

GUY TILLIM

PRIX HCB

FONDATION
D'ENTREPRISE
HERMÈS

MUSEUM OF THE REVOLUTION



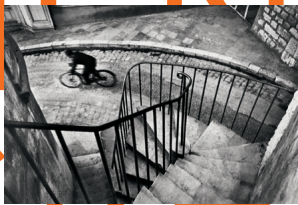
26 FÉVRIER

2 JUIN

2019



HENRI CARTIER- BRESSON EN FRANCE



LA COLLECTION

1926-1938



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FROM FEBRUARY 26 TO JUNE 2, 2019

PRESS VISIT 25 FEBRUARY 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 10 € / Concessions 5 €

SOCIAL MEDIA



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Front cover:

© Guy Tillim, Courtesy of Stevenson, Cape Town and Johannesburg

© Fondation Henri Cartier-Bresson / Magnum Photos

Graphic design: Atalante-Paris

THREE NEW PERSPECTIVES

What an auspicious alliance is that of the young photographer Henri Cartier-Bresson, who, between the ages of 20 and 30, invented his own poetry inspired by the surrealist movement, roaming across France before the Second World War, delighted to be exploring, and of the seasoned photographer Guy Tillim, winner of the 2017 HCB Award who, at around the age of fifty, wandered with detachment the vaster and more serialised territory of African capitals, seeking a muted reality forged from history and post-colonial energy, using a contemporary photographic protocol.

The evolution of photography as a perspective on the world is expressed here between two markers of great talent, two pedestrians with vastly different graphical approaches.

This second cycle of exhibitions at 79 rue des Archives takes place in a newly designed space, allowing the audience to enjoy the research carried out on the Henri Cartier-Bresson collection just as much as the support for contemporary production brought by the HCB Award and the patronage of the Fondation d'entreprise Hermès.

A new series of “ Pearls from the Archives” incarnates Henri Cartier-Bresson as he was, depicting him at different ages throughout his life, describing the fate of certain photos or the relationship between them and this singular character. The first set of seven Pearls truly captivated visitors. They were produced thanks to the support of the Gutenberg Agency.

The inaugural exhibition dedicated to Martine Franck received more than 25,000 visitors within the first two months of opening – among which many first-time French and foreign visitors. This exceptional attendance confirms the public's interest in the photographer's work as well as in the Fondation's new spaces, which opened in the Marais last November.

For its launch, the Fondation benefited from abundant press coverage in France and abroad, the valuable support of SNCF Gares & Connexions with installations in five major French stations and a partnership with France Culture. The layout of the premises designed by the Novo Studio architects won the approval of all.

François Hébel
Director

GUY TILLIM MUSEUM OF THE REVOLUTION

26 FEBRUARY
2 JUNE 2019

EXHIBITION

The South African photographer Guy Tillim (born in 1962) is the winner of the 2017 HCB Award, attributed with the support of Fondation d'entreprise Hermès. With this new series *Museum of the Revolution*, he observes the effects of decolonisation within the major capital cities of Africa.

His extensive wanderings have in recent years led him to Johannesburg, Durban, Maputo, Beira, Harare, Nairobi, Kampala, Addis Ababa, Luanda, Libreville, Accra, Abidjan, Dakar and Dar es Salaam.

The avenues, named and renamed, act as silent witnesses to the ebb and flow of political, economic and social changes. They have become "the museum" of the two major revolutions that have emerged in these countries in recent decades: from colonial regimes to post-colonial regimes, borrowing from socialist practices, then from African nationalism to capitalistic states.

Guy Tillim has received many awards, among which the Higashikawa Overseas Photographer Award in 2003, the Daimler-Chrysler Award for South African Photography in 2004 and the Leica Oskar Barnack award in 2005. He was the winner of the photography residencies at the Musée du Quai Branly in 2015.

Guy Tillim's work has been the subject of several solo exhibitions such as those at the Centre photographique d'Ile-de-France, the Serralves Foundation in Porto or the Peabody Museum at Harvard.

The artist's works have also been presented in group exhibitions, including *Africa Remix*, *Contemporary Art of a Continent*, at the Centre Pompidou in 2005, at the Biennale de São Paulo in 2006 and at documenta 12 in Kassel in 2007. The exhibition at the Fondation HCB is accompanied by a book published by Mack Books.

EXHIBITION CURATOR

Agnès Sire, Artistic director

PARTNER

The Fondation d'entreprise Hermès is the patron of the HCB Award.



