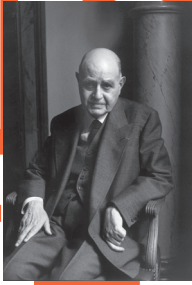
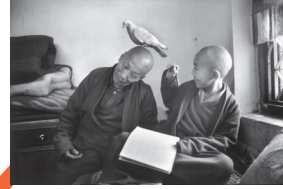


MARTINE
FRANCK
NOVEMBER 2018
FEBRUARY 2019



FONDATION



HENRI PRESS KIT

CARTIER



BRESSON



NEW ADDRESS
79 RUE DES ARCHIVES 75003 PARIS

CONTENTS

DOUBLE THE EMOTION 3

OPENING EXHIBITION MARTINE FRANCK

INTRODUCTION 6

EXTRACTS FROM THE BOOK 7

BIOGRAPHY 9

BOOK 11

79 RUE DES ARCHIVES, NEW ADDRESS OF THE FONDATION HCB

CONVERSION OF 79 RUE DES ARCHIVES BY NOVO 12

DEVELOPMENT OF ACTIVITIES 13

PEARLS FROM THE ARCHIVES 14

THE TEAM 15

NEW VISUAL IDENTITY CREATED BY ATALANTE 16

2003-2018 THE FONDATION HCB IN MONTPARNASSE 17

PRESS IMAGES 18

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79 rue des Archives – 75003 Paris

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henricartierbresson.org

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ADMISSION

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PRESS CONTACT

Thomas Lozinski

Claudine Colin Communication

thomas@claudinecolin.com

3 rue de Turbigo – 75001 paris

01 42 72 60 01

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TRANSFUCE
CROISSANT & CROISSANT CULTURE

DOUBLE THE EMOTION

DOUBLE THE EMOTION, WITH TWO NEW PHOTOGRAPHIC EVENTS

- Martine Franck, Fondation Henri Cartier-Bresson's first exhibition at 79 rue des Archives.
- Fondation Henri Cartier-Bresson opens its new premises in le Marais, Paris on 6 November 2018.

MARTINE FRANCK

At the initiative of Fondation HCB, Martine Franck's photographic work is finally being given a comprehensive view at an exhibition curated by Agnès Sire, co-founder and artistic director of the Fondation. It has been co-produced with the Musée de l'Elysée in Lausanne where it will be shown in Spring 2019 before spending the summer at FOMU in Antwerp. A comprehensive monograph will be published by Éditions Xavier Barral.

FONDATION HCB, 79 RUE DES ARCHIVES

A new venue for photography, after fifteen years at the forefront since it opened in Montparnasse in 2003. With a more flexible, street-level exhibition space that has been more than doubled in area – soon to be tripled –, the new premises offer greatly improved facilities for receiving the public, school visits and persons with reduced mobility as well as conservation conditions meeting the highest standards and collections gathered on one single site offering more convenient access for researchers. The space designed by the Novo architectural agency establishes the Fondation Henri Cartier-Bresson in the cultural heart of le Marais, an outstanding area in Europe, enabling the Fondation to expand the scope of its endeavours for a growing audience.

OPENING PROGRAMME

The first four exhibitions are all events that reflect the diversity so important to the Fondation which has always made a point of presenting talented artists:

- 6 November 2018 / 10 February 2019
Martine Franck – A retrospective. A journey through the life of a free spirit (Belgian 1938-2012), from activist gatherings to meditative landscapes, political engagement to friendly portraits, this deeply human vision open to the history of art was associated with the Viva agency, which she helped create, then with the cooperative Magnum Photos.
- 21 February / 2 June 2019
Guy Tillim – Museum of the Revolution. A talented South-African photographer born in 1962, he was awarded the Prix HCB 2017 (supported by the Fondation d'entreprise Hermès) for this project. The exhibition will reveal the ambitious result achieved over several years, in African capital cities, questioning the paradoxes and contradictions of colonial and post-colonial years. Guy Tillim develops his firmly artistic approach by playing with the juxtaposition of prints.
Henri Cartier-Bresson – La France (Part 1). Never since the end of the 50s has Henri Cartier-Bresson's work on France (1908-2004) been explored. This exhibition will feature a first selection.
- 13 June / 25 August 2019
Wright Morris (1910-1998), American writer and photographer and author of the famous book *The Inhabitants*, will be the guest of our new exhibition space. His unique dual practice was highly influential in the United States in the second half of the twentieth century. For the first time in France, the Fondation is presenting his dual photographic and literary vision of the American heartland, showcasing the unique writing of a brilliant unrecognised author.
Henri Cartier-Bresson – La France (Part 2).
- 4 September / 17 November 2019
China by Henri Cartier-Bresson. After the book *D'une Chine à l'autre* (1954), with an introduction by Jean-Paul Sartre, the work done by Henri Cartier-Bresson in China has never been seriously looked at again. The Fondation has now worked with the historian Michel Frizot who will offer a detailed study thanks to the many documents kept in the archives and will curate the exhibition and create the book. The exhibition will subsequently be shown in China.
Martine Franck – Landscapes. "I've always photographed landscapes, for pleasure, out of need. These photographs are the opposite of snapshots." Martine Franck

DOUBLE THE EMOTION

EVENTS

For each exhibition, there will be a rich programme of events and talks at 79 rue des Archives which will be announced in January 2019. The aim of this new venue is to become a forum for exchange and education where knowledge about photography can be shared with a variety of audiences.

