcage Maar kept in her rue de Savoie studio. It suggests a psychological tension in keeping with the time of the Second World War. La Cage was among the still lifes Maar showed in her acclaimed joint exhibition with Georgian artist Vera Pagava (1907–1988) at the Galerie Jeanne Bucher, Paris in 1944.

Private Collection of Yann Panier courtesy Galerie

Brame et Lorenceau

X75349

ROOM 8

NEW LANDSCAPES,

NEW SURFACES

NEW LANDSCAPES, NEW SURFACES

In 1942 Maar moved to another studio in Paris which became the setting for a new direction in painting. She made landscapes from the banks of the river Seine, a short walk from her front door, and tightly composed still lifes.

If Maar's traditional subject matter suggests that she was interested in studying composition and form, her sombre palette conveys something more personal. Compounding the anxieties of life in occupied Paris, the first years of the 1940s brought a series of traumas: a protracted breakup, her father's move to Argentina, the exile of close friends from France, and the sudden deaths of her mother and her friend Nusch Eluard (1906–1946).

From 1945, Maar divided her time between Paris and a new home in Ménerbes, in the South of France. Here, a new friendship with poet André Du Bouchet (1924–2001) led to creative collaboration. Her engravings for his anthology **Mountain Soil** 1956 signalled another change in technique. This time, she used ink, oil and watercolour to make gestural impressions of nature and the natural elements.

In abstract mark making, Maar had found a line of experimentation that would sustain her interest, in different ways, for decades to come.

Clockwise from wall text

Untitled (Self-portrait)

c.1945

Oil paint and paper on board

Maar signed this canvas 'to Doctor Baron, with friendship'. Based at Sainte-Anne, a psychiatric hospital in Paris, Dr. Baron was a specialist in neuro-ophthalmology, which focuses on the complex interaction between the eyes, brain and nerves. For a brief period in May 1945, Maar was hospitalised at Saint Mandé, a different psychiatric hospital in Paris. Surviving records do not specify the reason for her hospitalisation. It is known, however, that she received treatment under the supervision of Dr. Jacques Lacan (1901–1981). Lacan's unconventional approach to psychoanalysis linked him to the surrealists. Maar continued to see him into the 1950s.

From the Gary and Melissa Oakland Collection, Billings,
MT USA
X74696

In 1944 Maar exhibited her still lifes in a joint exhibition at Galerie Jeanne Bucher, Paris, with Georgian artist Vera Pagava. Both had trained at the studio of cubist painter André Lhote (1885–1962). Georges Hugnet, Paul Eluard, Françoise Gilot and Pablo Picasso were among the many who signed the guestbook. As with all of Maar's exhibitions throughout the 1940s and 1950s, it received high critical praise. For art critic Marcel Zahar, who had championed Maar's work at the beginning of her career, her still lifes signalled her arrival as a painter.

Untitled (Still life)

1941

Oil paint on canvas

Centre Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X76382

Untitled (Still life with cup and spoon)

1951

Oil paint on canvas

Private Collection

X76379

Untitled (Still life with jar and cup)

1945

Oil paint on canvas

Private Collection

X77335

La Grand Range

c.1958

Oil paint on canvas

This painting was included in the last solo exhibition of Maar's lifetime, at The Leicester Galleries, London, in 1958. 'These landscapes, the result of [Maar's] recent change of style, are marked by a sensitive and very individual talent' wrote art critic John Russell for **The Times**. He noted their 'vastness, loneliness and, above all, their sense of place'.

