



PRESS OPENING

MONDAY, NOVEMBER 7 FROM 2PM TO 4PM

79 rue des Archives – 75003 Paris

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henricartierbresson.org

OPENING HOURS

Tuesday - Sunday : 11am - 7pm

RATES

Full rate 10€ / Concessions 6€

PRESS CONTACT

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SOCIAL NETWORKS

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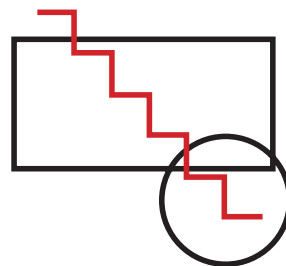
FONDATION HENRI CARTIER-BRESSON

OPENING OF A NEW EXHIBITION SPACE ON NOVEMBER 8TH



ADDITION OF A **TUBE** (100 M²)
TO THE **CUBE** (300 M²)

CREATION OF AN
EDUCATIONAL ROOM



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OPENING TWO UNPRECEDENTED EXHIBITIONS NOVEMBER 8, 2022 - FEBRUARY 12, 2023

TUBE



HENRI
CARTIER-
BRESSON
WITH
MARTIN PARR

RECONCILIATION



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CUBE



JAN GROOVER

LABORATORY
OF FORMS



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A NEW FORMAT FOR THE FONDATION HENRI CARTIER-BRESSON'S 20TH ANNIVERSARY

With the return of tourists to Paris and the success of the exhibition *Henri Cartier-Bresson – L'expérience du paysage*, it was quite an encouraging summer. This fall, the Fondation Henri Cartier-Bresson will once again change its format.



To the 300 m² *Cube* gallery, opened in November 2018 at 79 Rue des Archives in the Marais, a 100 m² additional *Tube*-shaped exhibition space will open in November of 2022. The Tube was created by renovating a magnificent 18th century cellar located beneath today's foundation. The new space was redesigned by NOVO architecture studio, also behind the magnificent refitting of the Fondation HCB at 79 rue des Archives. The spectacular space has been supervised by authority of State architects and those of the City of Paris, who saw a beautiful piece of architecture: 6.5 meters wide and 3.5 meters high, made entirely of stone. Simple and elegant, the *Tube* will be fitted with modular picture rails allowing for various exhibition combinations. A storage space will also be reworked to host groups for educational programs.

Cube + *Tube* + *Bookshop* + *Educational Room* make up this unique, 500m² site devoted to photography in the heart of the Marais, fully accessible to people with disabilities.

To celebrate the extension, two exceptional programs have been lined up, open to the public on November 8th:

- **Tube:** *Reconciliation - Henri Cartier-Bresson with Martin Parr*, an exhibition organized with the Martin Parr Foundation (Bristol) and the Cinémathèque française. Treating the same subject—the English at work and play during three different eras—the exhibition reconciles two influential photographers with very different aesthetics and practices. Curated by François Hébel.
- **Cube:** the exhibition *Jan Groover. Laboratory of Forms*, produced by Photo Elysée (Lausanne). Conceived by Tatyana Franck, Emilie Delcambre Hirsch and Agnès Sire (for the Paris version), this retrospective pays tribute to American photographer Jan Groover (1943-2012). Experimenting with the medium of photography, especially color, throughout her career, Groover is a unique figure in the history of photography.

The Fondation HCB's concurrent international program is also in full force:

- In **Martigny** (Switzerland), the exhibition *Henri Cartier-Bresson et la Fondation Pierre Gianadda – Collection Sam Szafran* has been a great success, on show through November 20, 2022.
- At **Seoul Arts Center** in South Korea, through October 2, 2022, *The Decisive Moment* looks back at the history of this famous publication from 1952.
- From October 13 to December 28, 2022, the exhibition *Des images et des mots* will be shown at the Cité du Livre, **Aix-en-Provence**, to celebrate the fortieth year of the festival *Écritures Croisées*, with forty-four photographs related to the reactions of celebrities, writers, photographers, painters and musicians.

