

CLAUDE IVERNÉ

BILAD ES SUDAN

MAY 11 - JULY 30, 2017



L1008017. Simulacrum / Guy Roger Janda / High school student / French / Évry / Dec 2016

Press opening: Wednesday, May 10 10 - 12 a.m

Opening: Wednesday, May 6 - 9 p.m.

FONDATION HENRI CARTIER-BRESSON
2, impasse Lebouis - 75014 Paris





306-68. Naturalised dog / Toshka / Dar Sukkott / Nubia / Feb 2002

"Nothing is truth here, it's in the faults, between
the lines, that the imagination germinates."
Claude Iverné

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HCB AWARD 2015

French photographer Claude Iverné was awarded the 2015 HCB Award for his project “Sudanese photographs, the river of Gazelles”, by an international jury comprised of seven prominent personalities of the art world:

Pierre-Alexis Dumas, Fondation d'entreprise Hermès, Paris

Agnès Sire, director, Fondation Henri Cartier-Bresson, Paris

Quentin Bajac, chief curator, photography department, MoMA, New York

Julien Frydman, development and Partnerships director, Fondation Luma, Arles

Inge Henneman, independent curator and professor at the Académie royale des Beaux-Arts, Antwerp

Sergio Mah, independent curator, art critic, Lisbon

Hripsimé Visser, curator, Photography Department, Stedelijk Museum, Amsterdam

TOUR

The exhibition will be shown at the Aperture Foundation in New York from September 15 to November 9, 2017.

PARTNER

The HCB Award benefits from the support of the Fondation d'entreprise Hermès, highlighting the foundation's ongoing commitment to contemporary artistic creation and photography.

THE EXHIBITION

MAY 11 - JULY 30, 2017

“Don’t ask which way to go, you might not get lost.” Nahman of Bratzlav¹

The *Bilad es Sudan* exhibition presenting the work of Claude Iverné, winner of the 2015 HCB Award, is on show at the Fondation Henri Cartier-Bresson from May 11 to July 30, 2017. In 1999, Iverné set off along the *Darb al Arba'in, Forty Day Trail*, the ancient caravan route linking Egypt and the sultanate of Darfur. Here, he discovered a country steeped in contrasting influences, and the project to document this land of Sudan was born. Other trips followed. Wandering seemed the obvious choice for him, life rather than a journey, even to the point of learning the Arabic language. For the 2015 HCB Award, Iverné wanted to continue his project in South Sudan, the 193rd country of our planet, as he attempted to sketch out its historical details and map its contemporary contours. This second phase is intended to mirror his project in North Sudan; while the North is depicted in black and white, Claude Iverné preferred colour for the South to echo its ambient hubbub. He records the precipitous transformation of a country still passionate about nomadism to a market economy, thus concluding his Sudanese epic. Given the current situation in Southern Sudan, adaptations had to be made, a change in course adopted; the travelling photographer had to take to the side roads. After his photographs *in Africa*², he set his compass from Trégastel to the Vallée de la Roya, via the Vincennes forest, to meet Sudanese refugees who, unintentionally, created another map for this project.

The path, the loss of reference points, the experience of the territory seem far more important to Claude Iverné than the clear statement of a message. Imposing a vision of Sudan was certainly not his aim. Quite a challenge when you’ve been roaming the country for nearly twenty years with the intention of writing, then documenting and, above all, “taming your free will and cultivating a certain taste for the banal and the ordinary”.

His black and white work fluctuates between an anthropological approach – the captions are extremely detailed, but always distant from the images – and a silent maze where everyone is asked to find their way. Iverné’s work frees itself from the paradox between pure portrayal of a territory and the photographer’s aesthetic. Although he won’t admit it, he practices the art of framing, finding the right distance and printing with grace.

The political situation in South Sudan is extremely tense, and Iverné’s wandering and slow immersion is now impossible; inhabitants are fleeing in their thousands to take refuge elsewhere. So, he decides to go and meet them, without pathos, taking the viewer from the nomadic tents of the desert to those on the outskirts of French cities, the song halting on striking portraits.

