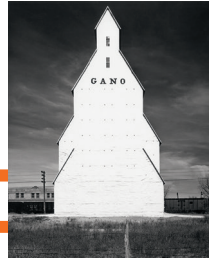


WRIGHT
MORRIS
L'ESSENCE
DU
VISIBLE



18 JUIN
29 SEPTEMBRE

LA COLLECTION

HENRI
CARTIER-
BREŞŞON
PÉREGRINATION
EN EUROPE



1930-1933



FONDATION HENRI CARTIER-BRESSON 79 RUE DES ARCHIVES 75003 PARIS

GUTENBERG

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FOUNDATION FOR AMERICAN ART
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FROM JUNE 18 TO SEPTEMBER 29, 2019

PRESS VISIT 17 JUNE 2019

79 rue des Archives – 75003 Paris

01 40 61 50 50

henricartierbresson.org

OPENING HOURS

Tuesday to Sunday: 11 am to 7 pm

ADMISSION

Full rate 9 € / Concessions 5 €

SOCIAL MEDIA



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© Estate of Wright Morris

© Fondation Henri Cartier-Bresson / Magnum Photos

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WRIGHT MORRIS L'ESSENCE DU VISIBLE

18 JUNE
29 SEPTEMBER 2019

EXHIBITION

A respected writer in the United States, the American Wright Morris (1910-1998) adopted an experimental approach to photography, seeking very early to “*capture the essence of what is visible*”. For the first time in France, the Fondation Henri Cartier-Bresson is offering a chance to share his vision both photographic and literary of America. This exhibition includes prints, books and documents from the Collection of the Estate of Wright Morris in San Francisco.

Wright Morris spent his childhood shunted between Nebraska, Chicago, his uncles' farms and accompanying his father on long trips across America. At 23, he travelled through Europe and on his return decided to dedicate himself entirely to writing. He quickly realised that photography could seize what he had until then been attempting to “*capture in words*”. This formal research led to his first “*photo-text*”, *The Inhabitants* (1946), in which fictional texts are paired with photographs mainly taken in Nebraska, where he grew up.

Unlike his fiction which often focuses on flamboyant characters, his photographs are practically devoid of figures. And yet lots of life quietly leaks out between the chairs (omnipresent), mirrors, cars or even wooden architecture (fundamental). It is as if his photographs are rooted in the land, imbued with a disarming simplicity while retaining the enigmatic character of places and objects laid bare, with no human presence to bring them alive. Bard of the intimate, Wright Morris makes the invisible visible and this paradox is probably the most noble intention in photography.

BOOK

The exhibition is accompanied by the catalogue *L'essence du visible* and the collection of texts *Fragments de temps* both published by Éditions Xavier Barral.

EXHIBITION CURATOR

Agnès Sire

PARTNER

This exhibition is made possible through support from the Terra Foundation for American Art.

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Wright Morris, *The Home Place, Norfolk, Nebraska, 1947*
© Estate of Wright Morris



Wright Morris, *Dresser Drawer, Ed's Place, Norfolk, Nebraska, 1947*
© Estate of Wright Morris

BOOKS

L'ESSENCE DU VISIBLE ÉDITIONS XAVIER BARRAL FONDATION HCB

EXTRACT FROM THE BOOK

Beyond the quality of the images produced and the interesting invention of the photo-text book, Morris's photographic work is characterised by another highly stimulating formal aspect. He does not postulate this himself but it is exciting to see it develop throughout his career. From the New Directions portfolios to *The Inhabitants*, he partly uses the same images, altering their composition, adding different texts to them, changing their order in the sequence. *The Home Place* is different, since it is the result of a specific photographic campaign carried out in Nebraska in 1947, so it does not include previously published images. But in 1968, *God's Country and My People*, draws on the whole of his existing work, including photographs published in the previous two books, with the addition of about thirty "new" images that had not been published but were taken at the same time.

What is striking about this book is that the images reappear not just with variations in composition but also reversed. In 1975, Morris said to Jim Alinder: "On occasion the print is reversed because I failed to see it clearly in the darkroom. On occasion, in terms of design and structure, I like the reversed print better. What I saw in the darkroom often took precedence over what I saw on the ground glass. For me, the "picture" emerges in the developing solution, and it is the magic of this moment that I find the most exciting. I see my subject through the lens, but I conceive the picture in the darkroom. Photography is camera obscura."