Private Collection c/o Sarah Colegrave Fine Art

X77337

Untitled (Luberon landscape)

1950s

Oil paint on canvas

From the private collection of Nancy B. Negley

X75350

Untitled (House in Ménerbes)

after 1945

Oil paint on canvas

From the private collection of Nancy B. Negley

X75896

Untitled

c.1956

Oil paint on canvas

Britt Ståhlberg Norée

X75891

Untitled

c.1956

Oil paint on canvas

Britt Ståhlberg Norée

X75890

Untitled

c.1956

Oil paint on canvas

Britt Ståhlberg Norée

X75892

Untitled (Abstract composition)

1970s

Oil monotype on paper

Dominique de Roquemaurel Galitzine

X78022

Untitled (Abstract composition)

1970s

Oil monotype on paper

Dominique de Roquemaurel Galitzine

X78024

Untitled

c.1970s

Oil monotype on paper

Collection Laura Pecheur

X78175

Untitled (Abstract composition)

1970s

Oil monotype on paper

Dominique de Roquemaurel Galitzine

X78023

Untitled

c.1970s

Oil monotype on paper

Collection Laura Pecheur

X78176

Untitled

c.1960

Oil paint on board

Dominique de Roquemaurel Galitzine

X78016

Untitled

c.1960

Oil paint on board

Dominique de Roquemaurel Galitzine

X78015

Untitled

c.1960

Oil paint on board

Dominique de Roquemaurel Galitzine

X78014

Untitled (Landscape)

c.1960

Oil paint on board

Dominique de Roquemaurel Galitzine

X78010

Untitled

c.1960

Oil paint on board

Dominique de Roquemaurel Galitzine

X78013

Untitled

c.1960

Oil paint on board

Dominique de Roquemaurel Galitzine

X78012

Untitled

c.1960

Oil paint on board

Dominique de Roquemaurel Galitzine

X78011

Untitled

c.1960

Oil paint on board

Dominique de Roquemaurel Galitzine

X78017

Untitled (Abstract composition)

c.1960

Oil monotype on paper

Centre Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X74692

Untitled (Abstract composition)

c.1960

Oil monotype on paper

Centre Pompidou, Paris

Musée national d'art moderne/ Centre de
création industrielle

X74691

Untitled

c.1960

Oil monotype on paper

Centre Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X74694

Untitled (Abstract composition)

c.1960

Oil monotype on paper

Private Collection

X74179

Untitled (Abstract composition)

c.1960

Oil monotype on paper

Centre Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X74693

Untitled

c.1980

Photograph, hand-coloured gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris

X74149

Untitled

c.1970

Watercolour on paper

Dominique de Roquemaurel Galitzine

X78019

Untitled

c.1980

Gelatin silver print on paper

Archive Dora Maar, Coutersy ADD & Associes

X76446

Untitled

c.1970

Watercolour on paper

Dominique de Roquemaurel Galitzine

X78020

Untitled

c.1980

Watercolour on paper

Dominique de Roquemaurel Galitzine

X78021

Untitled

c.1970

Watercolour on paper

Dominique de Roquemaurel Galitzine

X78018

Untitled

1980s

Photograph, hand-coloured gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris

X74524

Untitled

c.1957

Ink on paper

Collection Laura Pecheur

X75919

Untitled

c.1957

Ink on paper

Collection Laura Pecheur

X75918

Untitled (House in Ménerbes)

c.1950s

Ink on paper

Isabel Fargeot

X74689

Vitrine

Centre of the room

André Du Bouchet 1924–2001

Mountain Soil: poems with four etchings by Dora Maar

'Sol de la montagne: poèmes ornés de quatre
eaux-fortes de Dora Maar', Jean Hugues, Paris
1956

Du Bouchet's **Mountain Soil** evokes the act of walking through the landscape, and the emotions sensed before the spectacle of nature. In one poem, he described a motorcyclist travelling through a snowy landscape. Maar was known for going by motorbike into the Luberon countryside to paint from life, often looking back on her hilltop home in the distance. In this collaboration she returned to engraving, which she had first explored in the **clichés verre** produced in 1936–7 (room 5).

Bibliothèque Kandinsky Centre Pompidou, Paris

Musée national d'art moderne/Centre de
création industrielle

X77744

ROOM 9

RETURN

RETURN

Though photography still appealed to Maar in her later years, documenting the world outside did not. 'The street has changed so much, don't you think? It's more extravagant ... but at the same time it's not interesting anymore, it's banal' she said in 1994.