The Fondation Henri Cartier-Bresson is showing one of the “drafts” of this immense work, one of the strata of this collection, in collaboration with the Fondation d’entreprise Hermès, partner of the HCB Award. The exhibition includes more than one hundred prints, videos, documents and objects.

It will be shown at the Aperture Foundation in New York from September 15 to November 9, 2017. A book published by Éditions Xavier Barral accompanies the exhibition, providing a different reading, a transformed essay, a friable stone in the fragile edifice of history: “doesn’t a private thought have historical value when it’s shared publicly?”³. It includes an introduction by Claude Iverné and an interview with Quentin Bajac by Jonas Cuénilin.

1 Introduction, *SudanPhotoGraphs, Vol.1*, Ed Elnour, Paris, 2012

2 Christophe Ayad, « Juste l’Afrique », *Le Monde*, October 11 2012

3 Claude Iverné, Introduction, *SudanPhotoGraphs, Vol.1*, Ed Elnour, Paris, 2012

THE EXHIBITION

MAY 11 - JULY 30, 2017

Having set out to write, utopia, I collected images, convinced they'd be a good accompaniment. Ironically, while I'm certain of their literary potential, I've been asked to add some words to them as an introduction to this essay.

I turn the page. I stay here. The images parade past. Standing watch, I pull the thread, read them and connect what I see. The curved sky unrolls, the space of movement. I'm there, here and now, then further away. Objects move until they're right in front of me. Description. I'm elsewhere and within. I follow my tracks.

At night, the sky runs quicker. Immobile, I see its lights fade. Hafez puts Hamza on my right shoulder to show me the way. This is the star to follow, until the next one. I follow a dot. There's space around the images I fix. Everything moves there.

Black. The colour black. In Arabic: Assouad. The light-skinned conquerors, Umayyads, named this land, this South, Bilad es sudan: the land of the blacks. You're not in Sudan. You're in a book. And seen from here, the earth is flat. Its space, which I want to be as hospitable as the original, shows reproductions of images, placed here rather than there in the white, like objects. I wrote the captions for them and they have been put together by several people, drawing on a varied collection of texts assembled in various ways reusing fragments of past fables, along the way, creating a series of drafts. Here, a formalist essay, a cross-between fable, description and intimacy.

[...]

The scars remain. And the colourful shoots of multi-nationals germinate from the buds: Adventist pink, evangelical yellow, democratic blue, Capital white, hic. The acephalous societies described by Evans Pritchard are now laid open to taunts about the bad savage, still untamed. Here again, the god money supplants the person.

Too many storms and chaos to achieve my ambition in the promised land. What's the point in adding a layer to the sediments accumulated since early history and geography. A Pandora's Box much bigger than I?. The impossible practice of doubt would have turned the words into a battle, with no register, no subject. Hanging around watching, without the required serenity seemed misplaced to me, a feeble enterprise. The dust hadn't settled yet.

[...]

The war then the sea will have diluted the differences between the burnt-out peoples. What identity does our gaze give them? United in indifference, they look at me, backs to the grey-blue mist wall, facing the hospitality of mine mirrored back. I act as an interpreter, I understand, I accompany. The loop persists in defying the borders. French Sudan didn't run aground in Fachoda but in the Vallée de la Roya. Here, men, women, real people, standing still against the headwind, redeem, restore and nourish, calmly but assuredly, an essential unclaimed link.