Besides his photo-text books, the exploration continues with exhibition catalogues and monographs later published. The resulting impression is of a body of work endowed with a capacity to be transformed, even multiplied, where the simple reversal of an image allows us to rediscover it, or see it quite differently. The idea of an artist sticking to a limited collection of work and constantly rearranging it, creating different propositions, is another unique and innovative aspect of Morris's creativity. Here again, he was ahead of his time but was never recognised as a groundbreaker by those who came after him, particularly conceptually, like Evans who has been celebrated by several generations until today



for his "documentary style" and the legacy he left. We all have a vision of the United States, even if we have not seen it, lived in it or passed through it; this is the vision we get from films, literature and photography. The vision we are given by Wright Morris, of Nebraska in particular, is both familiar, in that it conforms to our expectations (wide open spaces), and original. Who spoke to us about this state, showed it to us and took us there before he did? [...]

Each place, inside or out, is charged with the presence, with all the presences, not of a crowd but of each individual following those who came before, without one taking precedence over the other. The photographer transmits this invisible life as well as the image of what is there. He does this with just his photographs. He does it even better when they are combined with his texts, so we hear the voice of those we cannot see but who are truly there. He also manages, magically, to stop us connecting a given setting with a specific person but instead with a life that does not exclude others.

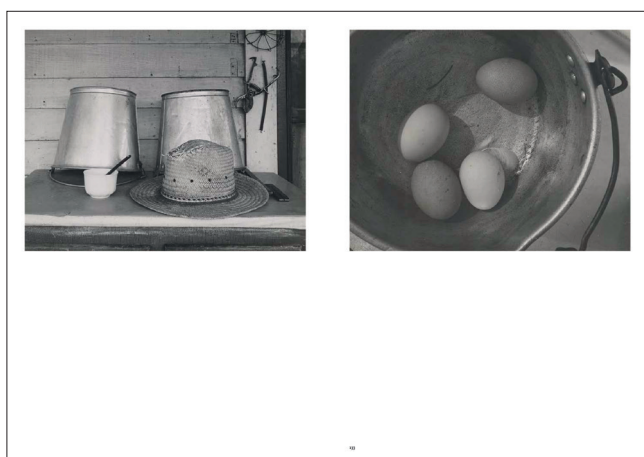
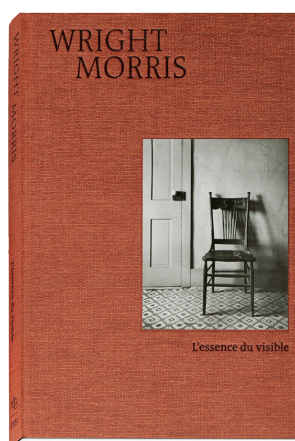
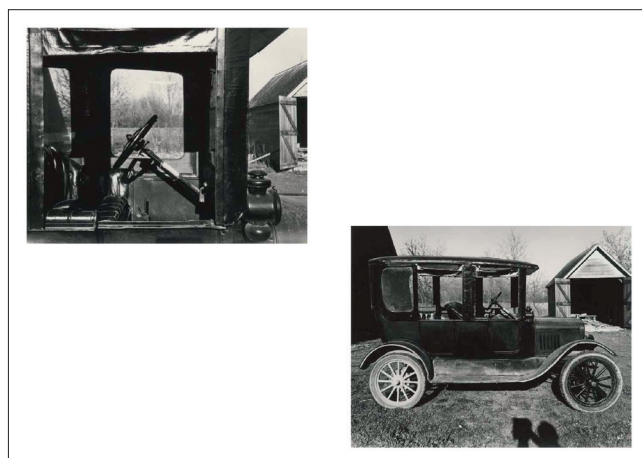
In three photo-text books, by rearranging the same favourite images of a limited body of work, sometimes reversing them, or combining them within another story of a different tone, Morris achieves the fluidity characterising the way an entire people inhabits these places we cannot precisely locate, but which are nevertheless defined. Concretely, we see these overlapping pieces of wood, this wall of old tyres,

L'ESSENCE DU VISIBLE
ÉDITIONS XAVIER BARRAL
FONDATION HCB

these stacks of corn, these silver metal knives and forks on a bed of newspaper (“Save These Children?”), as if we’re touching them with our fingers. We could walk towards this blinding white Neogothic church, this patch of shade under a porch, the kettle on the brick stove in the kitchen.

