GERMAINE KRULL (1897–1985)
A PHOTOGRAPHER’S JOURNEY
2 JUNE – 27 SEPTEMBER 2015
Exhibition organised by Jeu de Paume.

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**Cover:**

*Germaine Krull — Mannequins in a Shop Window, 1930*

Gelatin silver print, 13.7 x 23.5 cm

Collection Bouqueret-Rémy

© Estate Germaine Krull, Museum Folkwang, Essen
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CURATOR OF THE EXHIBITION
Michel Frizot, historian of photography

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ABOUT THE EXHIBITION

BY MARTA GILI, DIRECTOR OF THE JEU DE PAUME, PARIS

The key role of women photographers during this period started to become apparent approximately two decades ago thanks to the pioneering endeavours of curators and collectors in their rediscovery of archives and publications. The result of this alternative vision of history, which only a few had the courage to propose, albeit in a brilliant manner, was a number of collective exhibitions on ‘women photographers’.

From the starting point of those precedents, which amply promoted the existence of other histories of photography – and other protagonists – it is evident that the art historians, curators and museums of today must now assume the responsibility for continuing to rewrite those histories from multiple perspectives, encouraging detailed, interconnected research that analyses, documents and interprets the individual contributions of each of these women; contributions that were as polymorphic and varied as that of their male counterparts.

The case of Germaine Krull is paradigmatic of this endeavour, as revealed in the catalogue of the exhibition and in the outstanding project of research and selection of publications and photographs undertaken by Michel Frizot, the exhibition’s curator. As Frizot notes in his text, despite the fact that Krull has been relatively widely recognised since the 1990s, partly due to Christian Bouqueret’s excellent work in Paris and the retrospective organised by the Folkwang Museum in Essen, until now there has been no thorough research into her work that was published in books and magazines. This then constitutes the central axis of the present exhibition and its accompanying publication, and is the starting point for Michel Frizot’s reflection on the ‘economics of photography’, its use and dissemination.
THE HIGHLIGHTS OF THE EXHIBITION

• After Jeu de Paume’s exhibitions of the work of Berenice Abbott, Laure Albin Guillot, Eva Besnyö, Claude Cahun, Florence Henri, Kati Horna, Lisette Model and Lee Miller, this retrospective is dedicated to one of the most famous women photographers.

• More than 130 prints, many of them never previously shown, from international collections whose resources have only recently been made available. A fresh selection of images and a choice of documents (magazines, books, advertisements) showing how Krull made a living from photography while constituting a genuine photographic corpus.

• A concrete exploration of Krull’s different approaches to photography: her role in the avant-garde, her innovations in modern reportage, her taste for photographic books, her curiosity about working-class and marginal Paris.

• A special exhibition design bringing out the reality of Krull’s work, made with a view to publication, and spotlighting the facets of her protean output.

• Concentration on Krull’s years of peak activity, between 1928 and 1931, the most fertile years when the practices of modern photography were invented, practices later found in the press, in art photography and in publishing.

• A photographer with a strong personality, inventive and impulsive, who did not aim for handsome, well-constructed images but preferred an instinctive, engaged closeness to her subject, enabled by use of the small format, handy Icarette (6 x 9 cm) – not the ideal tool refined framing.

• Highlighting of characteristic themes and of Krull’s constant attention to social subjects (tramps, the “Zone,” pleasure spots), her concern with the condition of women (working women of Paris), the lure of modernity (machines, and especially cars), and the road. Her fascination with hands and shadows.

• Images that are always bold, unconstrained by principles or habit, not restricted by a predetermined aesthetic but prompted by an immediate attraction, virtually translating a natural empathy.
THE EXHIBITION

GERMAINE KRULL (Wilda-Poznań, East Prussia [after 1919: Poland], 1897-Wetzlar, Germany, 1985) IS AT ONCE ONE OF THE BEST-KNOWN FIGURES IN THE HISTORY OF PHOTOGRAPHY, BY VIRTUE OF HER ROLE IN THE AVANT-GARDES FROM 1920 TO 1940, AND A PIONEER OF MODERN PHOTOJOURNALISM. SHE WAS ALSO THE FIRST TO PUBLISH IN BOOK FORM AS AN END IN ITSELF.

