



PRESS RELEASE OF THE EXHIBITIONS
FEBRUARY 14 - APRIL 23, 2023

PRESS OPENING OF THE EXHIBITIONS

PAUL STRAND

HENRI CARTIER-BRESSON, HELEN LEVITT

MONDAY, FEBRUARY 13 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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*On the occasion of the coronation of Charles III
on 6 May 2023.*



CLÉMENT CHÉROUX NEW DIRECTOR OF THE FONDATION HCB



Appointed by the Board of Directors and the President of the Fondation Henri Cartier-Bresson, Serge Toubiana, **CLÉMENT CHÉROUX** has taken office as Director of the foundation on December 5, 2022.

He succeeds François Hébel, Director of the foundation since 2018, and Agnès Sire, who founded the institution alongside Henri Cartier-Bresson, Martine Franck and their daughter Mélanie Cartier-Bresson. François Hébel was behind the Fondation's move to Rue des Archives, then of the site's extension, which was inaugurated on November 7, 2022. With an imposing program of nearly sixty exhibitions since 2003, Agnès Sire turned the Fondation Henri Cartier-Bresson into one of the world's most prestigious institutions on photography, ensuring respect and attention to the work of its founders.

Clément Chéroux has previously served as Curator (2007-2012), then Head of the Photography Department (2013-2016) at the Musée National d'Art Moderne - Centre Pompidou, Senior Curator for the San Francisco Museum of Modern Art (2017-2020) before taking the position of Chief Curator of Photography at the Museum of Modern Art in New York (2020-2022). Chéroux is a photography historian with a doctorate in Art History. A graduate of the École nationale supérieure de la photographie in Arles, he has curated around thirty exhibitions, including the *Henri Cartier-Bresson* retrospective at the Musée National d'Art Moderne - Centre Pompidou in 2014. He has written and published more than forty books on photography and its history.

EXTENSION OF THE FONDATION HCB

Inaugurated on 7 November 2022 in the presence of the French Minister of Culture, Rima Abdul-Malak, the new space of the Fondation HCB represents 100m² of additional exhibition space.

This extension was created by renovating a magnificent 18th century cellar located beneath today's foundation: 6.5 meters wide and 3.5 meters high, made entirely of stone.

The new space was redesigned by NOVO architecture studio, also behind the refitting of the Fondation HCB at 79 rue des Archives. With modular picture rails, this space allows various scenographic combinations.



Today, the Fondation HCB is a unique space of more than 500 m² dedicated to photography in the heart of the Marais.



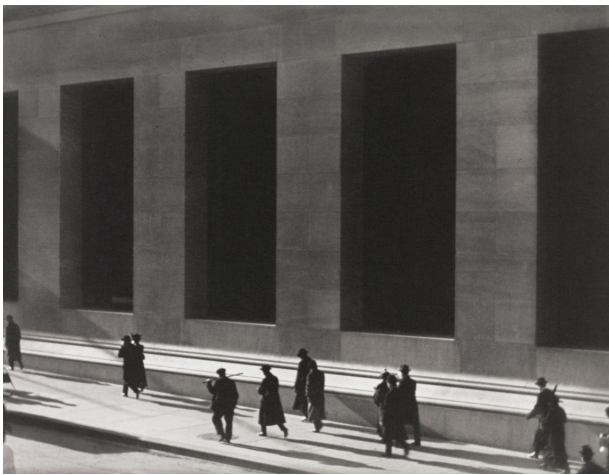
PAUL STRAND: THE BALANCE OF FORCES

CUBE

FEBRUARY 14
APRIL 23, 2023

EXHIBITION

The Fondation HCB offers a new perspective on the work of American photographer Paul Strand (1890-1976) from the collections of the Fundación MAPFRE, Madrid. While Strand is often celebrated as a pioneer of *straight photography*, this exhibition also addresses the deeply political dimension of his work.



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

“Opposites are cured by opposites,” goes the saying. American photographer Paul Strand (1890–1976) was heir to two great traditions in photography, often presented as opposed. He had a *formalist* approach that sought to prove photography an art, and a *social* approach, which saw photography as more of a documentary instrument serving political ends. Perhaps this is explained by the fact that Alfred Stieglitz and Lewis Hine, who occupy the two poles in photography history, were both Strand’s mentors in his formative years.