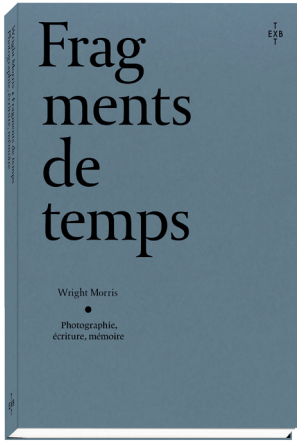
In a few phrases, we read the correspondence between a father and his son; about a pioneer’s trail; about the feelings, on the evening of a birthday, of a boy whose mother died. These places are inhabited, simply, powerfully, regardless of the captivating formal, conceptual puzzle created by the writer-photographer; drawing on a whole collection created in just over a decade.

Anne Bertrand



Bound
19 x 26 cm
170 photographs and documents
208 pages
Texts by Agnès Sire, Anne Bertrand and Stephen Arkin
42 €
ISBN 978-2-36511-226-0

FRAGMENTS DE TEMPS
ÉDITIONS XAVIER BARRAL
COLLECTION TXT



To mark this first retrospective in France, Éditions Xavier Barral has published a collection of 10 Wright Morris essays and interviews. This book is the first French translation of *Time Pieces*, published by Aperture in 1989.

Fragments de temps
Éditions Xavier Barral
Collection TXT led by Agnès Sire
192 pages
ISBN 978-2-36511-225-3

“Through writing, through the effort of visualize, I became a photographer, and through my experience as a photographer I became more of a writer.”

“Photography discovers, recovers, reclaims, and at unsuspecting moments collaborates with the creation of what we call history.”

“This recombining of the verbal and the visual, full of my own kind of unpeopled portraits, sought to salvage what I considered threatened, and to hold fast to what was vanishing.”

WRIGHT MORRIS, *TIME PIECES*, APERTURE, 1989

HENRI CARTIER-BRESSON PÉRÉGRINATION EUROPE 1930-1933

18 JUNE
29 SEPTEMBER 2019

EXHIBITION

Increasingly sensitive to the photographic medium, Henri Cartier-Bresson, then aged about twenty, decided to go travelling around Europe. He and his friend, the writer André Pieyre de Mandiargues, set off in an old second-hand Buick on a long trip with two vast stages. This was the start of a real peregrination, not for the purposes of photographic reportage but a carefree, leisurely discovery of neighbouring countries; nothing is more alien to Henri Cartier-Bresson than the idea of « passing through ».

In 1931, Henri Cartier-Bresson and André Pieyre de Mandiargues chose Northern and Eastern Europe, crossing Belgium, Germany, Poland, Hungary and Czechoslovakia. The young Cartier-Bresson, still driven by this carefree desire for freedom, continued his photographic experiences. Armed with the Krauss camera he had bought second hand before his trip to Africa the previous year and a wooden glass plate camera, he mostly took rather static shots of flea markets, ghettos and shop fronts. Finding that these cameras were too burdensome for travelling and allowed too much light to filter in, he then gave up this photographic technique and on his return to France, he bought a Leica which never left his side.

After a year spent wandering between Paris and Marseille, the two friends hit the road again in 1933, accompanied by Leonor Fini. This time, the three chose Italy then Spain; a three-month perambulation that saw a lot of frayed tempers and intellectual differences that faded with time.

With Italy (and the Leica), we see a wider, often contemplative field, sleeping bodies, landscapes crushed by light and an unquestionable attraction for lines. The trip to Spain seems to pass in the same spirit but marks a stage in Cartier-Bresson's professional career. During this trip, he got his first exhibition at Club Ateneo in Madrid, had his first sales of prints thanks to a solo exhibition at the Julien Levy Gallery (New York) and did his first photographic commission on the Spanish elections for VU magazine; this led to a publication in three episodes. Henri Cartier-Bresson became thus aware of the violence of his photographic act, its pickpocket aspect. This turning point marks the beginnings of a brilliant career.

André Pieyre de Mandiargues wrote later: *“Whenever I see Henri Cartier-Bresson today, I am always reminded of 1930, 1931 and the years that followed, when, in the course of car journeys all over Europe, and strolls in Paris, I witnessed the emergence of the greatest photographer of modern time.”*

EXHIBITION CURATORS

Aude Raimbault, Head of Collections
Agnès Sire, Artistic director

PARTNER

The exhibition is presented with the support of the Gutenberg Agency.