Claude Iverné, extracts from *Bilad es Sudan*, published by Éditions Xavier Barral, 2017



L1009520. Secondary school / Seventh Day Adventist Church / Hai Kuwait district / Juba / Dec. 2015

“ The temptation to close, but to dance again, just a bit more. The invitation to continue and prolong the wandering in the hubbub of colour.”
Claude Lvmé

CLAUDE IVERNÉ

CHRONOLOGY

Background

- 1963** Born on 24 January 1963 in Auxonne, Côte-d'Or, France.
- 1983** Buys his first camera with the money saved from publishing a poster of his Instamatic photos, then goes to live in Paris.
- 1985** Meets Pierre Cardin and becomes his photographer's assistant. Leaves to perform his military service with the Nevers infantry regiment specialised in photographic missiles.
- 1986** Arranges his early release which is accepted. Claude Iverné returns to work as a photographer with Pierre Cardin.
- 1987** Through sheer determination, he is hired at the Pin-up studio, where he meets and works with the photographers who inspire him: Watson, Bailey, Roversi, Olivar, Lindbergh, Snowdon, Avedon. He also does several trips as a photographer's assistant.

Start of his photographic journey

- 1990** Undertakes many personal journeys in Egypt, Morocco and Asia. Becomes a fashion-advertising-auction sale catalogue photographer for the Drouot institution.
- 1994** Produces a company portrait for 3 Suisses: Georges, Gustave, Paul et les autres. Leaves for Egypt again where he creates a series of portraits.
- 1996** Creates his first series *Les Anciens* in Aveyron. Starts his series of "guide" portraits on the representatives of the divine. Meets Abbé Pierre, leading to shared journeys and the book *Henri* in 2010.
- 1998** Participates in the creation of the magazine *Transfert* and creates his first published stories and portraits in his name. He meets Sudanese traders in Egypt, initiating his first trips from December 1989 to February 1990.
- 2000** Settles in Sudan. Meets Hafez, guide and friend. Forms a friendship with Vincent Francigny, a French Egyptologist specialising in Nubian archaeology and the Kingdom of Meroe, Director of the French Section of the Department of Antiquities of Sudan and co-director of the Sedeinga Mission in Sudan. Forms solid ties with scientists specialising in Sudan, particularly Jean Leclant, Egyptologist and perpetual secretary of the Académie des Inscriptions et Belles-Lettres who opens up the archives of the academy and the College de France.
- 2001** Crosses the desert on the *Forty Day Trail*.
- 2003** Founds Elnour (the light), a publishing house and collaborative documentary collection, with Sudanese photographers, researchers and international artists. Expedition with Hafez in the Libyan Desert following in the footsteps of ancient travellers.
- 2004** Wins the 3P Award, created by Yann Arthus-Bertrand.
- 2005** First trip to South Sudan.

CHRONOLOGY

Exhibitions and publications (Selection)

- 2002** *On the Forty Day Trail*, United Nations Khartoum
Sur la piste des Quarante jours, Fnac Evreux, Fréquence Fnac
- 2003** *Vers la piste des Quarante jours*, multimedia exhibition, Maison des métallos, Paris
- 2004** *La piste des Quarante jours*, French Cultural Centre in Khartoum
La piste des Quarante jours, City of Loudun
- 2005** *Darfour and Khartoum*, EWNS, CAPC Bordeaux
- 2006** *Dar-Four*, 17 min screening, Nouvelles africaines, Confluences, Paris
- 2007** *Pharaons noirs sur la piste des Quarante jours*, Musée Royal de Mariemont, Belgium
Darfour, exhibition, talks and discussions, Université des Sciences Politiques, Paris
Dar-Four, Territoire FOUR, Confluences
Paris Darfour, la précipitation d'une modernité inéluctable, Université Paris Diderot
- 2008** *Ten years of Sudan explorations*, 1998-2007, Universal Gallery Khartoum
- 2009** *Henri*, Quelques pas avec l'Abbé Pierre, Éditions Albin Michel
- 2010** *Photographies Soudanaises*, Centre Culturel d'Égypte, Paris
- 2011** *Rashid Mahdi, The Gifted Man*, exposition et conférences, Centre Culturel d'Égypte, Paris
Photographies soudanaises, Galerie Clémentine de la Ferronnière, Paris
- 2012** *SudanPhotoGraphs Vol.1*, Vincent Francigny, Alex de Voogt, Claude Iverné, Éditions Elnour
- 2013** *Darb al Arba'in*, Maison de l'Afrique, Paris
- 2014** *SudanPhotoGraphs Vol.2*, Sabah Sanhoury, Sara Al Jack, Claude Iverné, Éditions Elnour
SudanPhotoGraphs, Une collection photographique, Mairie du X^e, Paris
- 2016** *Photographies soudanaises*, Musée Nicéphore Niepce, February-May 2016
SudanPhotoGraphs Vol.3, Vincent Francigny, Robin Seignobos, Christian Seignobos, Claude Iverné, Éditions Elnour