While in the mid-1910s Strand photographed faces of the people on the streets of New York, the first period of his work is especially marked by formalism. In 1917, when Stieglitz dedicated the latest issue of his famous magazine *Camera Work* to Strand, it was above all to show that photography had its own artistic language. Starting with a journey to Mexico City (1932-1934), then Moscow (1935), his approach became more political. He joined the *American Labor Party* and worked with more than twenty

organizations classified “anti-American” during the McCarthy era, leading to his departure from the United States for France. Many of Strand’s choices were deliberated through this political conscience: his choice of subject, places he photographed, writers he worked with, the book as main vector for distributing his work.

In the past few decades, numerous exhibitions have been held on Strand focusing on his formalism. By no means minimizing this perspective, the current project seeks to *recontextualize* Strand, emphasizing the importance of his political commitments. Between formalist pursuits and social concerns, the two forces at work in his art are brought into balance here. If Strand often stands among the 20th century’s major photographers, it is precisely because he knew how to offer just equilibrium between the two poles.



Paul Strand, *Young Boy, Gondeville, Charente, France*, 1951
© Aperture Foundation Inc., Paul Strand Archive. Fundación MAPFRE Collections



PAUL STRAND: THE BALANCE OF FORCES

FEBRUARY 14
APRIL 23, 2023

The exhibition presents almost 120 prints from the collections of the Fundación MAPFRE, Madrid, the film *Manhatta* made by Paul Strand and Charles Sheeler in 1921 as well as several prints lent by the Centre Pompidou.

CURATOR OF THE EXHIBITION

Clément Chéroux

PRODUCTION

An exhibition organized by the Fondation Henri Cartier-Bresson with the collections of the Fundación MAPFRE, Madrid.

Fundación
MAPFRE

BIOGRAPHY

Born in 1890 in New York, Paul Strand entered the New York Ethical Culture School (ECS) in 1907 where he studied under Lewis Hine, who introduced him to the Photo Secession gallery, founded by Alfred Stieglitz at 291 Fifth Avenue. Stieglitz had an important influence on Paul Strand's work from the beginning. In 1916, his work was published for the first time in Stieglitz's magazine, *Camera Work*, of which he was an avid reader, and then exhibited at 291 in the exhibition *Photographs from New York and Other Places*. During the war, Paul Strand worked as a hospital radiographer and, after his close-ups of machines, began to take an interest in surgical technique. In 1919 he travelled to Nova Scotia in Canada where he photographed his first landscapes and rock piles.

In 1921, Paul Strand made the film *Manhatta* with the photographer and painter Charles Sheeler. Between 1925 and 1932, various exhibitions of his work were shown in New York galleries. He travelled to Mexico from 1932 to 1934, during which time he had a solo exhibition at the Sala de Arte in Mexico City, was appointed Head of Film and Photography at the Mexican Secretariat of Education, and directed the film *The Revolts of Alvarado (Redes)* for the Mexican government.

Paul Strand travelled to the USSR in 1935, where he met Sergei Eisenstein. He then joined the Nykino group, around Leo Hurwitz, Ralph Steiner and Lionel Berman. Two years later, he became president of Frontier Film, a non-profit educational film production company, with former Nykino members.

In 1943, Paul Strand returned to photography after more than ten years in the film industry. In 1945, MoMA gave him a solo exhibition. From 1949 to 1957, the photographer undertook several trips to Europe, from which several books were written, and began an exile outside the United States, which coincided with the period of McCarthyism. He settled in Orgeval, France, where he remained until his death in 1976.