The exhibition at Jeu de Paume revisits Germaine Krull’s work in a new way, based on collections that have only recently been made available, in order to show the balance between a modernist artistic vision and an innovative role in print media, illustration and documentation. As she herself put it – paradoxically, in the introduction to her Études de nu (1930) –, ‘The true photographer is the witness of each day’s events, a reporter.’

If Krull is one of the most famous women photographers, her work has been little studied in comparison to that of her contemporaries Man Ray, László Moholy-Nagy and André Kertész. Nor has she had many exhibitions: in 1967, a first evocation was put on at the Musée du Cinéma in Paris, then came the Rheinisches Landesmuseum, Bonn, in 1977, the Musée Réattu, Arles, in 1988, and the 1999 retrospective based on the archives placed at the Folkwang Museum, Essen.
The exhibition at Jeu de Paume focuses on the Parisian period, 1926-1935, and more precisely on the years of intensive activity between 1928 and 1933, by relating 130 vintage prints to period documents, including the magazines and books in which Krull played such a unique and prominent role. This presentation gives an idea of the constants that run through her work while also bringing out her aesthetic innovations. The show features many singular but also representative images from her prolific output, putting them in their original context.

Born in East Prussia (later Poland) to German parents, Krull had a chaotic childhood, as her hapless father, an engineer, travelled in search of work. This included a spell in Paris in 1906. After studying photography in Munich, Krull became involved in the political upheavals of post-war Germany in 1919, her role in the communist movement leading to a close shave with the Bolsheviks in Moscow. Having made some remarkable photographs of nudes during her early career, noteworthy for their freedom of tone and subject, in 1925 she was in the Netherlands, where she was fascinated by the metal structures and cranes in the docks, and embarked on a series of photographs that, following her move to Paris, would bear fruit in the portfolio Métal, publication of which placed her at the forefront of the avant-garde, the Nouvelle Vision in photography. Her new-found status earned her a prominent position on the new photographic magazine VU, created in 1928, where, along with André Kertész and Eli Lotar, she developed a new form of reportage that was particularly congenial to her, affording freedom of expression and freedom from taboos as well as closeness to the subject – all facilitated by her small-format (6 x 9 cm) Icarette camera. This exhibition shows the extraordinary blossoming of Krull’s unique vision in around 1930, a vision that is hard to define because it adapted to its subjects with a mixture of charisma and empathy, while remaining constantly innovative in terms of its aesthetic. It is essential, here, to show that Krull always worked for publication: apart from the modernist VU, where she was a contributor from 1928 to 1933, she produced reportage for many other magazines, such as Jazz, Variétés, Art et Médecine and L’Art vivant. Most importantly, and unlike any other photographer of her generation, she published a number of books and portfolios as sole author: Métal (1928), 100 x Paris (1929), Études de nu (1930), Le Valois (1930), La Route Paris-Biarritz (1931), Marseille (1935). She also created the first photo-novel, La Folle d’Itteville (1931), in collaboration with Georges Simenon. These various publications represent a total of some five hundred photographs. Krull also contributed to some important collective books, particularly on the subject of Paris: Paris, 1928; Visages de Paris, 1930; Paris under 4 Arstider, 1930; La Route Paris-Méditerranée, 1931. Her images are often disconcerting, atypical and utterly free of standardisation.