Key historical dates

- 1956** Independence of Sudan (formerly Nubia) predominantly Muslim
- 2003** On 26 February, civil war is declared in the Darfur provinces (western region of Sudan), causing 300,000 deaths and 2.7 million displaced people.
- 2011** South Sudan (animist and Christian) becomes an independent state and the 193rd member of the U.N.
- 2013** South Sudan sinks into a civil war between supporters of President Salva Kiir's and the vice-president Riek Machar on December 15.



L1000125. Construction site / Hai Jalaba District / Juba / 2015

“For me, the book and the exhibition are spaces of experience
through entertainment, with intuition as the guide.”
Claude Ivemé

PRESS VISUALS

TERMS OF REPRODUCTION

The use of press visuals is authorised and exempt from royalties solely for the purposes of promoting the exhibition at Fondation Henri Cartier-Bresson. Images cannot be cropped. Only three visuals per medium can be published.

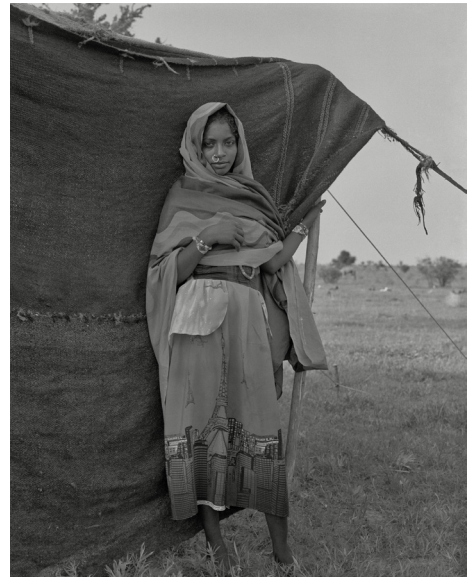
001

583. Remains of a cafeteria / Jardin du 6 avril / Khartoum / June 2001 © Claude Iverné - Elnour
© Claude Iverné - Elnour



002

67614-01. Mnaima Adjak / Shénabla People / Awasma Clan / Dar Jawama / North Kordofan / Aug. 2001
© Claude Iverné - Elnour



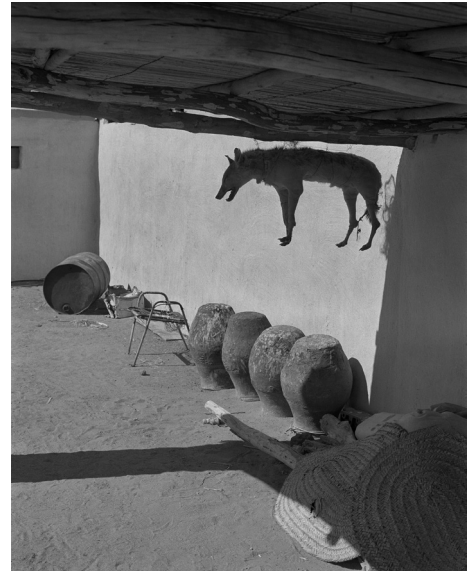
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302-23. Ahmed Abdulah Ahmed / Jawama People / Tidjamé Clan / Peasant / Gum arabic harvest / Edlbacha el Galab / Um Badr / North Darfur / Jan. 2002
© Claude Iverné - Elnour



004

306-68. Naturalised dog / Toshka / Dar Sukkott / Nubia /
Feb. 2002
© Claude Iverné - Elnour