Martine Franck, *Photographer Paul Strand in his garden, Orgeval, 1972*
© Martine Franck / Magnum Photos

EVENTS

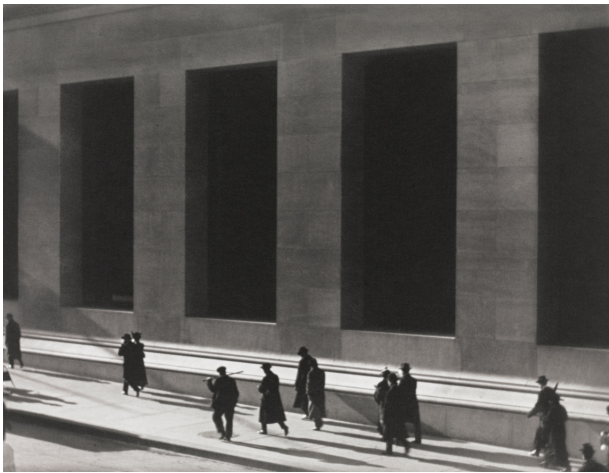
Each exhibition includes conferences, discussions, screenings and signings. The list of events around the exhibition *Paul Strand: The Balance of Forces* is available on henricartierbresson.org.



PRESS IMAGES PAUL STRAND: THE BALANCE OF FORCES

PRESS IMAGES

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01 | Paul Strand, *Wall Street, New York*, 1915
© Aperture Foundation Inc., Paul Strand Archive. Fundación MAPFRE Collections



03 | Paul Strand, *Abstraction, Bowls, Twin Lakes, Connecticut*, 1916
© Aperture Foundation Inc., Paul Strand Archive. Fundación MAPFRE Collections



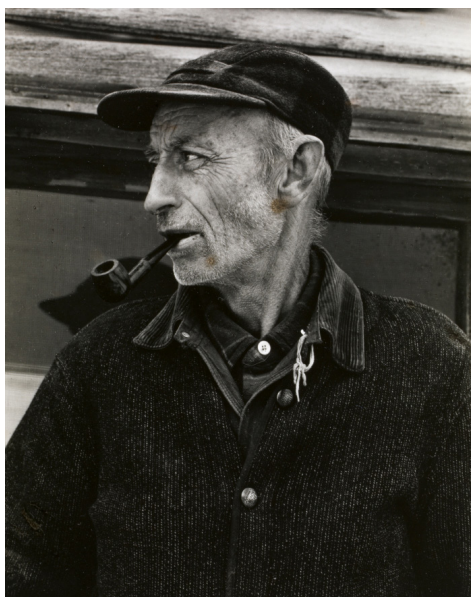
02 | Paul Strand, *Blind Woman, New York*, 1916
© Aperture Foundation Inc., Paul Strand Archive. Fundación MAPFRE Collections



04 | Paul Strand, *St. Francis Church, Ranchos de Taos, New Mexico*, 1931
© Aperture Foundation Inc., Paul Strand Archive. Fundación MAPFRE Collections



PRESS IMAGES
PAUL STRAND: THE BALANCE OF FORCES



05 | Paul Strand, *Mr. Bennett, West River Valley, Vermont, 1944*
© Aperture Foundation Inc., Paul Strand Archive. Fundación MAPFRE Collections



07 | Paul Strand, *Anna Attinga Frafra, Accra, Ghana, 1951*
© Aperture Foundation Inc., Paul Strand Archive. Fundación MAPFRE Collections



06 | Paul Strand, *Young Boy, Gondeville, Charente, France, 1951*
© Aperture Foundation Inc., Paul Strand Archive. Fundación MAPFRE Collections



08 | Paul Strand, *The Lusetti Family, Luzzara, Italy, 1953*
© Aperture Foundation Inc., Paul Strand Archive. Fundación MAPFRE Collections

HENRI CARTIER-BRESSON
HELEN LEVITT
MEXICO

TUBE

FEBRUARY 14
APRIL 23, 2023

EXHIBITION

The Fondation HCB is pleased to present an original dialogue between the Mexican photographs of Helen Levitt (1913-2009) and those of Henri Cartier-Bresson (1908-2004). The two photographers first met in New York in the spring of 1935. Cartier-Bresson had just spent a year in Mexico, while the American had only just started photographing the theater of New York street life. In 1941, fascinated by Cartier-Bresson's work, Levitt decided to visit the same destination. The two voyages to Mexico turned out to be pivotal points at the beginning of their long careers, during which the two photographers each forged their own respective conceptions of photography.