PEARLS FROM THE ARCHIVES

Increasingly curious about the man who was Henri Cartier-Bresson and his work, our visitors' experience will be punctuated by a series of "Pearls", the fruit of research into the Fondation's archives. The work will be resituated, in a new editorial approach, as the work of a young man steeped in art and literature, espousing his time as well as the diversity of society and the world, with immense curiosity, humour and talent.

DISTRIBUTION OF WORKS

Beyond its own site, the Fondation will continue to support the works of Henri Cartier-Bresson and Martine Franck being shown in many institutions around the world and promote the work of researchers by giving them the best access to archives. The Magnum Photos agency, created by Henri Cartier-Bresson, at the instigation of Robert Capa, along with George Rodger and David Seymour, continues to handle requests for copyright syndication.

With Kristen van Riel, chair of the Fondation, who oversaw the move to these new premises, Agnès Sire who has so successfully established FHCB's firm position in the global photographic landscape, the board of directors and the various public and private partnerships who helped us prepare this ambitious project, and our extended team, we're looking forward to welcoming a wider audience with many new offerings at 79 rue des Archives.

This is a project that Martine Franck had wished for and supported before her untimely death in August 2012.

François Hébel, Director,
Paris, 22 June 2018

INAUGURAL EXHIBITION MARTINE FRANCK 6 NOVEMBER 2018 10 FEBRUARY 2019

INTRODUCTION

For the opening of its new spaces, the Fondation HCB wanted to pay tribute to Martine Franck by a retrospective dedicated to her. Martine Franck professed a wonder and celebration of life, a profound joy faced with humanity while at the same time fighting against exclusion with all the empathy she was able to show. A socially engaged photographer, Martine Franck became an activist for many of these causes she actively photographed, which required a great deal of courage and daring for the young woman who had been taught not to cross the boundaries. "A photograph isn't necessarily a lie", she said. "But nor is it the truth. [...] You have to be ready to welcome the unexpected".

Born in Antwerp in 1938, Martine Franck grew up in the UK and the United States as part of a family of collectors. A polyglot, history of art student and passionate about sculpture, it was during a long trip to the Orient in 1963 that she discovered photography. On her return to Paris, she worked for *Time-Life* and became the assistant of Gjon Mili and Eliot Elisofon before becoming an independent photographer. Collaborating with the major American magazines, her reportages and portraits of artists and writers have been published in *Life*, *Fortune*, *Sports Illustrated*, *The New York Times* and *Vogue*. Quickly giving up fashion photography, she was involved in the adventure of the Théâtre du Soleil troupe from the start, with her friend Ariane Mnouchkine, and helped set up the Vu agency, then Viva. In 1970, she married Henri Cartier-Bresson, an accomplished artist, who encouraged her to follow her own way. She later joined the Magnum cooperative, which still handles her work today.

In addition to her accomplished life as a photographer, the creation of the Fondation Henri Cartier-Bresson in 2003 was a high point. Very conscious of the enormous legacy that would be left to the family if nothing was done, Martine Franck enthusiastically embarked on the creation of a public foundation to house and share both her husband's and her work. She explains that this was the moment she finally felt proud of the means she had been left by her family. For her, this foundation built with Henri Cartier-Bresson and their daughter Mélanie represented a final step towards freedom: freedom to create, preserve and collect. She had finally crossed the line, and gently implemented this transgression which continued the family tradition of sharing art.



Martine Franck photographed by Henri Cartier-Bresson, Venice, Italy, 1972

The work on the exhibition and accompanying book was begun a long time in advance, in 2011, by Agnès Sire with Martine Franck, when she knew she was ill. The photographer wanted to entrust the creation of the book and the curating of the exhibition to the person with whom she'd been managing this Fondation for many years. The selection of photographs, the more chronological sequence, punctuated with texts, and the interview with her friend, the writer Dominique Eddé, were the main features of this vast project. In it, you can follow the thread of her engagement through series of portraits, quasi-abstract landscapes, which are bound to surprise, and a sort of remote chronical of political life. Consisting of photographic prints, books and documents taken from the Fondation's fund, the exhibition has been organised in collaboration with the Musée de l'Élysée in Lausanne and the FotoMuseum in Antwerp which will present the exhibition in 2019.

EXHIBITION CURATOR

The exhibition has been curated by Agnès Sire, artistic director of the Fondation Henri Cartier-Bresson.

COLLABORATION AND PARTNERS

The exhibition has been organised in partnership with the Musée de l'Élysée in Lausanne and the FotoMuseum in Antwerp. It will be shown in Lausanne between 20 February and 5 May 2019 and in Antwerp between 28 June and 6 October 2019.

“ It’s a drop in the ocean, but I believe in it. To be a photographer, you need a good eye, a sense of composition, compassion and a sense of engagement.” MARTINE FRANCK

“ The camera is a frontier in itself; you can only get to the other side by forgetting yourself, momentarily.” M.F.

“ What strikes me in photography is that there’s a desire to understand, to understand oneself. It’s a never-ending quest in life.” M.F.