An energetic figure with strong left-wing convictions and a great traveller, Krull’s approach to photography was antithetical to the aesthetically led, interpretative practice of the Bauhaus or Surrealists. During the Second World War, she joined the Free French (1941) and served the cause with her camera, later following the Battle of Alsace (her photographs of which were made into a book). Shortly afterwards she left Europe for Southeast Asia, becoming director of the Oriental Hotel in Bangkok, which she helped turn into a renowned establishment, and then moving on to India where, having converted to Buddhism, she served the community of Tibetan exiles near Dehra-Dun.
Germaine Krull — Self-portrait with Icarette, circa 1925
Gelatin silver print, 23.6 x 17.5 cm
Acquired with the support of Yves Rocher, 2011. Former Christian Bouqueret collection
© Estate Germaine Krull, Museum Folkwang, Essen
Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / image Centre Pompidou, MNAM-CCI
During all her years in Asia, Krull continued to take photographs. Her thousands of images included Buddhist sites and monuments, some of them taken as illustrations for a book planned by her friend André Malraux. The conception of the books she published throughout her life was unfailingly original: Ballets de Monte-Carlo (1937); Uma Cidade Antiga do Brasil; Ouro Preto (1943); Chieng Mai (c. 1960); Tibetans in India (1968).

In her photojournalism, Krull began by focusing on the lower reaches of Parisian life, its modest, working population, the outcasts and marginal of the “Zone,” the tramps (subject of a hugely successful piece in VU), Les Halles and the markets, the fairgrounds evoked by Francis Carco and Pierre Mac Orlan (her greatest champion). The exhibition also explores unchanging aspects of her tastes and attachments: the love of cars and road trips, the interest in women (whether writers or workers), the fascination with hands, and the free, maverick spirit that drove her work and kept her outside schools and sects.

The works come from a public and private collections including the Folkwang Museum, Essen; Amsab, Institute for Social History, Ghent; the Ann and Jürgen Wilde Foundation, Pinakothek der Moderne, Munich; The Museum of Modern Art (MoMA), New York; the Centre Pompidou, Musée National d’Art Moderne, Paris; the Bibliothèque Nationale de France, Paris; the Collection Bouqueret-Rémy; the Dietmar Siegert Collection.

With texts by Michel Frizot, the exhibition catalogue is co-published by Jeu de Paume and Hazan. Available in French and English (264 pages, 35 €)
Germaine Krull — Bridge Crane. *Sery « Métal »*, circa 1926
Gelatin silver print, 21.9 x 15.3 cm
Stiftung Ann und Jürgen Wilde, Pinakothek der Moderne, München
© Estate Germaine Krull, Museum Folkwang, Essen
Early days in Berlin and Paris

In 1923-1924 Germaine Krull was working as an associate of photographer Kurt Hübschmann in Berlin. She produced mainly female nudes, often taking her younger sister Berthe as her model, as well as the two series showing “female friends.” She set up in Paris as a fashion photographer in 1926 and worked mainly for Sonia Delanay’s textile studio.

1928: « Mes fers » and VU

She became known for her photographs of cranes, bridges and silos taken in the ports of Holland from 1925 onwards. Dramatically framed, worlds away from descriptive realism, these photos she called her fers establish Krull as an “avant-garde” photographer and prompted the founder of VU, a new magazine launched in March 1928, to hire her to produce a new style of reportage (notably on the Eiffel Tower and then tramps). They were assembled in a portfolio, Métal, which had a tremendous impact in modern photographic milieu.

Reportages and magazines

Krull’s greatest contribution was in the field of reportage, which she pioneered in 1928. Her favourite subject was Parisian popular culture – the down and outs, the “Zone,” the working poor, fairgrounds and flea markets, bars, and the street. Her pictures of tramps for VU were a sensation. For this magazine she also travelled to Brittany (sailors, ceremonies) and to the South of France. Her approach was free, putting closeness to the subject (enabled by her 6 x 9 Icarette) first, rather than elegance of composition.
Krull was fascinated by cars, speed and machines. In Paris she photographed the teeming traffic, getting right in close to the vehicles, or took steep views down onto the avenues. In 1929 she received a Peugeot 201 in payment for a commission about the same car. Showing an unusual enthusiasm for road trips, she photographed the scenery along the route, sometimes from within the vehicle, using photography as a medium for pleasure and discovery. This work bore fruit in her book *La Route Paris-Biarritz* (1931) and her contribution to *La Route de Paris à la Méditerranée* (1931).