BIOGRAPHY

Guy Tillim was born in Johannesburg in 1962 and lives in Vermaaklikheid in South Africa. He started photographing professionally in 1986, working with the Afrapix collective until 1990. His work as a freelance photographer in South Africa for the local and foreign media included positions with Reuters between 1986 and 1988, and Agence France Presse in 1993 and 1994.



Praça do Metical, Beira, Mozambique, 2017

© Guy Tillim, Courtesy of Stevenson, Cape Town and Johannesburg



Union Avenue, Harare, Zimbabwe, 2016

© Guy Tillim, Courtesy of Stevenson, Cape Town and Johannesburg

GUY TILLIM TALKS WITH PIERRE HASKI

February 26, 2019, 6:00 to 8:00pm, on reservation only. For the opening of the exhibition, Guy Tillim will talk with Pierre Haski, columnist at France Inter and at L'Obs, co-founder of Rue89 and former correspondent in South Africa. The event will be followed by a signing session for the book published for the *Museum of the Revolution* exhibition.

Reservation : mediation@henricartierbresson.org

“Wasn’t decolonization—if such a nebulous concept can actually signify—simply a flimsy fantasy? Ultimately wasn’t it just a noisy accident, a superficial cracking, a small external fissure pointing to a future doomed to go off the rails? Does the colonization/ decolonization dichotomy even have a meaning? As historical phenomena, aren’t the terms mutually reflective of each other, inferring the other, like the front and back of the same mirror?”

ACHILLE MBEMBE, *SORTIR DE LA GRANDE NUIT [OUT OF THE DARK NIGHT]* P.11, ÉDITIONS LA DÉCOUVERTE, 2013

“Postcolonial Africa is an interlocking of forms, signs and languages. These forms, signs and languages are the expression of a world striving to shape its own existence.”

ACHILLE MBEMBE, *SORTIR DE LA GRANDE NUIT [OUT OF THE DARK NIGHT]* P.203, ÉDITIONS LA DÉCOUVERTE, 2013

“Guy Tillim considers urban space as a place of inscription, bearing the traces of colonial history where new political orientations take root. Tillim is part of the post-David Goldblatt generation that had a profound impact on the South African photographic scene in the 1990s and 2000s. ”

CLÉMENT CHÉROUX, MEMBER OF THE 2017 HCB AWARD JURY

BOOK
MUSEUM OF THE REVOLUTION
PUBLISHED BY
MACK BOOKS
FONDATION HCB

EXTRACT FROM THE BOOK

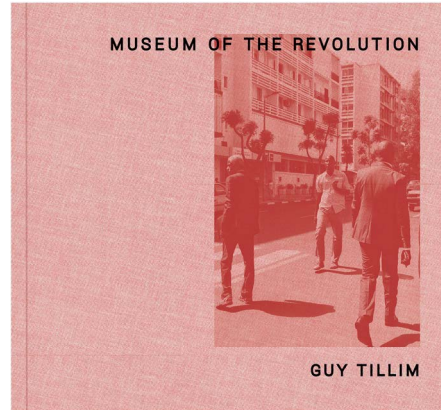
These photographs were made on long walks through the streets of the African cities of Johannesburg, Durban, Maputo, Beira, Harare, Nairobi, Kampala, Addis Ababa, Luanda, Libreville, Accra, Abidjan, Dakar and Dar Es Salam, between 2014 and 2018.

The series takes its title from the Museum of the Revolution on the Avenida 24 Julho, in Maputo, the capital of Mozambique. The avenue was named soon after the establishment of Lourenço Marques as the Portuguese colonial capital. The 24th of July 1875 marked the end of a Luso-British conflict for possession of the territory that was decided in favour of Portugal.

One hundred years later the name of the avenue remained the same, but its meaning changed. Mozambique's independence from Portugal was proclaimed on June 25, 1975; the capital was renamed Maputo, and now the 24th of July is Nationalisation Day, celebrating the transfer of ownership of all Portuguese property and buildings to the state. A 15-year civil war followed, ending in 1992. The People's Republic of Mozambique became the Republic of Mozambique and a new era began.