“ I feel concerned by what’s happening in the world and involved in what surrounds me. I don’t want to just “document”, I want to know why something bothers me or appeals to me and how a situation can affect a person. I’m not trying to create a situation and never work in a studio; I’m trying more to understand, to grasp reality. I’ve found in photography a language that suits me.” M.F.

EXTRACTS FROM THE BOOK
MARTINE FRANCK
PUBLISHED BY
ÉDITIONS XAVIER BARRAL
FONDATION HCB

EXTRACTS FROM DOMINIQUE EDDÉ'S INTERVIEW
WITH MARTINE FRANCK

Dominique Eddé: What's your strongest motivation as a photographer?

Martine Franck: My empathy. I want people to feel it. I love people. I'm not very critical. Life is so complicated and I love it when someone achieves something in something. I've always been very attracted by people who have a passion for what they do. And I've always been interested in the cause of women. I've done a lot of photography of feminist movements, all the attempts that led to the liberation of women's rights, all over the world. I've also focused on their quest to establish their rights, on contraception and abortion, but also young girls in difficulty on the fringes of society. And of course, age. I've always been tender with what age teaches me. It's very important in my work. I don't really try to tell stories, I try to suggest situations and people. For me, photography isn't just a job. I've received so much in my life, I wanted to give something back by sharing what and those whom I love.

Do you sense a good photo right away?

Yes, you really feel it when you're doing your best. There are few surprises after the shot. Bad surprises, yes... but good ones? Practically never.

EXTRACTS FROM THE TEXT BY DOMINIQUE EDDÉ
"AUSTERITY AND GRACE"

Martine Franck as a person and her work are very similar; both inhabited by the same humanity, the same simplicity, the same self-respect and respect for others. It's a shame there isn't a word for the exact opposite of vulgarity. Neither distinction nor refinement completely expresses the way she has of combining dignity with kindness or a the taste for life with taste pure and simple. When she tells us that Henri Cartier-Bresson didn't like excess, but its opposite – structure and equilibrium –, you obviously think about their connection: the beauty of the equilibrium he found in her.

It's not by chance that Martine Franck was naturally drawn to portraits and landscapes rather than places of poverty and conflict. In her vision of the world, there's a constant need for openness and horizon; a contagious indulgence that's invariably reflected on the faces she photographs. People are confident in her presence. They seem delivered from the duty to pose. They're like her: inside and out. So much so that "the decisive moment" is rarely implacable in her images.

EXTRACTS FROM THE TEXT BY ANNE LACOSTE
“TAMING TIME”

Although Martine Franck sometimes chose to develop individually commissioned subjects further, she mostly spent time on themes related to her favourite subjects. Rather than a systematic study within a specific timeframe, the photographer chose to approach these subjects in an ad hoc way, over a long period. So she enjoyed a certain latitude in developing these themes according to the events she participated in, driven by her own interest or for commissioned works.

When she decided to take up a career as a photographer, Martine Franck chose a sphere of activity where there were still few women, including Sarah Moon, Sabine Weiss, Janine Niépce and Cathy Leroy. She embodied this minority at the Magnum agency with Eve Arnold, Susan Meiselas, Inge Morath and Marilyn Silverstone, amongst others. The existence of a specifically feminine vision and photographic approach was also a recurrent question in her interviews. Although Martine Franck answered this question by talking more readily about individuality than gender, the feminine condition is nonetheless an important subject in her photographic work. The period was in fact marked by a fundamental questioning of women's status in society which upturned the patriarchal system from the 1960s, with in particular divorce reform and the Veil Law enshrining the decriminalisation of abortion in 1975. She photographed many demonstrations, particularly those of the French Women's Liberation Movement in the 70s and 80s and worked on the first issue of the movement's journal, *Le torchon brûle*, published in May 1971. Her trips abroad were also an opportunity to develop the subject, including the feminist demonstrations in New York in 1974, the “Women Walk Home” in Cyprus in 1975 or Women's Day in Beijing in 1980.

Martine Franck focused on this issue on a daily basis. During her documentary reportage on life in the Saint-Pierre-de-Chaillot district in Paris in 1973, she particularly felt how “menial” the women's work was and resolved to photograph cleaners, bank employees, models and strip-tease artists to document this. Her shots of posters in the public space or magazine covers highlighted the iconography of the woman as an object and how inappropriate this was in the public arena. Her portraits of women at their workplace in Romania, in 1975, showed the same interest. The fact that she was a female photographer also gave her privileged access to subjects concerning the feminine

condition such as the 1969 and 1970 *Vogue* series “Les Contemporaines”, dedicated to women selected for their confirmed life choice. In 1982, she made portraits of the photographer Sarah Moon, the composer Betsy Jolas, the blues singer Colette Magny, the writer Chantal Chawaf, her friend Ariane Mnouchkine and the director Agnès Varda for a commission by the Maison de la Culture du Havre and the French Ministry of Women's Rights entitled “Des femmes et la création”. In 1991, for the proposed exhibition “Des métiers et des femmes” commissioned by the French Minister for Women's Rights, she photographed women who had chosen a «male» job like she had: fisherwoman, train conductor, mountain guide, electrician at Aérospatiale de Toulouse. She also produced photo reports on the feminine condition, such as those she dedicated to women in detention (1987) or welfare missions such as the Le Moulin Vert charity for mothers and their children (1992) or the community for victims of violence in San Diego, California (for the *Marie Claire* magazine, 2002). She participated in several group projects such as the delegation of the International Commission for Women's Rights who went to Teheran on a fact-finding mission in 1979 or the Reporters Without Borders project, “Elles changent l'Inde” [*The women who change India*] in the state of Gujarat, in Ahmedabad, in 2010. This theme was materialised the same year by the publication of *Women/Femmes*, which included a selection of her photographs on the subject.