Henri Cartier-Bresson, *Vendeuses de journaux, Calle Cuauhtemoczin, Mexico, 1934-1935*
© Fondation Henri Cartier-Bresson / Magnum Photos

In 1934, Cartier-Bresson left for Mexico on an ethnographic mission, canceled on route for lack of funding. Enamored by the country, he decided to stay for nine months. "It's not a curiosity to be visited but a life to live," he wrote his parents. He met many artists there and exhibited in March 1935 with Manuel Álvarez Bravo at the Palacio de Bellas Artes in Mexico City, before leaving for New York.

In April 1935, 21-years-old and having never traveled before, Levitt was enthralled by the Frenchman's Mexican photographs, which she saw at the exhibition *Documentary & Anti-Graphic Photographs* presented at the Julien Levy Gallery. Cartier-Bresson's photos were shown beside those of Manuel Álvarez Bravo and Walker Evans. "Walker Evans was brilliant, truly brilliant, but Cartier-Bresson was a genius!" she liked to say. Meeting the latter two convinced Levitt to take up photography herself. She also helped Cartier-Bresson with his prints since, as she said years later, "he didn't like printing."



Helen Levitt, *Mexico City, 1941*
© Film Documents LLC, courtesy Galerie Thomas Zander, Cologne

A few years later, in 1941, Levitt left for Mexico accompanied by Alma Agee, wife of novelist James Agee, and their son Joel. Throughout her long photographic career, this was the only trip abroad she would take. She stayed in Mexico City, exploring areas right at the border of the city. As in New York, she sought a degree of intimacy with the figures in her images. And like Cartier-Bresson, she avoided the picturesque.

HENRI CARTIER-BRESSON
HELEN LEVITT
MEXICO

FEBRUARY 14
APRIL 23, 2023

Based on the Fondation Henri Cartier-Bresson's collection and Helen Levitt's archives, represented by Galerie Thomas Zander (Cologne), this exhibition presents around sixty prints by Henri Cartier-Bresson and Helen Levitt, as well as documents retracing their respective steps in Mexico.

CURATORS OF THE EXHIBITION

Agnès Sire

Clément Chéroux, director, Fondation HCB



Henri Cartier-Bresson, *Juchitán, Mexique*, 1934-1935
© 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 joined the Nykino group and collaborated with Jean Renoir in 1936 and 1939. He 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.

HENRI CARTIER-BRESSON HELEN LEVITT MEXICO

FEBRUARY 14
APRIL 23, 2023

BIOGRAPHY

HELEN LEVITT

Born in 1913, in Brooklyn, Helen Levitt spent her whole life in New York, where she produced the majority of her work. At 18, she learned to use a camera and dark room while working for advertising photographer J. Florian Mitchell.

In 1935, after meeting Walker Evans and Henri Cartier-Bresson, she decided to become a photographer herself, purchasing her first Leica the following year. She taught fine arts at a school, and took interest in the chalk drawings children made on the streets of New York.

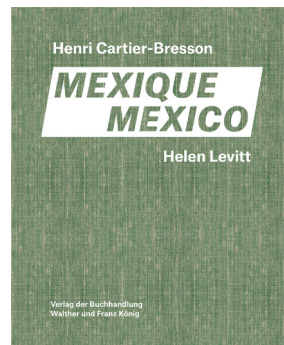
In 1938-1939, she became Walker Evans' assistant and met James Agee. In 1941, Levitt traveled to Mexico and worked as video editor for Luis Buñuel. Edward Steichen organized her first solo exhibition at the Museum of Modern Art, New York (MoMA) in 1943. Up until the early 1950s, Levitt worked with James Agee on two documentaries, among which *The Quiet One* (1948), nominated for an Oscar.

Levitt then returned to street photography. In 1959, she received two successive grants from the Guggenheim Foundation to produce color photographs of New York. Many of the originals were stolen in 1970. She published her first book, *A Way of Seeing*, in 1965. In 1974, John Szarkowski presented her color photography at the MoMA via projection, in *Slide Show*.