Twenty years since its founding in may 2003—which saw a magnificent and rigorous program developed by Agnès Sire—Fondation Henri Cartier-Bresson will, more than ever before, pursue its goal of promoting the work of its founders, Martine Franck and Henri Cartier-Bresson, and the work of other artists as well, in keeping with the two photographers' wishes.

The new layout of the galleries, backed by a team of professionals hosting scholars from around the world, helps to make the Fondation Henri Cartier-Bresson—private institution recognized of public interest—a unique site on the history and evolution of the still image.

The extension was made possible by great generosity from the foundation's Board of Directors, among others (the full list of donors will be announced at opening).

François Hébel
Director



HENRI CARTIER-BRESSON WITH MARTIN PARR RECONCILIATION

NOVEMBER 8, 2022
FEBRUARY 12, 2023

EXHIBITION

To inaugurate its new exhibition space, the Fondation HCB presents an original exhibition on the work of Henri Cartier-Bresson (1908-2004) and Martin Parr (born 1952). With a “large gap” between them, according to Parr, the show reconciles the two photographers through their perspectives on Northern English society, at work and at play, in three different eras.



Henri Cartier-Bresson, Blackpool, juillet 1962
© Fondation Henri Cartier-Bresson / Magnum Photos

Renowned photographer Martin Parr stirred up controversy with his color photographs of the British “middle class” on the beaches of Northern England. His attempt to join the Magnum Photo agency in 1989 met with outcry—even agency co-founder Henri Cartier-Bresson was angered by the prospect. A meeting between the two artists eventually led to friendly reconciliation and the possibility of coexistence between their differing views on photography, which, in the words of Cartier-Bresson, come from “two separate solar systems.” Parr joined Magnum Photos in 1994.

While the two photographers were open about their artistic differences, a recent discovery adds nuance. In 2021, the Cinémathèque française unearthed a film by Douglas Hickox, made for British television station ITV/ABC in 1962. It was shot with a rostrum camera and features photography by Henri Cartier-Bresson. In *Stop laughing – This is England*,

Cartier-Bresson offers an entertaining portrait of the English at work and at play in the country’s industrial north. His photographs, commissioned for the film, as well as commentary, bear an unsettling resemblance to the much-maligned work of Martin Parr, published in *The Last Resort* in 1986, some 24 years later.

The exhibition *Reconciliation* presents Cartier-Bresson’s original prints, the raw material for the film (also on show), *The Last Resort*, a book by Martin Parr, and *Black Country Stories*, one of Parr’s more recent commissions (2009/2010), which sees the artist retracing his steps in Northern England to take photographs...of the English at work and at play: three time periods and two perspectives on a society and its transformations (1962, 1986, 2010). As Cartier-Bresson put it: “England is the most exotic place in the world.”



Martin Parr, Bilston, Wolverhampton, 2011
© Martin Parr / Magnum Photos

CURATOR

François Hébel, director of the Fondation HCB

This exhibition is organised with the Martin Parr Foundation, Bristol.



PARTNERS

With the support of SNCF Gares & Connexions and RATP.



HENRI CARTIER-BRESSON WITH MARTIN PARR RECONCILIATION

NOVEMBER 8, 2022
FEBRUARY 12, 2023



Henri Cartier-Bresson, Usine de confection Burton, Manchester, octobre 1962
© Fondation Henri Cartier-Bresson / Magnum Photos

BIOGRAPHY

HENRI CARTIER-BRESSON

Born in Chanteloup, Seine-et-Marne, in 1908, Henri Cartier-Bresson began studying painting at the André Lhote atelier in Paris before he turned to photography. In 1931, following a year in Africa, he purchased his first Leica.

His work was exhibited and published, first abroad and then in France, starting in 1933. He then traveled in Europe, to Mexico and the United States. Interested in filmmaking, he collaborated with Jean Renoir in 1936 and 1939, and produced three documentaries on the Spanish Civil War in the same time period.

Taken prisoner on June 23, 1940, he managed to escape in 1943, after two unsuccessful attempts. The Museum of Modern Art (MoMA) in New York presented an exhibition of his work in 1947, the same year that he created the Magnum Photos agency, along with Robert Capa, David Seymour, George Rodger and William Vandivert. He then spent three years in the East.