005

739. Pyramid / Meroitic Period / Jebel Barkal / Dar Cheiguir
/ Nubia / Jan. 2004
© Claude Iverné - Elnour



006

94-3. House of Fayçal Mohamed Jaber / Tribe Nouba
Miri / «Mayo» Camp for displaced Umdurman people /
Mandela Extension / Khartoum / Oct. 2005
© Claude Iverné - Elnour



007

M0000253. Street scene / Juba / Dec. 2015

© Claude Iverné - Elnour



008

L1000125. Construction site / Hai Jalaba District / Juba / 2015

© Claude Iverné - Elnour



009

L1009520. Secondary School / Seventh Day Adventist School / Hai Kuwait District / Juba / Dec. 2015

© Claude Iverné - Elnour



010

L1009878. Apprentice Graduation Ceremony /
Saint-Vincent-de-Paul Training Centre / Sister
Emmanuelle / Lologo District / Juba / Dec. 2015
© Claude Iverné - Elnour



011

L1008375. Ahmad Ali Abdulgari / Bergo people /
Asylum seeker / Trégastel / Dec. 2016
© Claude Iverné - Elnour



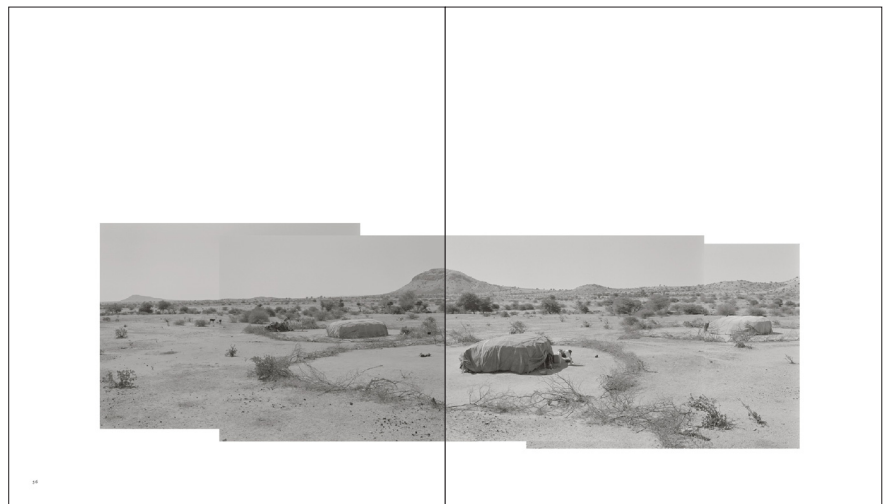
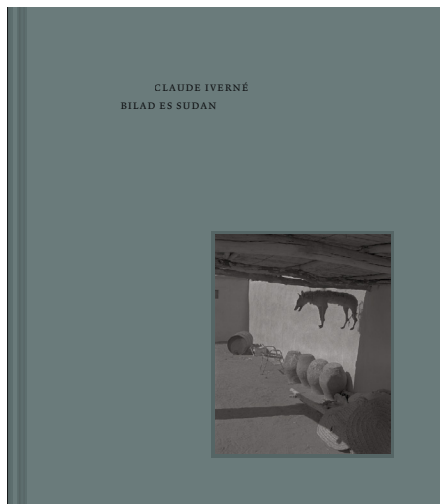
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L1008017. Simulacrum / Guy Roger Janda / High school
student / French / Évry / Dec. 2016
© Claude Iverné - Elnour



THE PUBLICATION

ÉDITIONS XAVIER BARRAL



Claude Iverné - Bilad es Sudan

Published by Éditions Xavier Barral

Introduction by Claude Iverné

Interview with Quentin Bajac by Jonas Cuénin

May 2017

240 pages

200 colour and black and white images

Bound 24,4 x 28 cm

45 euros



“Claude Iverné knows exactly what he’s doing: everything converges on this necessity to arrest the gaze and question.”
Quentin Bajac

RENCONTRES EVENT

LES RENDEZ-VOUS DU LIVRE

Les Rendez-vous du livre events, led by **Rémi Coignet**, founder of the website *Des livres et des photos* and editor-in-chief of the magazine *The Eyes*, question the world of photographic publishing, the essential link in the chain of contemporary artistic practice. They alternate between an interview with an artist and a discussion with those involved in the publishing field.