In 1998, Levitt's work made its first appearance in France at Galerie Anne de Villepoix in Paris. In 2007, Fondation Henri Cartier-Bresson held an exhibition of her work. Helen Levitt passed away in New York, in 2009.

PUBLICATION

The exhibition is accompanied by a bilingual French-English book published by Verlag der Buchhandlung Walther und Franz König, Cologne.



Bound

40 €

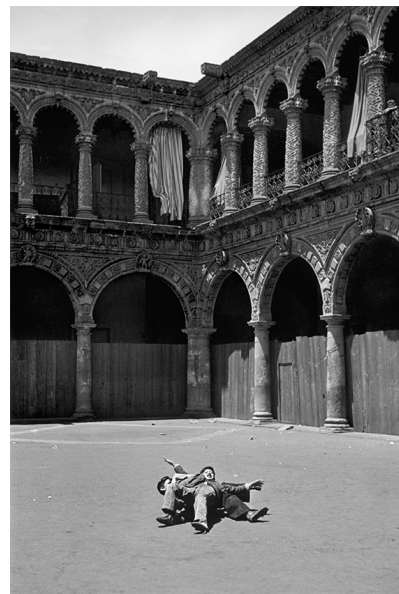
22,5 x 27 cm

156 pages, 82 photographs

Text by Agnès Sire and Clément Chéroux

Conversation between Anne Bertrand and Joshua Chuang

Available from 20 February 2023.



Helen Levitt, *Mexico City*, 1941

© Film Documents LLC, courtesy Galerie Thomas Zander, Cologne

EVENTS

Each exhibition includes conferences, discussions, screenings and signings. The list of events around the exhibition *Henri Cartier-Bresson, Helen Levitt - Mexico* is available on henricartierbresson.org.



PRESS IMAGES
HENRI CARTIER-BRESSON
HELEN LEVITT
MEXICO

PRESS IMAGES

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



03 | Henri Cartier-Bresson, *La Merced, Mexico*, 1934-1935
© Fondation Henri Cartier-Bresson / Magnum Photos



01 | Henri Cartier-Bresson, *Juchitán, Mexique*, 1934-1935
© Fondation Henri Cartier-Bresson / Magnum Photos



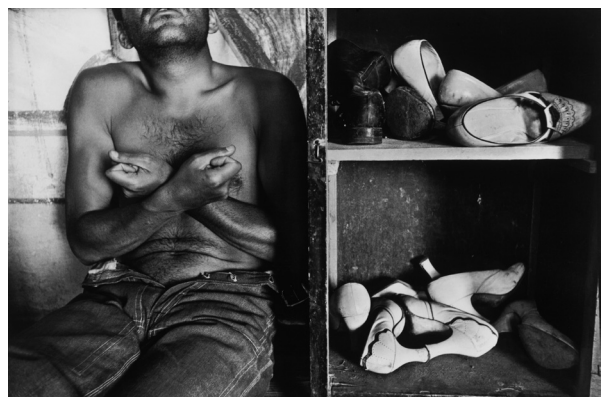
04 | Henri Cartier-Bresson, *Juchitán, Mexique*, 1934-1935
© Fondation Henri Cartier-Bresson / Magnum Photos



05 | Henri Cartier-Bresson, *Vendeuses de journaux, Calle Cuauhtemoczin, Mexico*, 1934-1935
© Fondation Henri Cartier-Bresson / Magnum Photos



02 | Henri Cartier-Bresson, *Uruapan, Mexique*, 1934-1935
© Fondation Henri Cartier-Bresson / Magnum Photos



06 | Henri Cartier-Bresson, *Natcho Aguirre, Santa Clara, Mexique*, 1934-1935
© Fondation Henri Cartier-Bresson / Magnum Photos



PRESS IMAGES
HENRI CARTIER-BRESSON
HELEN LEVITT
MEXICO



06 | Helen Levitt, *Mexico City*, 1941
© Film Documents LLC, courtesy Galerie Thomas Zander, Cologne



09 | Helen Levitt, *Mexico City*, 1941
© Film Documents LLC, courtesy Galerie Thomas Zander, Cologne