## The car, the open road

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## Women

The 1920s witnessed the emergence of many women photographers, a number of whom took distinctive positions as practising professionals. Krull took a particular interest in creative women, such as Colette and the actress, Berthe Bovy, who played in Cocteau’s *La Voix humaine*, and the singer Damia, but also in more humble figures, such as modest working women whose lives she covered for *VU* in 1932. Her approach to the female nude was always modernist, as exemplified by the *Études de nu* portfolio (1930). In taking the photographs for the Simenon novella *La Folle d’Itteville* (1931) – this Phototexte genre was itself extremely new – Krull also had the opportunity to work with Mrs Hubbell, a highly enigmatic model, in a series of real-life settings.
In 1940 Krull took the boat to Brazil, aiming to work for Free France. In 1942 she was sent to Brazzaville to set up a propaganda photography service. She also travelled more widely in French Equatorial Africa. In 1943 she travelled to Algiers as a reporter, then sailed with the troops of De Lattre, arriving in the South of France and heading up to Alsace, where her photographs of the fighting were made into a small book, *La Bataille d’Alsace*, in 1945.

**Free spirit**

“Free of conventions in every area,” as Joris Ivens observed, Krull loved to concentrate on “the visual side of things” and escape from the documentary imperatives of reportage. “She makes visible the secret details that people do not always see,” and “often exaggerates their tragic and fantastical aspect,” wrote Mac Orlan. This was true even of her nudes and portraits, which were atypical. Her bold framings, details, situations, use of shadow and touch of fantasy stimulate the imagination and create surprise.

**Asia**

After working as a reporter in Southeast Asia (French Indochina), she settled in Bangkok and became manager of the Oriental Hotel, which she turned into a highly renowned establishment. Drawn to Buddhism, she photographed its temples and statues in Thailand and Burma. Leaving her position at the hotel, she travelled to India, where she took up the cause of the Tibetan exiles in India, both in her daily activity and in her photography (*Tibetans in India* was published in 1968).
Germaine Krull — Assia in Profile, circa 1930
Gelatin silver print
22.2 x 15.8 cm
Collection Bouqueret-Rémy
© Estate Germaine Krull, Museum Folkwang, Essen
GERMAINE KRULL

Wilda-Poznań, Poland, 1897-Wetzlar, Germany, 1985

1897
Birth of Germaine in Wilda-Poznan in German territory. The town is ceded to Poland in 1919.

1903-1912
The family travels a great deal, following the work of Germaine’s father, an unstable and impecunious engineer: Bosnia, Paris (1906, the birthplace of Berthe, Germaine’s younger sister), Slovenia, rural Bavaria and finally Munich, where the mother runs a boarding house.

1912-1915
Germaine lives a very free life at the boarding house. Her first abortion. Her parents divorce.

1915-1917
Studies photography at the Lehr- und Versuchsanstalt für Photographie, Chemigraphie, Lichtdruck und Gravüre in Munich.

1917
Death of Germaine’s father.

1917-1919
Germaine moves to Schwabing (Munich); mixes with artists, writers and the political thinker Kurt Eisner, who in November 1918 becomes the Prime Minister of the Free State of Bavaria. Befriends Max Horkheimer and Fritz Pollock.

1918
Her photos feature in a volume of female nudes (photogravures), Der Akt, published by Einhorn-Verlag.

1919
Kurt Eisner is assassinated on 21 February. Germaine is actively involved in the Bavarian Soviet Republic alongside Moscow’s envoy, Tobias Axelrod, and Kurt Adler (Samuel Levit). Travels to Budapest to seek support from Béla Kun’s Hungarian Soviet Republic.

1920
Banned from Munich, Germaine and Kurt Adler arrive in Berlin in March.

1921-1922
In Saint Petersburg and Moscow with Adler to attend the Congress of the Third International, where she hears Lenin’s speech. Arrested and imprisoned in the Lubyanka the next day, she undergoes a fake execution. Betrayed by Adler but released, she returns to Berlin in early 1922, suffering from typhus.