BIOGRAPHY

1938

Martine Franck was born on 2 April in Antwerp, Belgium. She grew up in the United States and studied in Long Island and Arizona, before leaving for Great Britain where her father joined the army.

1956

Began studying history of art at the University of Madrid.

1958

Admitted to the École du Louvre. Defending her thesis on "Sculpture and Cubism: 1907 – 1915", she met Ariane Mnouchkine, who became a prominent figure in French theatre.

1963

Started to photograph the splendours and delights of China, Japan, India, Cambodia, Nepal, Pakistan, Afghanistan and Iran during an initiatory trip to the Far East with Ariane Mnouchkine. "Photography came into my life by chance. I got a visa for China and my cousin lent me his Leica, telling me I was really lucky and I had to bring back some pictures." She told Roland Quilici in 2007.

1964

Back in France, worked in Paris for *Time-Life* where she became an assistant to Eliot Elisofon and Gjon Mili before becoming a freelance photographer. Working for the major American magazines, her reportages and portraits of artists and writers are published in *Life*, *Fortune*, *Sports Illustrated*, *The New York Times* and *Vogue*. Formed friendships with Pierre Alechinsky, Balthus, Pierre Boulez, Marc Chagall, Michel Foucault, Michel Leiris, Sam Szafran and Paul Strand. At the same time, she became a founding member of the Théâtre du Soleil then the official photographer of Ariane Mnouchkine's troupe, a position she never gave up, recording performances, sets and everyday life at La Cartoucherie.

1966

Met Henri Cartier-Bresson, thirty years her senior.

1970

Married Henri Cartier-Bresson. Joined the Vu agency created by Pierre de Fenoyl. Created and produced the documentary *What Has Happened to the American Indians* (1970, 17 min).

1972

Co-founded the Viva agency along with Hervé Gloaguen, Guy Le Querrec, François Hers, Jean Lattes and Richard Kalvar. Directed *Music at Aspen* (Viva Films, 1972, 17 min).

1976

Martine Franck published by Éditions Contrejour.

1977

Quartier Beaubourg exhibition at the Centre Georges Pompidou, Paris.

1978

Martine Franck. Les Lubérons published by Éditions du Chêne.

1980

Joined the Magnum Photos photography cooperative. Created many reportages supporting humanitarian causes and worked with the International Federation of Little Brothers of the Poor. Published *Le Temps de Vieillir*, in which she wrote: "Not everything can be photographed. There are moments when suffering and human deprivation grip you and stop you. Other sociologically interesting subjects say nothing visually. Photography shows more than it demonstrates, it doesn't explain the why of things".

Many exhibitions in the 80s, in the UK, Japan, Switzerland, Germany, United States, Netherlands, Italy but also France, such as *Le Temps de Vieillir* at the Musée Nicéphore Niepce in Chalon sur Saône in 1981.

1983

Previously an associate of the Magnum agency, she became a full member. Continued her work dedicated to the cause of women and feminism.

1986

La BPI en toute liberté published by Éditions du Centre Pompidou/BPI.

1992

Retrospective dedicated to her at the Museo d'Arte Contemporaneo in Santiago, Chile.

1993

Went to Tory Island in North-West Ireland several times until 1997, where she photographed the everyday life of a traditional Gaelic community living on the edge of the continent.

BIOGRAPHY

1995

Publication of *Collège de France. Figures et travaux*, Imprimerie Nationale / Paris Audiovisuel, Paris, and Jean Giono. *The Man who planted trees*, Limited Editions Club. Produced a 26-minute film entitled *Ariane et Compagnie* with Robert Delpire.

1996

Travelled to Asia where she photographed the Tulkus, child Tibetan monks living in Bodnath, Nepal and in Northern India. Produced *Tory Island No Treasure Island* (Little Brothers of the Poor, 1996, 4 min).

1998

Exhibition of the projects *D'un jour, l'autre* at the Maison Européenne de la Photographie in Paris and *Tory, île aux confins de l'Europe* [*Tory, Island on the Edge of Europe*], at the Photographers Gallery in Dublin, published by Benteli Publishing in Bern. Publication of *Henri Cartier-Bresson photographié par Martine Franck* by Éditions Franco Sciardelli Milan/FNAC Paris.

2000

Collaborated in the production of a documentary film entitled *Retour en Irlande avec Martine Franck, photographe* [*Return to Ireland with Martine Franck, photographer*], produced by Fabienne Strouvé-Beckers. Publication of the book *Martine Franck, photographies*, by Éditions Claude Bernard with a text by Ariane Mnouchkine. Exhibition *Tory, île aux confins de l'Europe* [*Tory, Island on the Edge of Europe*] at the Fait et Cause Gallery in Paris. Exhibition and publication of *Tibetan Tulkus: Images of Continuity* with the Rossi & Rossi Gallery in London. Exhibitions in different institutions in France, the United States and United Kingdom including the Howard Greenberg Gallery in New York and the Claude Bernard Gallery in Paris.