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Trieste, Italy, 1933

© Fondation Henri Cartier-Bresson / Magnum Photos

PEARLS FROM THE ARCHIVES

SIX NEW PEARLS

The Fondation’s conservation department regularly presents 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 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. Each new exhibition at the Fondation HCB will reveal rarely published photographs.

This programme is supported by the Gutenberg Agency.



Fondation HCB, 79 rue des Archives, November 2018
Pearls from the Archives
© Cyrille Weiner

PROSTITUÉES CALLE CUAUHTE- MOCTZIN MEXICO 1934



FONDATION
HENRI
CARTIER-
BRESSON
HCB

PERLE DES ARCHIVES #HCB1934003W00003C

Prostitutes, Calle Cuauhtemoctzin, Mexico, 1934
Henri Cartier-Bresson is 26. After a stay in Cuba, he arrived in Mexico in July 1934. He was part of a mission supported by the Musée d’Ethnographie du Trocadéro intended to follow the construction of a major Pan-American road. The expected funding didn’t arrive. Most members of the expedition returned to France. But the photographer decided to stay because he’d “really fallen in love with this country”. He lived by his wits, sharing a room in the rough neighbourhood of Candelaria de Los Patos, with his friend the painter Nacho Aguirre and a few others. He said he loved this area where prostitutes were open for business in the evening and coffin makers during the day. “Life alongside death”, he commented. He went on to take some of his most memorable photographs there and added some fifty years later that if image rights had existed at the time, these photographs wouldn’t exist.

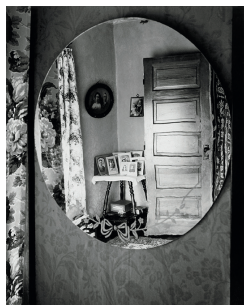
PRESS IMAGES WRIGHT MORRIS L'ESSENCE DU VISIBLE

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004

Wright Morris, *Dresser Drawer, Ed's Place, Norfolk, Nebraska, 1947*
© Estate of Wright Morris



001

Wright Morris, *The Home Place, Norfolk, Nebraska, 1947*
© Estate of Wright Morris



005

Wright Morris, *Tombstone, Arizona, 1940*
© Estate of Wright Morris



002

Wright Morris, *The Home Place, Norfolk, Nebraska, 1947*
© Estate of Wright Morris



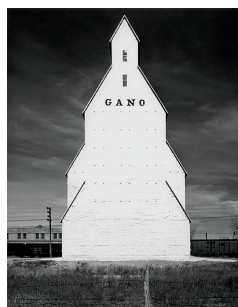
006

Wright Morris, *Outhouse, Nebraska, 1947*
© Estate of Wright Morris



003

Wright Morris, *The Home Place, Norfolk, Nebraska, 1947*
© Estate of Wright Morris



007

Wright Morris, *"Gano" Grain Elevator, Kinsley, Kansas, 1940*
© Estate of Wright Morris

PRESS IMAGES
HENRI CARTIER-BRESSON
PÉRÉGRINATION
EUROPE 1930-1933



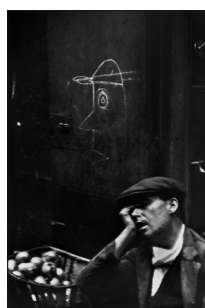
008
Kraków, Poland, 1931
© Fondation Henri Cartier-Bresson / Magnum Photos



011
Taxi drivers, Berlin, Germany, 1931
© Fondation Henri Cartier-Bresson / Magnum Photos



009
Trieste, Italy, 1933
© Fondation Henri Cartier-Bresson / Magnum Photos



012
Barrio Chino, Barcelona, Spain, 1933
© Fondation Henri Cartier-Bresson / Magnum Photos



010
Valencia, Spain, 1933
© Fondation Henri Cartier-Bresson / Magnum Photos



013
Livorno, Italy, 1933
© Fondation Henri Cartier-Bresson / Magnum Photos

PRESS IMAGES 79 RUE DES ARCHIVES



014
Fondation HCB, 79 rue des Archives, November 2018
Reception
© Cyrille Weiner



017
Fondation HCB, 79 rue des Archives, November 2018
Pearls of the archives and bookshop
© Cyrille Weiner



015
Fondation HCB, 79 rue des Archives, November 2018
Room H, exhibition space
Martine Franck exhibition
© Cyrille Weiner



018
Fondation HCB, 79 rue des Archives, November 2018
Room H, main exhibition space
Martine Franck exhibition
© Cyrille Weiner



016
Fondation HCB, 79 rue des Archives, November 2018
Pearls from the Archives
© Cyrille Weiner

PROGRAM

Further to the inaugural exhibition dedicated to Martine Franck, the programme of this first year reflects the diversity so important to the Fondation HCB which has always made a point of presenting talented artists:

— 18 June / 29 September 2019

Wright Morris - L'essence du visible. American writer and photographer (1910-1998) 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 – Pérégrination Europe 1930-1933. In the Collections gallery, the Fondation HCB is dedicating an exhibition to the European wanderings of the young Henri Cartier-Bresson, between 1930 and 1933.