Back in Europe, he published his first book, *Images à la Sauvette (The Decisive Moment)*, in 1952. After this, he traveled on numerous occasions and devoted himself to drawing starting the early 1970s. Dubbed "l'œil du siècle" (eye of the century), Cartier-Bresson bore witness to the great events of the 20th century: Gandhi's funeral in India, the last

days of the Kuomintang in China, first photographs of the USSR after the death of Stalin... At his passing in 2004, he endowed the history of photography with an inimitable legacy, which is still subject to new interpretations.



Martin Parr, Blackpool, 1993
© Martin Parr / Magnum Photos

BIOGRAPHY

MARTIN PARR

Martin Parr (born in Epsom, United Kingdom, in 1952) is one of the best-known documentary photographers of his generation. With over 100 books of his own published, his photographic legacy is already established.

Parr also acts as a curator and editor. He has curated two photography festivals, Arles in 2004 and Brighton Biennial in 2010. More recently Parr curated the Barbican exhibition, *Strange and Familiar*.

Parr has been a member of the Magnum agency since 1994 and was President from 2013 - 2017. In 2013 Parr was appointed the visiting professor of photography at the University of Ulster.

Parr's work has been collected by many of the leading museums, from the Tate, the Pompidou and the Museum of Modern Art in New York.

Martin Parr established the Martin Parr Foundation in 2017. In 2019 the National Portrait Gallery in London held a major exhibition of Parr's work titled *Only Human*.



HENRI CARTIER-BRESSON WITH MARTIN PARR RECONCILIATION

NOVEMBER 8, 2022
FEBRUARY 12, 2023

PUBLICATION

The exhibition *Henri Cartier-Bresson avec Martin Parr – Reconciliation* is accompanied by a book, *The English*, published by delpire&co in the same collection as *The Americans* by Robert Frank, *The Germans* by René Burri and *The Italians* by Bruno Barbey.



Text by François Hébel, director of the Fondation HCB.
Bilingual French-English version.

Bound

42 €

21 x 18,5 cm

224 pages

ISBN 979-10-95821-56-4



Henri Cartier-Bresson, Liverpool, October 1962
© Fondation Henri Cartier-Bresson / Magnum Photos



Martin Parr, Best Pot Leek, Sandwell Show, 2010
© Martin Parr / Magnum Photos

EVENTS

Each exhibition includes conferences, discussions, screenings and signings. The list of events around the exhibition *Henri Cartier-Bresson with Martin Parr – Réconciliation* is available at henricartierbresson.org



PRESS IMAGES HENRI CARTIER-BRESSON WITH MARTIN PARR RECONCILIATION

PRESS IMAGES

All visuals must be used with their captions and copyrights. No cropping is permitted and only two images per medium can be published.



01 | Henri Cartier-Bresson, Liverpool, October 1962
© Fondation Henri Cartier-Bresson / Magnum Photos



02 | Henri Cartier-Bresson, Blackpool, July 1962
© Fondation Henri Cartier-Bresson / Magnum Photos



03 | Henri Cartier-Bresson, Liverpool, October 1962
© Fondation Henri Cartier-Bresson / Magnum Photos



04 | Henri Cartier-Bresson, Blackpool, July 1962
© Fondation Henri Cartier-Bresson / Magnum Photos



05 | Henri Cartier-Bresson, Usine de confection Burton, Manchester, octobre 1962
© Fondation Henri Cartier-Bresson / Magnum Photos

PRESS IMAGES
HENRI CARTIER-BRESSON
WITH MARTIN PARR
RECONCILIATION



06 | Martin Parr, Hair salon, Wolverhampton, 2012
© Martin Parr / Magnum Photos



09 | Martin Parr, Best Pot Leek, Sandwell Show, 2010
© Martin Parr / Magnum Photos