2002

Exhibited at the Musée de la Vie Romantique and created the Fondation Henri Cartier-Bresson in Paris, with Henri Cartier-Bresson and their daughter Mélanie. Became the chairman in 2004.

2003

Documented the work of Robert Wilson, stage director at the Comédie Française, and photographed his staging of La Fontaine's fables in particular. This led to the publication of *Fables*, by Éditions Actes Sud. *Martine Franck, photographe* published by Éditions des Musées de la Ville de Paris/Éditions Adam Biro.

2005

Martine Franck, Fotografa exhibition at the BBK Foundation in Bilbao and *Tibetan Tulkus: Images of Continuity* at the International Festival of Rome.

2006

Awarded Knight of the Legion of Honour [Chevalier de la Légion d'Honneur].

2007

Publication of an issue of the Photopoche collection dedicated to her by Éditions Actes Sud, with a text by Annick Cojean. The same year *Martine Franck* is published by Éditions Phaidon, with a text by Louise Baring.

2008

Martine Franck exhibition at the Kahitsukan Kyoto Museum of Contemporary Art in Kyoto and an accompanying publication *Humanistic Eyes: Martine Franck*.

2010

The Chanel Nexus Hall in Tokyo presents the *Femmes* exhibition and *Women, Femmes* is published by Éditions Steidl/Chanel.

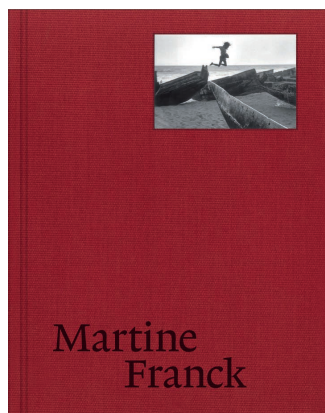
2011

In October 2011, the *Venus d'ailleurs présente* exhibition is shown at the Maison Européenne de la Photographie in Paris, a series of 62 portraits of artists captured in their Paris studios between 1965 and 2010 (Michel Barcelo, Marc Chagall, Fernando Botero, Léonor Fini, Ousmane Sow, Zao Wou Ki...). Promotion to the rank of Officer of the National Order of Merit [Officier de l'Ordre National du Mérite] and Winner of the Prix Montblanc de la Culture for her work at the Fondation HCB.

2012

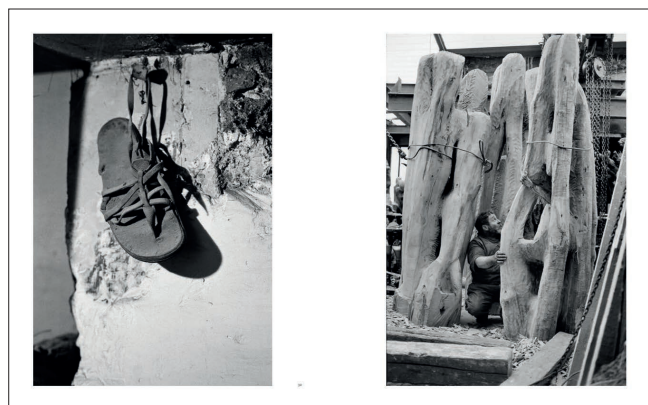
Exhibition of a hundred or so portraits of artists at the Claude Bernard Gallery and *Pérégrinations* presented at the Howard Greenberg Gallery in New York. Died on 16 August 2012 in Paris.

BOOK
MARTINE FRANCK
ÉDITIONS XAVIER BARRAL
FONDATION HCB



Bound
23 x 29.2 cm
300 photographs and documents
238 pages
Foreword by Agnès Sire
Texts by Anne Lacoste and Dominique Eddé
Interview with Martine Franck
Biography produced by Cécile Gaillard with Aude Raimbault

60 €
ISBN 978-2-36511-125-6



CONVERSION OF 79 RUE DES ARCHIVES BY NOVO

The interior design of the Fondation Henri Cartier-Bresson was created by the NOVO firm of architects (Henri Barthélémy, Alain Cieutat, Simon Barthélémy and Iliana Genova). Considering the needs for accommodating a wide range of audiences, conserving archives and allowing access to researchers, the space was designed in a spirit of transparency and communication; it's light without being ostentatious.

The materials used are divided into large blocks – white lacquered metal for the furniture, satin-finish aluminium on the walls, black polished concrete for the floor – to structure and unify the ground floor into a long continuous space open to the public: from the Window onto the street to the Reception area in the first courtyard and through to the building's Conference and Exhibition Rooms past the second courtyard. This has created a cohesive space out of what were originally heterogeneous areas. In the exhibition spaces, obstructions have been reduced to a minimum so that big mobile gallery walls can be used to adapt the space and create a wide variety of display areas. On the first floor, particular attention has been paid to the concerns of preservation and access to Archives given the quality of the Fondation's heritage. A library is available for researchers and meetings. Wood enhances the intimate nature of this floor and the overall feel reflects the desire to serve the needs of the artworks and visitors alike, in an implicitly elegant architectural style.