More exciting, it seems, was what she could create in the darkroom. During the 1980s Maar made photograms by laying household objects or personal items onto photo-sensitive paper, or by tracing light across its surface.

The extent of Maar's camera-less experimentation during this period was only revealed following her death in 1997. Forty-eight negatives and nine contact prints now held in the collection of the Centre Pompidou in Paris further testify to her long-held interest in manipulation. Though Maar had scratched into her negatives since the 1930s, these works – enhanced with paint, bitten by acid, their emulsion often scraped away – seem to have come directly from her engravings for **Mountain Soil**.

The world outside might have changed since she launched her career but, if only in her impulse to construct, deconstruct and to reinvent, Dora Maar had not.

Anticlockwise from wall text

CAMERA-LESS PHOTOGRAPHS

Photograms are made without a camera, by placing an object on photo-sensitive paper and exposing it to light. Where light directly hits the paper, it darkens. Where the paper is covered by the object, it remains lighter. Maar experimented with personal or household items that have different degrees of transparency to control the amount of light that is let through. This included festive tinsel and her rosary beads. She also followed the same process by simply tracing light directly onto the sensitised paper without the use of objects.

Untitled

c.1980

Photograph, gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris
X74151

Untitled

c.1980

Photograph, gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris
X74535

Untitled

c.1980

Photograph, gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris
X74540

Projection: Abstract negatives, 1980s
Négatifs abstraits, années 1980

Slideshow of digitised original negatives.

Centre Pompidou, Musée national d'art moderne,
Paris, Achat / Purchase 2004

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Untitled

c.1980s

Photographic negative and paint

Purchased 2004, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X75992

Untitled

c.1980s

Photographic negative and paint

Purchased 2004, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X75993

Untitled

c.1980s

Photographic negative and paint

Purchased 2004, Centre Pompidou, Paris
Musée national d'art moderne/Centre de
création industrielle

X75994

Untitled

c.1980

Photograph, gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris
X74141

Untitled

c.1980

Photograph, gelatin silver print on paper

The J. Paul Getty Museum, Los Angeles
X74137

Untitled

c.1980

Photograph, gelatin silver print on paper

The J. Paul Getty Museum, Los Angeles
X74144

Untitled

c.1980

Photograph, gelatin silver print on paper

The J. Paul Getty Museum, Los Angeles

X74136

Untitled

c.1970

Ink on paper

Centre Pompidou, Paris

Musée national d'art moderne/ Centre de
création industrielle

X78173

Untitled

c.1980

Photograph, gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris
X74147

Untitled

c.1980

Photograph, gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris
X78318

The Rain

La Pluie

1957

Ink on paper

Collection Laura Pecheur

X75923

Untitled

c.1980

Photograph, gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris

X78320

Untitled

c.1980

Photograph, gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris
X74522

Untitled

c.1957

Ink on paper

Collection Laura Pecheur
X75924

Untitled

c.1980

Photograph, gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris
X74146

Untitled

c.1970

Ink on paper

Centre Pompidou, Paris
Musée national d'art moderne/ Centre de
création industrielle
X78174

Untitled

c.1970

Ink on paper

Private Collection

X78172

Untitled

c.1980

Photograph, gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris

X78319

Untitled

c.1980

Photograph, gelatin silver print on paper

Succession Dora Maar courtesy Michèle Chomette, Paris

X74523

CREDITS

DORA MAAR

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Associate Curator of Photographs, the J. Paul Getty Museum,
Los Angeles with Emma Lewis, Assistant Curator, Tate
Modern. The Tate Modern presentation is curated by
Emma Lewis, Assistant Curator with Emma Jones, Curatorial
Assistant, Tate Modern

Let us know your thoughts #DoraMaar

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No flash, camera supports, or selfie-sticks

To find out more about our exhibition events and to book visit [tate.org.uk](https://www.tate.org.uk) or call 020 7887 8888.