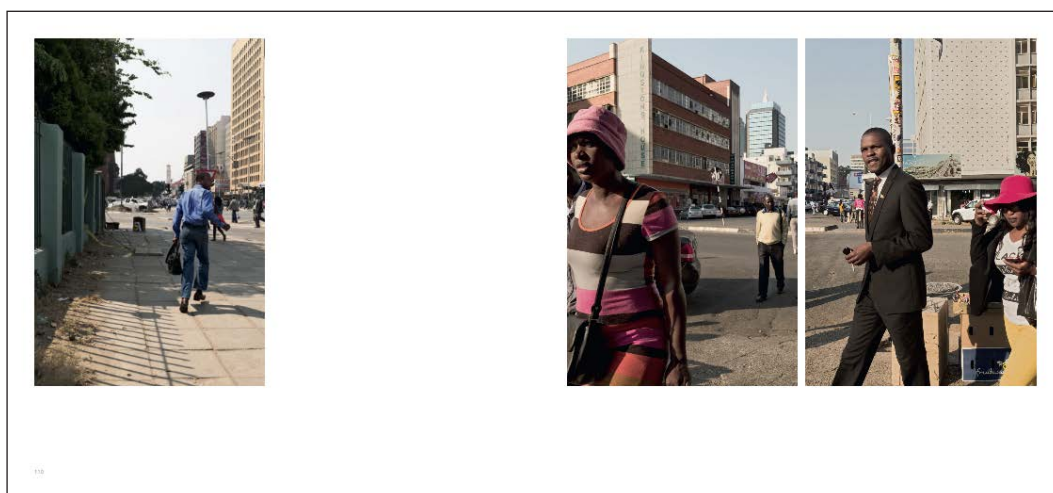
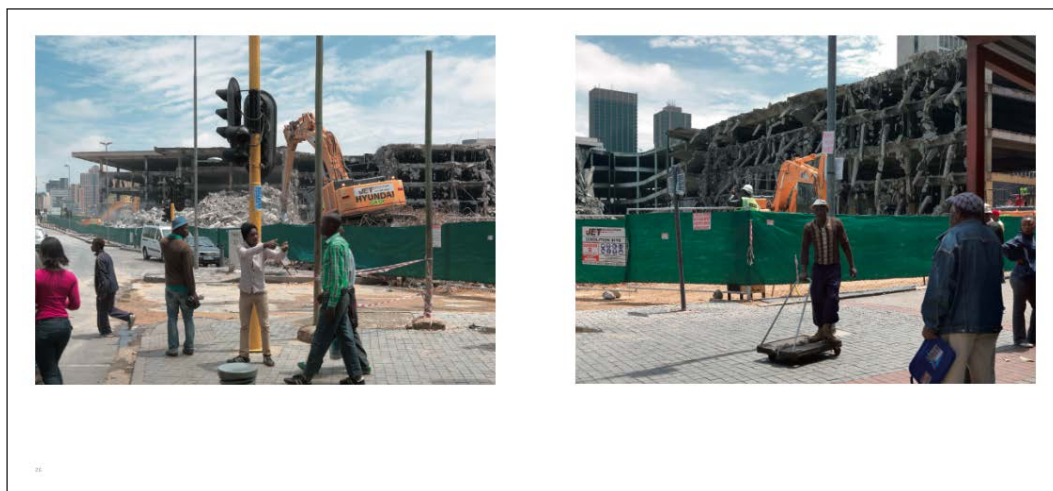
In the Museum of the Revolution there is a panoramic painting produced by North Korean artists depicting the liberation of the capital from Portuguese colonial rule. It illustrates the rhetoric of a revolution as the leader and followers parade through the streets and avenues, laid out with grandeur by the colonial powers. These streets, named and renamed, function as silent witnesses to the ebb and flow of political, economic and social shifts of power and have become a museum of the two major revolutions that have taken place in African countries over the past 65 years: from colonial to postcolonial regimes that in many cases embraced socialist policies, and then from African Nationalist to global capitalist states.

Guy Tillim



Mack Books
Hard cover
28 x 26 cm
136 pages
65 photographs
35 €
ISBN 978-1-912339-27-3

EXTRACTS FROM THE BOOK
MUSEUM OF THE REVOLUTION
MACK BOOKS
FONDATION HCB



HCB AWARD

THE HCB AWARD

Awarded by the Fondation Henri Cartier-Bresson, the HCB Award is an indivisible grant of 35,000 euros for creation; it enable photographers to carry out or continue a project that could not have been done without this support. It is intended for experienced artists who have already done significant work in a documentary approach.

The jury of the HCB 2017 Award nominated South African photographer Guy Tillim for his project Museum of the Revolution. His name was put forward by Federica Angelucci, Stevenson, Capetown and Johannesburg.

The Fondation d'entreprise Hermès is the patron of the HCB Award.



CALL FOR ENTRIES HCB AWARD 2019

In the spring of 2021, the winner of the HCB Award 2019 will exhibit his/her project at Fondation Henri Cartier-Bresson and a book will be published for the occasion.