The premises of the Fondation Henri Cartier-Bresson are part of a separate building in a second courtyard in le Marais. This old car park co-owned with the Fondation François Sommer, which has its offices on the 2nd, 3rd and 4th floors, has been completely transformed by the architects Lobjois Bouvier et Associés, the works being carried out by Demathieu et Bard.

The new premises of the Fondation HCB received the support of:

- the French Ministry of Culture
- the Île-de-France Region
- the Mairie de Paris

As well as the support of Martine Franck's family for the creation of the Library.

DEVELOPMENT OF THE FONDATION'S ACTIVITIES

EXHIBITIONS

When it opens, the Fondation will have doubled its linear space used for temporary exhibitions and the display of a large selection of the permanent collection. In a second phase, a new room will be opened, tripling the exhibition space compared to the Montparnasse site.

COLLECTION

- The foundation's artistic heritage will be brought together and preserved in the new space, according to the latest conservation standards.
- nearly 50,000 original prints
- more than 200,000 negatives and contact sheets
- more than 1,500 books
- 4,500 letters and manuscripts
- more than 6,000 press articles, publications and documents.

RESEARCH AND INTERNATIONAL DISTRIBUTION

A research room will be made available to researchers and curators to facilitate their work and promote the international presence of the works of the collection.

EVENTS

During On the occasion of exhibitions, the Fondation will organise a rich programme of events opening the door to different disciplines and innovative formats, from January 2019.

BOOKSHOP

The bookshop specialising in photography will have more than 600 books for sale, including many reference books on Henri Cartier-Bresson and Martine Franck. The selection will also include monographs, scientific and collective books, exhibition catalogues, essays and original or self-published publications, related to temporary exhibitions or events held at the Fondation.

EDUCATION

The new building includes a room made available to associations, schools and the young public. The opening of these new spaces will be accompanied by a series of programmes educating different generations about the exhibitions and encouraging them to decode the images.

WINDOW

The window onto rue des Archives already shown in an early 20th century photograph by Eugène Atget will display a series of new installations reflecting the activities of the Fondation.

BUDGET

The Fondation is completely private and independent and completed this new project with its own funds and thanks to exceptional investment subsidies from the French Ministry of Culture, the Île-de-France region and the Mairie de Paris. The Franck family supported the beautiful research library. Various public grants helped with the destruction of part of the former car park which was required by the architects of Bâtiments de France, to recreate a delightful 18th century courtyard. The annual operating budget for the Fondation in its new premises in the le Marais will be approximately one million Euros.

PEARLS FROM THE ARCHIVES

The Fondation's conservation department will regularly present stand-alone images along the visitors' journey through the space, telling the unique story behind them and thereby unravelling the life of the man who bears the name of the institution. These pearls will embody the remarkable career of a 20th century man, steeped in literature and art, whose curiosity was only equalled by his freedom.

Many photographs of Henri Cartier-Bresson are now part of the collective memory and have left a lasting impression due to their link with history, each individual appropriating and forming an attachment with the images depending on their own sensitivity and personal experience.

The collection of more than 30,000 original prints selected by the photographer has many surprises in store.

PEARL HCB1933002W0037B

Henri Cartier-Bresson didn't do self-portraits, unlike most great photographers even if they didn't show them. The Fondation's curators only know of two or three significant ones.

He also refused to have his photograph taken or appear on television because he didn't want to be recognised in the street. His feigned fits of temper were legendary; taking a knife out of his pocket when any photographer tried to break this rule.

This «self-portrait» was taken in 1933, at the age of 25, during a quiet time when nothing inspired him, while he was on a trip to Italy with his friends, the writer André Pieyre de Mandiargues and the artist Leonor Fini. Henri Cartier-Bresson selected it for his famous exhibition at the Museum of Modern Art in New York in 1947. The photograph was put to one side for several decades then reappeared in the 80s.



Henri Cartier-Bresson, Self-portrait, near Sienna, Italy, 1933

TEAM

A small team of eight people is currently performing the various tasks of conservation and distribution at the Fondation HCB. This team is led by Agnès Sire, artistic director and co-founder of the Fondation HCB, and François Hébel, director since November 2017.

AGNÈS SIRE

Agnès Sire is now the artistic director of the Fondation Henri Cartier-Bresson in Paris having been one of its co-founders and the director from 2003 to 2017. After studying philosophy at the Sorbonne, she worked for the Alexandre Iolas gallery in Paris for two years. She was then artistic director at the Magnum Photos cooperative agency for twenty years, during which time she curated and created many projects of groups and authors. Since 2004, she has directed a range of exhibitions and catalogues at the Fondation HCB, such as “Documentary and Anti-Graphic Photographs”, “Le Scrapbook d’Henri Cartier-Bresson”, “Jeff Wall – Smaller Pictures”, “Saul Leiter”, “Henri Cartier-Bresson et Walker Evans – Photographier l’Amérique” and more recently “Raymond Depardon – Traverser” or currently “Robert Adams – Our Lives and Our Children”. She has also carried out extensive research into the works of the Chilean photographer, Sergio Larrain. This project was featured in a major monograph published by Éditions Xavier Barral and an exhibition at Les Rencontres d’Arles, in summer 2013, then an original show in Autumn 2013 at the Fondation HCB.