Subvertir les formes éditoriales

Meeting with **Carlos Spottorno**, photographer

Thursday May 18, 2017 at 6.30 p.m.

> Free admission with limited places, booking required: contact@henricartierbresson.org

CONVERSATIONS

Fondation Henri Cartier-Bresson proposes a cycle of conversations around photography led by **Natacha Wolinski**, art critic.

70 ans de Magnum : comment fabriquer les archives du futur ?

With **Clara Bouveresse**, photography historian, author of "Histoire de l'agence Magnum. L'art d'être photographe", **Diane Dufour**, director of BAL, curator of the exhibition "Magnum Analog Recovery" and **Patrick Zachmann**, photographer with Magnum Photos and chairman of BAL

Tuesday 30 May, 2017 at 6.30 p.m.

> Free admission with limited places, booking required: contact@henricartierbresson.org

WEDNESDAYS ARE FREE!

Every Wednesday, from 6.30 to 8.30 p.m., the Fondation offers all visitors free access to its exhibitions.

> Free admission

SATURDAY TOUR

On the last Saturday of the month, there is a guide-led tour of the exhibition starting at 11.30 a.m.

> Free with admission ticket

> Booking required: mediation@henricartierbresson.org

The Fondation Henri Cartier-Bresson is very grateful to Olympus, partner of our cultural program, for its support.

OLYMPUS

Your Vision, Our Future



302-23. Ahmed Abdulah Ahmed / Jawama People / Tidjamé Clan / Peasant / Gum arabic harvest / Edlbacha el Galab / Um Badr / North Darfur / Jan. 2002

"You have to lose yourself in a dialogue with an
image, to perhaps find yourself again."
Claude Lvé

HCB AWARD 2017

CALL FOR ENTRIES



Presented by the Fondation Henri Cartier-Bresson, the HCB Award supports the creation of a photography project which could not be achieved without this help. It is intended for a photographer who has already completed a significant body of work, close to the documentary approach. The candidate must be supported by an institution — museum, gallery, independent curator, publisher, etc.

The HCB Award is presented once every two years and grants the indivisible amount of 35 000 euros. The winner is selected by an international jury of seven prominent personalities of the art world. The winner's artwork project will be exhibited at the Fondation Henri Cartier-Bresson and published as a book, in the spring 2019.

The application submissions at the Fondation Henri Cartier-Bresson are from **April 1st to May 9, 2017**.



[Application dossier](#)

The HCB Award is made possible thanks to the partnership of the Fondation d'entreprise Hermès.

INFORMATION

PRESS OPENING

We are glad to invite you to a press breakfast on Wednesday May 10, 2017 from 10 to 12 p.m.

RSVP: Emilie Hanmer / +33 1 56 80 27 03 / emilie.hanmer@henricartierbresson.org
or online: [RSVP](#)

ADDRESS

2, impasse Lebouis, 75014 Paris
01 56 80 27 00
www.henricartierbresson.org

Metro 13: Gaîté / Metro 6: Edgar Quinet

OPENING HOURS

Tuesday to Sunday: 1 p.m. - 6.30 p.m.
Wednesday (free nocturne): 6.30 p.m. - 8.30 p.m.
Saturday: 11 a.m. - 6.45 p.m.

ADMISSIONS TICKETS

Full price 8 € / Reduced 4 €
Free for friend of the Fondation HCB & Free wednesdays nocturnes (6.30 p.m. - 8.30 p.m)

FRIENDS

Becoming a member of the Foundation means you will receive (on a yearly basis): Unlimited free entry to the Foundation's exhibitions, invitations to the openings, a 10% discount at the bookstore, priority registration for the Foundation's events, private visits with the curators

Member: 100 euros / Student: 60 euros

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