1922
Through Hans Basler, met in Moscow, she goes into partnership with Gretel and Kurt Hübschmann, managing their photography studio in Berlin.

1923-1924
Makes numerous studies of female nudes, including her sister Berthe (Spuk portfolio), a series with lesbian overtones (Dietmar Siegert collection) and a more candidly erotic series, Friends (Ehrens collection).

1923
In Berlin she meets Joris Ivens, the son of a Dutch supplier of cameras and photographic supplies.
1924
Stays with the parents of Joris Ivens.

1925
Liquidates the studio in Berlin and moves in with Ivens in Amsterdam. This is probably when she starts photographing the port facilities, cranes and silos. Short sojourn in Paris with her friend Else.

1926
Travels to Paris. Charmed by the city where she lived as a child two decades earlier, she moves there and opens a fashion photography studio backed by the Ivens family in association with Luigi Diaz. Works for Sonia Delaunay. The painter Robert Delaunay takes an interest in her fers.

1927
Meets Eli Lotar. They live together for two years. Lotar too becomes a photographer and is attracted to cinema. To acquire Dutch nationality, Germaine makes a marriage of convenience with Ivens who, now an avant-garde cineaste, is filming The Bridge (Rotterdam).

1928
On 28 March, a photographic news magazine, VU, is launched by Lucien Vogel, who knows the fers. He commissions her for modernist reportage, as he does Lotar and André Kertész. In May, Germaine takes part in the first independent photography salon, the “Salon de l’Escalier,” alongside Man Ray, Kertész and Paul Outerbridge. This is the first French exhibition of modern photography.

1928

1928-1931
Years of a intense activity producing “modern” reportage of the kind advocated by VU (tramps, October 1928), or more freely for the Surrealist-influenced Belgian periodical Variétés. Publishes in Carlo Rim’s Jazz, and L’Art vivant edited by Florent Fels, one of her strongest supporters. She specialises in the Paris of working people, fairs, markets, bistros, balls, show business, the “Zone” and Paris by night. Frequent artists and writers, including Colette, Cocteau, and Malraux. Travels to Brittany, Lorraine and the South of France.

1929
Takes part in Film und Foto (FiFo), the big international exhibition of the New Vision in Stuttgart. Publishes 100 x Paris with Verlag der Reihe in Berlin. Advertisement for the Peugeot 201. She takes a growing interest in cars and develops a passion for ‘the road’.

1930
Living with Philippe Lamour, publisher of Grand’Route. Illustrations for Le Valois and publishes Études de nu portfolio. Contributes to Visages de Paris by André Warnod.

1931

1932
Illustrations to La Chatte by Colette for the weekly Marianne. Publication in VU of her photographs of the “Women Workers of Paris” with texts by Emmanuel Berl.

1934
Writes memoirs of her turbulent youth, Chien fou, but fails to find a publisher.

1935
After almost two years without work, Germaine moves to the Côte d’Azur. Is employed by the casino in Monte Carlo. Publication of her book Marseille.

1937
1940
Takes the boat for Rio de Janeiro in Marseille, planning to serve Free France.

1942-1943
Directs the Free French photography service in Brazzaville. Propaganda reportage on production in French Equatorial Africa.

1943
Publication of her book *Ouro Preto*.

1944
Germaine travels to Algiers and photographs De Gaulle. She is assigned as a reporter to the “Southern Landing,” via Italy and the Côte d’Azur, with the troops of De Lattre. Witnesses the Battle of Alsace.

1945

1946
Still as a reporter, she travels to Southeast Asia. Becomes co-manager of the Oriental Hotel in Bangkok, which she turns into a major international hotel.

1960
Various travels, notably to France. Back in touch with the Malraux family and other old contacts. In the 1960s, Germaine photographs thousands of monuments and statues in Thailand and Burma.

1962
Contract to do the photographs for the Southeast Asia volume in Malraux’s “Unicirca des Formes” series. This is never published.

1964
Publishes *Bangkok, Siam’s City of Angels* with Dorothea Melchers.

1966
Sells her share in the Oriental Hotel, then returns briefly to Paris. Publication of *Tales from Siam* with Dorothea Melchers.