FRANÇOIS HÉBEL

François Hébel has been the director of the Fondation Henri Cartier-Bresson since November 2017. He was born in 1958 and, after studying communication, he turned to photography. Between 1983 and 1985, he managed the FNAC galleries. In 1985, Jean-Luc Monterosso with whom he collaborated on the Mois de la Photo recommended him for the Festival Photographique d’Arles. François Hébel became the director of this festival between 1986 and 1987 during which he shone the light on many photographers. In 1987, François Hébel became director of the famous cooperative Magnum Photos which he diversified, notably by creating a cultural department with Agnès Sire and Diane Dufour, accompanying the rapid growth of in-depth and news reportage and guiding the agency towards the digital age. In 2000, he became editorial vice-chairman of the Europe division of the Corbis agency. In 2001, he returned as director of the Festival des Rencontres d’Arles, which he developed until he left thirteen years later. He has also been director and co-founder of Photo Spring Beijing (2010-2012), the Foto/Industria biennale in Bologna (Italy) since 2013, artistic director of the “French Protocol” programme at the FIAF Gallery (French Institute/Alliance française gallery) in New York since 2015, founder and artistic director of the Mois de la Photo du Grand Paris 2017 and author of many photography books, shows and catalogues.

NEW VISUAL IDENTITY
CREATED
BY ATALANTE

FONDATION HENRI CARTIER- BRESSON



The first logo of the Fondation HCB was designed by Robert Delpire and redesigning the foundation's visual identity without forgetting the people who created it was the challenge.

This task was entrusted to Atalante, a graphic design studio that has created many visual identities in the cultural field (Cité de la musique, Fondation Cartier pour l'Art contemporain, Centre national du Costume de Scène, Le Bal...)

The style of typography underpinning the whole graphic image is inspired by this expression familiar to photographers: "reading a photograph". The typography chosen, timeless and geometric, is inspired by the discipline of drawing that was so important to Henri Cartier-Bresson.

The monogram including his initials HCB – generally used by those close to him – forms the logo for the name "Fondation Henri Cartier-Bresson". As for the exhibition visuals, the choice to place several small photographs against a background of writing incites a narrative and desire to visit.

2003-2018 THE FONDATION HCB IN MONTPARNASSE

HERITAGE

The Fondation HCB, recognised as a public interest institution in 2002, was created to preserve and guarantee the independence of the works of Henri Cartier-Bresson and Martine Franck. The exceptional and inalienable heritage consists of original prints, negatives, contact sheets, drawings, correspondence, books, films, press articles, posters, invitations and sound recordings. The meticulous work of cataloguing the collection is currently under way. The Magnum Photos agency manages distribution and photographic rights, as well as the touring of certain exhibitions.

EXHIBITIONS

In fifteen years, 45 original exhibitions have received over a million visitors. The Fondation is now one of the most prestigious Paris venues for photography but, according to its bylaws, can open its doors to other disciplines such as painting, sculpture, drawing and film. Since 2003, more than forty prestigious institutions and artists of international renown have entrusted exhibitions to the Fondation, including Robert Adams, Raymond Depardon, Jeff Wall, William Eggleston, Saul Leiter, la Fondation Giacometti, the International Center of Photography of New York, the Robert Doisneau studio, the J. Paul Getty Museum, Die Photographische Sammlung/SK Stiftung Kultur and Bill Brandt Archive.

INTERNATIONAL DISTRIBUTION

Works taken from the collection are widely distributed throughout the world. Thus, since its creation, the Fondation has coproduced more than 90 exhibitions and loaned more than 1,000 works.

RESEARCH

Welcoming and assisting researchers and exhibition curators has enabled the creation of major international retrospectives and associated publications in institutions such as the Centre Georges Pompidou and the Bibliothèque Nationale de France in Paris, the Museum of Modern Art in New York, the Art Institute in Chicago, SFMOMA in San Francisco, the High Museum of Art in Atlanta, the Fundación MAPFRE in Madrid, the Museo del Palacio de Bellas Artes in Mexico and the Museo dell'Ara Pacis in Rome.

HCB AWARD

Awarded every two years by an international jury, the HCB Award, currently supported by the Fondation d'Entreprise Hermès, aids the creation of photographic projects. There have been ten Award winners since 1989: Chris Killip, Josef Koudelka, Larry Towell, Fazal Sheikh, Jim Goldberg, David Goldblatt, Vanessa Winship, Patrick Faigenbaum, Claude Iverné and more recently Guy Tillim.

RENCONTRES EVENTS

Since its creation, the Fondation has been committed to fostering reflection around the subject of photography. More than a hundred events, supported by Olympus, have been led by experts like Natacha Wolinski, Quentin Bajac, Sam Stourdzé, Clément Chéroux, Rémi Coignet and Jean-François Chevrier. These events offer an insight into modern and contemporary photography through dialogues or open debates with artists, photographers, critics, historians, curators and publishers.

2 IMPASSE LÉBOUIS

For fifteen years, 2 impasse Lebouis was the ideal setting for the Fondation's first act. Built in 1912 by Molinié, and renovated by Ceria et Coupel, this elegant artist's studio is situated in the Montparnasse district. Henri Cartier-Bresson and Martine Franck fell in love with this place and decided to build their Fondation here. In order to expand its activities, the Fondation will move to le Marais on Fall 2018.