07 | Martin Parr, Sweet Factory, Dudley, 2010
© Martin Parr / Magnum Photos



10 | Martin Parr, Bilston, Wolverhampton, 2011
© Martin Parr / Magnum Photos



08 | Martin Parr, Blackpool, 1993
© Martin Parr / Magnum Photos



11 | Martin Parr, Scarborough, 2016
© Martin Parr / Magnum Photos

JAN GROOVER LABORATORY OF FORMS

NOVEMBER 8, 2022
FEBRUARY 12, 2023

EXHIBITION

Born in the United States, singular artist Jan Groover (1943-2012) played a significant role in the appreciation of color photography. In the first retrospective since her death in 2012, the exhibition shows the development of Groover's work, from original polyptychs to still lifes she produced throughout her career. Thanks to a donation from the Jan Groover archives at Photo Elysée (Lausanne) in 2017, the exhibition, shown in Lausanne in 2019, pays tribute to an artist who constantly reinvented herself, thus leaving her mark on the history of photography.



Jan Groover, *Untitled*, ca. 1978
© Photo Elysée - Fonds Jan Groover

Jan Groover took up photography as a sort of challenge. Noting that “photography wasn’t taken seriously” in the United States in the 1960s, she distanced herself from abstract painting, which she’d previously studied. In 1967, Groover bought her first camera in what she described as her “first adult decision.” Her fondness for abstraction and the pictorial can already be seen in her first series of polyptychs, where the subject is multiplied, divided, or hidden behind opaque forms to the point of negation.

Starting in the late 1970s, Groover turned to the still life, a traditional genre in pictorial art, experimenting with it until the end of her life through impressively diverse subjects, formats and techniques. At a time when documentary photography was at the forefront in magazines like *LIFE*, Groover applied her background in painting to photography, giving abstract photography due credit by creating images for the sake of form, far from signification and statement. On top of her still lifes, Groover also produced series on freeways, portraits, and *Body Parts*.

As an actor in rendering the photographic medium more versatile—a property then attributed to painting and drawing—Groover explored different creative techniques, as in the use of platinum and palladium prints for her urban series and portraits of close friends (John Coplans or Janet Borden, with whom she was in constant intellectual dialogue).

In *Jan Groover. Laboratory of Forms*, color and black-and-white vintage prints are presented, along with the artist's work materials (polaroids, notebooks, etc.). The exhibition explores Groover's artistic process and gives us insight into the experimental nature of her work and her influence on modern photography.



Jan Groover, *Untitled*, ca. 1981
© Photo Elysée - Fonds Jan Groover

JAN GROOVER LABORATORY OF FORMS

NOVEMBER 8, 2022
FEBRUARY 12, 2023

"And then one day I had the thought that I didn't want to have to make everything up, so I quit painting. Then I found out that you have to make everything up anyway." Jan Groover, in *Pure invention : The Tabletop Still Life*, 1990

EXHIBITION CURATORS

Tatyana Franck, President of the French Institute Alliance Française in New York, former director of Photo Elysée
Emilie Delcambre Hirsch
Agnès Sire, Artistic director, for the Paris version

SCIENTIFIC ADVISOR

Paul Frèches

PRODUCTION

An exhibition produced by Photo Elysée, Lausanne.

PHOTO
ELYSEE

BIOGRAPHY

Born on April 24, 1943, in Plainfield, New Jersey, Jan Groover first studied abstract painting at the Pratt Institute in New York before taking up photography, with the purchase of her first camera in the early 1970s. This marked the beginning of a diverse career made of polyptychs, series of shots of the same location, portraits and still lifes (a recurring theme of her art). In 1970, she earned a Master's in Art Education from Ohio State University, Columbus. She then moved to New York with her partner, painter and art critic Bruce Boice.

In New York, a center of contemporary art, she gradually gained recognition on the art scene and experimented with other techniques in photography, like platinum/palladium prints.

In 1974, the Light Gallery put on her first solo exhibition, and in 1978 she received a grant from the federal agency National Endowment for the Arts. As a respected teacher at Purchase College, she taught photographers Gregory Crewdson, Laurie Simmons and Philip-Lorca diCorcia, for a few.



Bruce Boice, *Jan Groover*, ca.1968
© Photo Elysée - Fonds Jan Groover

In 1987, the New York Museum of Modern Art (MoMA) held a retrospective on Groover's work.