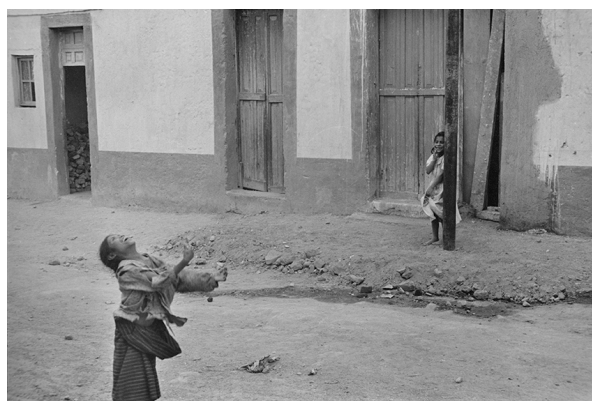
07 | Helen Levitt, *Mexico City*, 1941
© Film Documents LLC, courtesy Galerie Thomas Zander, Cologne



10 | Helen Levitt, *Tacubaya, Mexico City*, 1941
© Film Documents LLC, courtesy Galerie Thomas Zander, Cologne



08 | Helen Levitt, *Mexico*, 1941
© Film Documents LLC, courtesy Galerie Thomas Zander, Cologne



11 | Helen Levitt, *Tacubaya, Mexico City*, 1941
© Film Documents LLC, courtesy Galerie Thomas Zander, Cologne

UPCOMING EXHIBITIONS

MAY 5 - SEPTEMBER 3, 2023

Henri Cartier-Bresson
Another Coronation

On 6 May 2023, Charles III and his wife Camilla Shand will be crowned King and Queen Consort of the United Kingdom and the other Commonwealth realms. On this occasion, the Fondation HCB revisits Henri Cartier-Bresson's iconic series of photographs of the coronation of King George VI in 1937.



Henri Cartier-Bresson, *Couronnement du roi George VI, Trafalgar Square*, Londres, 12 mai 1937
© Fondation Henri Cartier-Bresson / Magnum Photos

King George VI's coronation in London, on May 12, 1937, was one of the most newsworthy events of the interwar period. Having already spent several months working for the newly founded communist newspaper *Ce Soir*, Cartier-Bresson was on site to cover the event. While most reporters were attempting to photograph the coronation ceremony, the coach's passage, or the royal family's emergence on the balcony, that's not what interested Cartier-Bresson. Rather than the new King, he preferred to photograph the people watching him pass by.

Among the day's formalities, he only retained the spectacle of a crowd of onlookers packed onto the street where the procession passed. Here, he produced striking portraits of people with

their necks outstretched, finding high points for observation, or standing on the shoulders of other spectators. He was particularly captivated by the various contraptions invented to increase visibility of the event, from a simple pocket mirror to cardboard periscopes, and a rear-view mirror fixed to the end of a rod.

First appearing in *Ce Soir*, the series was reprinted in the Communist Party's monthly magazine *Regards*, bearing the title "Those who watched..." Several reversals occur in the play of vantage points: the photographer turning his back to the King to photograph the people, and the spectators, turning around to better observe the King. Thus, reversing the direction of the *gaze*, Cartier-Bresson imagines a reversal of *power*.

Curator of the exhibition: Clément Chéroux

To be shown in the same time:

Vasanth Yoganathan
Mystery Street

The 2019 laureate of Immersion, a Franco-American photographic commission from the Fondation d'entreprise Hermès, Vasanth Yoganathan went to New Orleans, Louisiana. Through his encounters with children and their teeming imagination, Vasanth Yoganathan paints a portrait of a resilient city, renowned for its rich culture and confronted in recent years with several social and environmental disasters.

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SEPTEMBER 2023 - JANUARY 2024

Carolyn Drake

Ruth Orkin



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 | Exhibition Henri Cartier-Bresson with Martin Parr - Reconciliation
Fondation HCB, 79 rue des Archives, November 2022
© Fondation Henri Cartier-Bresson



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



06 | Exhibition Jan Groover. Laboratory of Forms
Fondation HCB, 79 rue des Archives, November 2022
© Fondation Henri Cartier-Bresson