ARTISTS PRESENTED SINCE 2003

After the opening exhibition "Les choix d'Henri Cartier-Bresson" and "Ce que j'ai vu", these include: Robert Adams, Manuel Alvarez-Bravo, Bill Brandt, Harry Callahan, Joan Colom, Bruce Davidson, Raymond Depardon, Zbigniew Dlubak, Robert Doisneau, William Eggleston, Mitch Epstein, Walker Evans, Patrick Faigenbaum, Louis Faurer, Alberto Giacometti, Jim Goldberg, David Goldblatt, Emmet Gowin, Guido Guidi, Lewis Hine, Pieter Hugo, Claude Iverné, Sergio Larrain, Saul Leiter, Helen Levitt, Inge Morath, Ugo Mulas, Irving Penn, August Sander, Fazal Sheikh, Saul Steinberg, Paul Strand, Yutaka Takanashi, Guy Tillim, Larry Towell, Jeff Wall, Moï Wer, Vanessa Winship, Francesca Woodman.

PRESS IMAGES MARTINE FRANCK EXHIBITION

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001
Byker district, Newcastle upon Tyne, United Kingdom, 1977
© Martine Franck / Magnum Photos



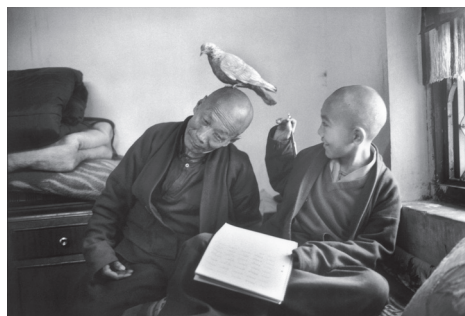
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Tory Island, County Donegal, Ireland, 1995
© Martine Franck / Magnum Photos



003
Beach, village of Puri, India, 1980
© Martine Franck / Magnum Photos



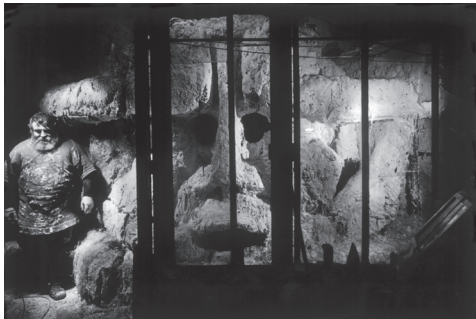
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Ballymun, on Dublin's Northside, Ireland, 1993
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005
Tulku Khentrul Lodro Rabsel, aged 12, with his Lhagyel tutor, Shechen monastery, Bodnath, Nepal, 1966
© Martine Franck / Magnum Photos



006
Martine Franck photographed by Henri Cartier-Bresson, Venice, Italy, 1972
© Henri Cartier-Bresson / Magnum Photos



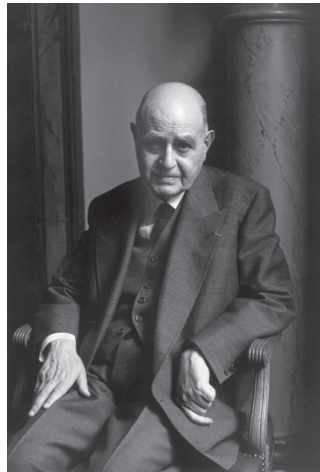
007
Étienne Martin in his studio, rue du Pot-de-Fer, Paris, 1967
© Martine Franck / Magnum Photos



008
Garden at the Sanzen-in temple, Ohara, Kyoto, Japan, 2008
© Martine Franck / Magnum Photos



009
Foyer of the Salvation Army, New York, 1979
© Martine Franck / Magnum Photos



010
The writer Albert Cohen, Grand Prix du Roman de l'Académie française for Belle du Seigneur, Paris, 1968
© Martine Franck / Magnum Photos



011
San Isidro Pilgrimage, Prado Museum, Madrid, 1993
© Martine Franck / Magnum Photos



012
Swimming pool designed by Alain Capeillères, Le Brusac, summer 1976
© Martine Franck / Magnum Photos

PRESS IMAGES 79 RUE DES ARCHIVES



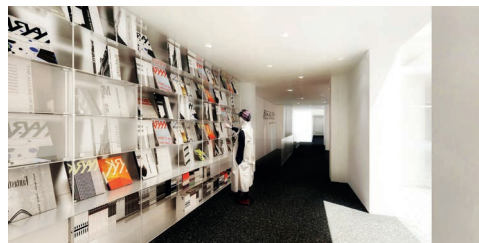
013
Fondation HCB, 79 rue des Archives, February 2017
Vehicle access ramp to the upper levels of the old car park that was destroyed at the request of the architects of Les Bâtiments de France to recreate the 18th century courtyard.
© Cyrille Weiner



016
Fondation HCB, 79 rue des Archives, March 2018
© Cyrille Weiner



014
Fondation HCB, 79 rue des Archives, November 2017
© Cyrille Weiner



017
Fondation HCB, 79 rue des Archives,
view of bookshop and reception
© Novo



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Fondation HCB, 79 rue des Archives, March 2018
© Cyrille Weiner



018
Fondation HCB, 79 rue des Archives,
view of room C, conference room
© Novo



019
Fondation HCB, 79 rue des Archives,
view of room H, main exhibition space
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