The Groover-Boice couple turned in this way on the New York art scene until 1991, the year they settled in the Dordogne region of France. Groover continued her series of still lifes despite falling ill in 1998. The couple gained French nationality in 2005. Jan Groover passed away a few years later, on January 1st, 2012.

Thanks to Bruce Boice's donation, Photo Elysée in Lausanne was able to expand its collection with the archive of Jan Groover, including a great majority of her work as well as unpublished archival material from her studio. The museum ensures the conservation, study and distribution of the archive.

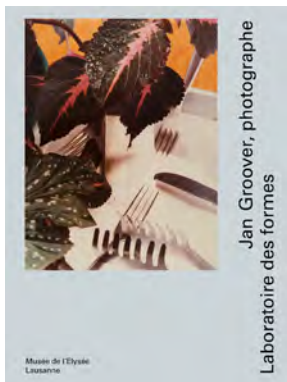


JAN GROOVER LABORATORY OF FORMS

NOVEMBER 8, 2022
FEBRUARY 12, 2023

PUBLICATION

The exhibition *Jan Groover. Laboratory of Forms*, is accompanied by a catalogue, published in French by Les Éditions Noir sur Blanc - Collection du Musée de l'Elysée, and in English by Scheidegger & Spiess, Zurich.



Jan Groover, *Untitled*, ca. 1978
© Photo Elysée - Fonds Jan Groover

Under the direction of Tatyana Franck
Scientific advisor: Paul Frèches
With the contributions of Bruce Boice, Emilie Delcambre Hirsch, Tatyana Franck, Paul Frèches, Sarah Hermanson Meister and Pau Maynés Tolosa.

Bound
48 €
21 × 27, 2 cm
192 pages
ISBN 978-2-88250-586-6

EVENTS

Each exhibition includes conferences, discussions, screenings and signings. The list of events around the exhibition *Jan Groover. Laboratory of Forms* is available on henricartierbresson.org



PRESS IMAGES
JAN GROOVER
LABORATORY OF FORMS

PRESS IMAGES

All visuals must be used with their captions and copyrights. No visual may be cropped, modified or have text added to it.



01 | Bruce Boice, *Jan Groover*, ca.1968
© Photo Elysée - Fonds Jan Groover



02 | Jan Groover, *Untitled*, ca. 1971
© Photo Elysée - Fonds Jan Groover



03 | Jan Groover, *Untitled*, ca. 1971 (diptych)
© Photo Elysée - Fonds Jan Groover

PRESS IMAGES
JAN GROOVER
LABORATORY OF FORMS



04 | Jan Groover, *Untitled*, ca.1975
© Photo Elysée - Fonds Jan Groover



07 | Jan Groover, *Untitled*, ca.1978
© Photo Elysée - Fonds Jan Groover



05 | Jan Groover, *Untitled*, ca.1978
© Photo Elysée - Fonds Jan Groover



08 | Jan Groover, *Untitled*, ca.1981
© Photo Elysée - Fonds Jan Groover



06 | Jan Groover, *Untitled*, ca.1978
© Photo Elysée - Fonds Jan Groover



09 | Jan Groover, *Untitled*, ca.1978
© Photo Elysée - Fonds Jan Groover

PRESS IMAGES
JAN GROOVER
LABORATORY OF FORMS



10 | Jan Groover, *Untitled*, ca.1983
© Photo Elysée - Fonds Jan Groover



12 | Jan Groover, *Untitled*, ca.1975
© Photo Elysée - Fonds Jan Groover



11 | Jan Groover, *Untitled*, ca.1989
© Photo Elysée - Fonds Jan Groover

UPCOMING EXHIBITIONS

AT THE FONDATION HCB
FEBRUARY 28 - MAY 28, 2023

Paul Strand

Born in New York, Paul Strand (1890-1976) began studying with the social photographer Lewis Hine and later became close friends with Alfred Stieglitz, a photographer and pioneer in the introduction of modern art in the United States. Strand managed to merge these two trends and continued to explore until laying the foundations of modern photography and anticipating what in later years will be known as “direct photography”. His knowledge of contemporary art derived from his personal contacts with artists and art theorists, his intuition and his powers of synthesis all led him to create a body of work outside of his own time. The exhibition is organized in collaboration with and based on the collection of the Fundación Mapfre, Madrid.