1967
Exhibition at the Cinémathèque Française – Musée du Cinéma in Paris, organised by Henri Langlois.

1968
Germaine settles near Dehradun, in India, and works for the exiled Tibetans in Sakya Trizin’s community. Publishes *Tibetans in India*.

1976
Dictates her memoirs, *Click entre deux guerres*.

1977
Exhibition at the Rheinisches Landesmuseum in Bonn.

1981
Finishes her autobiography, *La Vie mène la danse*.

1983
Returns to Germany and her sister Berthe.

1985
Dies in Wetzlar on 30 July.
Hans Basler — Portrait de Germaine Krull, Berlin, 1922
Gelatin silver print
15.9 x 22 cm
Museum Folkwang, Essen
© Estate Germaine Krull, Museum Folkwang, Essen
“Taking photographs is a trade. An artisan’s trade. A trade 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. The first science of the photographer is to know how to look.”

Germaine Krull, preface to Études de nu, A. Calavas, 1930.

“The photographer is a witness. The witness of her era. The true photographer is the witness of each day’s events, a reporter.”

Germaine Krull, preface to Études de nu, A. Calavas, 1930.

“You are a re-forming mirror. You and the dark room obtain a new world, a world that has passed through mechanisms and a soul.”


“Social mystery loves to disguise its finery. Photography puts man back in his place in the scene. This place is not that of a creator god, but of a melancholy god who is the victim of his own creations.”


“Photography, such as Krull’s […] like a detail, a deep, ultimate song, a colour, words, a cry, whose resonance is almost unlimited.”

Pierre Mac Orlan, Germaine Krull, nrf, Gallimard, 1931.

“This adroit and self-confident artist, who is a great reporter and a poet of everyday life, closely associates her personality with all the elements of steel and flesh that form and later serve to formulate the picturesque and the social fantastic of the contemporary period.”

Pierre Mac Orlan, Germaine Krull, nrf, Gallimard, 1931.

“Germaine Krull does not create easy anecdotes, but she makes visible the secret details that people do not always see.”

Pierre Mac Orlan, Germaine Krull, nrf, Gallimard, 1931.

“Germaine was a force, and that force was disorderly. She wanted to be free, free of conventions in every area.”

Joris Ivens
Germaine Krull — Advertisement design for Paul Poiret, 1926


Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Georges Meguerdichian
PRESS VISUALS

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1. Germaine Krull — Self-portrait with Icarette, circa 1925
Gelatin silver print
23.6 x 17.5 cm
Acquired with the support of Yves Rocher, 2011. Former Christian Bouqueret collection
Centre Pompidou, Paris. Musée national d’art moderne/Centre de création industrielle
© Estate Germaine Krull, Museum Folkwang, Essen
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2. Germaine Krull — Advertisement design for Paul Poiret, 1926
Gelatin silver print
Acquired with the support of Yves Rocher, 2011. Former collection Christian Bouqueret
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3. Germaine Krull — Jean Cocteau, 1929
Printed in 1976. Gelatin silver print
23.7 x 17.2 cm
Collection Bouqueret-Rémy
© Estate Germaine Krull, Museum Folkwang, Essen

4. Germaine Krull — Assia in Profile, circa 1930
Gelatin silver print
22.2 x 15.8 cm
Collection Bouqueret-Rémy
© Estate Germaine Krull, Museum Folkwang, Essen
5. Germaine Krull — *Au bon coin, Paris*, 1929
Gelatin silver print. 14.2 x 10.5 cm
Collection Bouqueret-Rémy
© Estate Germaine Krull, Museum Folkwang, Essen

Gelatin silver print. 22.6 x 16.6 cm
Amsab-Institute of Social History, Ghent
© Estate Germaine Krull, Museum Folkwang, Essen

7. Germaine Krull — *Les Halles at Night (with Van Ecke)*, circa 1920
Gelatin silver print. 22 x 16.2 cm
Amsab-Institute of Social History, Ghent
© Estate Germaine Krull, Museum Folkwang, Essen