— October 2019 / January 2020

La Chine 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 Taiwan.

— February / May 2020

Marie Bovo. Born in 1967 in Alicante, Marie Bovo lives and works in Marseille. Her work is organised in series capturing a slow, patient time, different from that of instant perception. The exhibition will reveal her fixed or moving night images. By using a long exposure time, Marie Bovo draws a very particular light from this darkness, a twilight, both melancholy and vibrant.

EVENTS

The aim of the Fondation HCB is to become a forum for exchange and education where knowledge about photography can be shared with a variety of audiences. For each exhibition, there will be a rich programme of events which will be announced soon.

HCB AWARD 2019

At the end of June, the Fondation HCB will announce the name of the winner of the 2019 HCB Award awarded by an international jury of seven prominent personalities from the art world. 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 winner's artwork project will be exhibited at the Fondation Henri Cartier-Bresson and published as a book, in the spring 2021. The Fondation d'entreprise Hermès is the patron of the HCB Award.



PEARLS FROM THE ARCHIVES

Increasingly curious about the man who was Henri Cartier-Bresson and his work, our visitors' experience is punctuated by a series of "Pearls", the fruit of research into the Fondation's archives. The work is 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. Each new exhibition at the Fondation HCB will reveal previously unpublished photographs.

DISTRIBUTION OF WORKS

Beyond its own site, the Fondation supports the works of Henri Cartier-Bresson and Martine Franck being shown in many institutions around the world and promotes 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, handles requests for copyright syndication.

SUPPORTERS OF THE FONDATION HCB

TERRA FOUNDATION FOR AMERICAN ART

The Terra Foundation for American Art is dedicated to fostering exploration, understanding, and enjoyment of the visual arts of the United States for national and international audiences.

Recognizing the importance of experiencing original works of art, the foundation provides opportunities for interaction and study, beginning with the presentation and growth of its own art collection in Chicago. To further cross-cultural dialogue on American art, the foundation supports and collaborates on innovative exhibitions, research, and educational programs. Implicit in such activities is the belief that art has the potential both to distinguish cultures and to unite them.

TERRA
FOUNDATION FOR AMERICAN ART

THE GUTENBERG AGENCY

Specialised in the publication and production of images for 50 years, the Gutenberg agency chose to support the Fondation Henri Cartier-Bresson and its exhibitions in its new location in the heart of the historic Marais district. This partnership will begin on the opening of the “Martine Franck” exhibition and the launch of “Perles des Archives” and continue with an initiative to raise the profile of the foundation’s archives and educational programmes.

With a natural predisposition for photography and photographic archives, but also new creations, the Gutenberg agency (DDB/Omnicom group) combines artistic creation with innovative production and implementation processes, from traditional communication to digital, and has been working with major brand names and communication and publishing agencies since its creation.

The agency also plays a key role in the provision of training in image-related activities, from taking photographs to graphic design, and includes a publishing house, “Les Cahiers Intempestifs”, dedicated to coffee table books with a focus on graphic and visual creation.

www.gutenberg.agency



GUTENBERG

IGUZZINI

In 2018, iGuzzini contributed its expertise in museum lighting to the Fondation Henri Cartier-Bresson’s new space on rue des Archives, a prestigious centre for photography in Paris.

This partnership marks the beginning of a great collaboration between the two entities.

Founded in 1959, iGuzzini is a leading international group in the sector of architectural lighting. As an international community dedicated to architecture and the culture of light, we’re committed to a mission of social innovation through lighting. Our business consists in researching, designing and making systems in partnership with the finest architects, lighting designers, interior designers and engineers across the world. With locations in over 20 countries across 5 continents, iGuzzini works with light to improve the relationship between people and their environment through research, industry, technology and know-how, in the areas of culture, the tertiary sector, retail, towns and cities, infrastructures and public and residential spaces.

iGuzzini