Paul Strand, Wall Street, New York, 1915
Fundación MAPFRE Collection
© Aperture Foundation Inc., Paul Strand Archive

Henri Cartier-Bresson Helen Levitt Mexico

In 1934, Henri Cartier-Bresson (1908-2004) signed up for a French ethnographic mission which was supposed to take him to Argentina. In the end, the mission was suspended and the twenty-six-year-old photographer spent a year in Mexico, literally fascinated by the country. In March 1935, he left Mexico City for New York to prepare the exhibition *Documentary and anti-graphic* at the Julien Levy Gallery, featuring many of his Mexican photographs. Helen Levitt met him (together with Manuel Alvarez Bravo and Walker Evans) at the time of this exhibition and helps him to make his prints. The exhibition left a deep impression on her and confirmed her desire to become a photographer. Helen Levitt then began to photograph New York and became the assistant of Walker Evans.

In 1941, she set off to Mexico where she was to spend several months. “I would never have decided to go to Mexico without having seen Henri Cartier-Bresson’s images”. Equipped with a Leica, she produced the only major body of work created outside of NYC, on the only trip she has ever undertaken.

ABROAD

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

JUNE 10TH - OCTOBER 2ND, 2022

Henri Cartier-Bresson

Images à la Sauvette

Seoul Arts Center, Seoul, South Korea

Initiated by the French publisher Tériade, the project of the famous publication *Images à la Sauvette* is finally achieved on October 1952 as a French-American co-edition, with the contribution of Matisse and the American publishers Simon and Schuster. The latter chose *The Decisive Moment* as the title of the American version, and unintentionally imposed the motto which would define Cartier-Bresson's work. Since its publication in 1952, *Images à la Sauvette* has received an overwhelming success. It is considered as "a Bible for photographers" according to Robert Capa's words. The innovative design of the publication stroke the art world with its refine format, the heliogravure quality and the strength of the image sequences.



Images à la Sauvette (Verve, 1952), cover

© Collections Fondation Henri Cartier-Bresson

The publication reveals the inherent duality of Cartier-Bresson's work; between the photographer's intimate interpretation and his documentary approach. The exhibition presents a selection of vintage prints as well as many archive documents related to the adventure of this book, up to its recent reprint in facsimile by Steidl.

OCTOBER 13TH - DECEMBER 28TH, 2022

Henri Cartier-Bresson

Des images et des mots

Festival Ecritures Croisées, Cité du Livre,
Aix-en-Provence

44 of Cartier-Bresson's most inspiring photographs discussed by intellectuals, writers, critics, photographers, or simply friends of the artist, expanding on themes related to photography: its power to communicate, its distinctiveness and role.



Henri Cartier-Bresson, Valence, Espagne, 1933

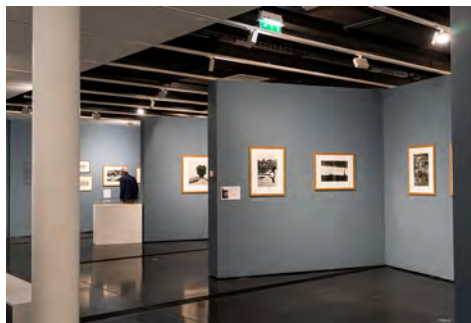
© Fondation Henri Cartier-Bresson / Magnum Photos

PRESS IMAGES

79 RUE DES ARCHIVES



01 | Fondation HCB, 79 rue des Archives, November 2018
© Cyrille Weiner



04 | Exhibition Henri Cartier-Bresson - L'expérience du paysage
Fondation HCB, 79 rue des Archives, July 2022
© Fondation Henri Cartier-Bresson



02 | Reception and bookshop
Fondation HCB, 79 rue des Archives, June 2021
© Hugo Hébrard



05 | Le Tube
New exhibition space at the Fondation HCB
© NOVO Architectures



03 | Exhibition Eugène Atget - Voir Paris
Fondation HCB, 79 rue des Archives, June 2021
© Hugo Hébrard



06 | Le Tube
New exhibition space at the Fondation HCB
© NOVO Architectures