Gelatin silver print. 21.9 x 15.2 cm
Amsab-Institute of Social History, Ghent
© Estate Germaine Krull, Museum Folkwang, Essen

9. Germaine Krull in Her Car, Monte-Carlo, 1937
Gelatin silver print. 13 x 18.3 cm
Museum Folkwang, Essen
© Estate Germaine Krull, Museum Folkwang, Essen
10. Germaine Krull — Displays: les mannequins, 1928
Gelatin silver print
10.8 x 15.7 cm
Amsab-Institute of Social History, Ghent
© Estate Germaine Krull, Museum Folkwang, Essen

11. Germaine Krull — Nu féminin, 1928
Gelatin silver print
21.6 x 14.4 cm
Acquired with the support of Yves Rocher, 2011. Former collection Christian Bouqueret.
Centre Pompidou, Paris. Musée national d’art moderne/Centre de création industrielle
© Estate Germaine Krull, Museum Folkwang, Essen
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12. Germaine Krull — Mannequins in a Shop Window, 1930
Gelatin silver print
13.7 x 23.5 cm
Collection Bouqueret-Rémy
© Estate Germaine Krull, Museum Folkwang, Essen

13. Germaine Krull — Pol Rab (Illustrator), 1930
Photomontage, épreuve gélatino-argentique
19.5 x 14.5 cm
Amsab-Institute of Social History, Ghent
© Estate Germaine Krull, Museum Folkwang, Essen
14. Germaine Krull — Study for La Folle d’Itteville, 1931
Gelatin silver print, 21.9 x 16.4 cm
Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Guy Carrard

15. Germaine Krull — Marseille, June 1930
Gelatin silver print, 21.2 x 15.3 cm

Gelatin silver print

36.7 x 27.8 cm
Private collection © Estate Germaine Krull, Museum Folkwang, Essen
18. Germaine Krull — André Malraux, 1930
Gelatin silver print
23 x 17.3 cm
Museum Folkwang, Essen
© Estate Germaine Krull, Museum Folkwang, Essen

Gelatin silver print
21.9 x 15.3 cm
Stiftung Ann und Jürgen Wilde, Pinakothek der Moderne, München
© Estate Germaine Krull, Museum Folkwang, Essen

20. Germaine Krull — Tibetan Religious Ceremony, Offering of the White Scarf, circa 1960
Gelatin silver print
24.1 x 18.5 cm
Museum Folkwang, Essen
© Estate Germaine Krull, Museum Folkwang, Essen

Gelatin silver print
15.9 x 22 cm
Museum Folkwang, Essen
© Estate Germaine Krull, Museum Folkwang, Essen
22. Germaine Krull — Métal, 1928
Cover of the portfolio Métal (64 plates)
30 x 23.5 cm
Collection Bouqueret-Rémy
© Estate Germaine Krull, Museum Folkwang, Essen

23. Germaine Krull — Nudes, 1924
Gelatin silver print
16.3 x 22.2 cm
Collection Dietmar Siegert
© Estate Germaine Krull, Museum Folkwang, Essen

Gelatin silver print
23.9 x 17.9 cm
Stiftung Ann und Jürgen Wilde, Pinakothek der Moderne, Munich
© Estate Germaine Krull, Museum Folkwang, Essen

25. Germaine Krull — 100 x Paris, 1929
Couverture, Verlag der Reihe, Berlin-Westend
24.3 x 17.3 cm
Private collection
© Estate Germaine Krull, Museum Folkwang, Essen

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CONTACTS
Press: Annabelle Floriant
T. +33(0)1 47 03 13 22 | +33(0)6 42 53 04 07 | annabellefloriant@jeudepaume.org
Communication: Anne Racine
T. +33(0)1 47 03 13 29 | anneracine@jeudepaume.org

JEU DE PAUME
1 PLACE DE LA CONCORDE, PARIS 8e • ® CONCORDE
WWW.JEUDEPAUME.ORG