March 2019

Call for entries

April 1 - 30, 2019

Application submissions at the Fondation Henri Cartier-Bresson

April 30, 2019

Application deadline

June 2019

2019 HCB Award announcement

THE FONDATION D'ENTREPRISE HERMÈS

Established for the promotion of creative skills and know-how, the Fondation d'entreprise Hermès has celebrated photography as one of its key priorities from 2008. As a result, a number of acclaimed photographers have been invited to show their works in various exhibition spaces set up by the Foundation.

This sensibility to the photographic medium was continued and confirmed in 2013 when the Fondation d'entreprise Hermès became the exclusive patron of the Prix Henri Cartier-Bresson. Awarded by the Fondation Henri Cartier-Bresson, this prestigious prize aids artistic creation by allowing a photographer to produce or continue a project he or she couldn't achieve without this support. It's intended for an experienced photographer who has already achieved a significant body of work in a documentary vein.

In 2014, the Fondation d'entreprise Hermès teamed up with the Aperture Foundation in New York to create Immersion, a French American photographic commission. This new programme of artist residencies, exhibitions and publications has allowed French and American photographers in turn to produce new bodies of work.

In 2018, Immersion is evolving and unfolding as part of a new partnership with the San Francisco Museum of Modern Art (SFMOMA) and the Fondation Henri Cartier-Bresson. Through this programme, the Fondation d'entreprise Hermès is reasserting its wish to go a step further in supporting photographic creation, by forming links with prestigious and internationally recognized institutions in this field.

The Fondation d'entreprise Hermès supports men and women seeking to learn, perfect, transmit and celebrate the creative skills that shape our lives today and into the future.

The Foundation operates nine major programmes with a combined focus on skills, creativity and transmission: they are dedicated to the performing arts, visual arts, photography, design, skills, solidarity and biodiversity fields. Created in 2008, the Foundation is directed by Catherine Tsekenis, under the presidency of Olivier Fournier who succeeded Pierre-Alexis Dumas in 2016. The Foundation's diverse activities are governed by a single, over-arching belief: Our gestures define us.

www.fondationdentreprisehermes.org

HENRI CARTIER-BRESSON EN FRANCE 1926-1938

26 FEBRUARY
2 JUNE 2019

EXHIBITION

For the first exhibition in the gallery dedicated to its Collections, the Fondation HCB is showcasing one of the most substantial parts of Henri Cartier-Bresson's work: France.

This first opus, dedicated to the 1930s, reveals the complete carefreeness, spontaneity and freedom then enjoyed by the young man, trained in drawing and literature. Then, come his first steps towards political commitment in a country undergoing profound change, marked by the workers' movement and the victory of the Popular Front on June 14, 1936.

In the throes of social tension, workers joined forces under the name "APO" (Amateurs Photographes Ouvriers), and used Leica cameras to cover the proletarian movement. The group received the support of the AEAR (Association des écrivains et artistes révolutionnaires), of which Henri Cartier-Bresson was a member. He supported and was actively involved in this turning point which marked the emergence of documentary and social photography.

It was in this French cultural crucible that Henri Cartier-Bresson discovered and experimented with photography, gradually developing a style of his very own, that of *l'imaginaire d'après nature* (imagination from nature). Parallel to his extensive travels (Italy, Spain, Mexico), he developed a strong interest in film-making, which he experimented, in particular, with Jean Renoir. This art did not bring him as much excitement as he had hoped, and he decided to focus solely on photography.

The company of the Surrealists, learning painting with André Lhote, his curiosity for a mutating society and his commitment all contributed to forging the spirit of this man who stated: "*photography is halfway between the art of a pickpocket and that of a funambulist*".

EXHIBITION CURATORS

Aude Raimbault, Head of Collections
Agnès Sire, Artistic director

PARTNER

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



GUTENBERG



Allée du Prado, Marseille, 1932

© Fondation Henri Cartier-Bresson / Magnum Photos



Hyères, 1932

© Fondation Henri Cartier-Bresson / Magnum Photos

PEARLS FROM THE ARCHIVES

SEVEN 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

PEARL HCB1932004W00002C

Henri Cartier-Bresson was 24 years old. This photograph, from 1932, was not spotted by its author until he selected the hundreds of work prints for the MoMA exhibition (New-York) of 1947, figuring in his famous "Scrapbook". The photo was spoiled by the railings blocking the camera's lens. It was only when reframed that it became exceptional. Since that time, it has become the emblem of the artist whose subconscious also captured the silhouette on the poster in the background, in resonance with the leaping figure.

Henri Cartier-Bresson, on principle, never reframed his photographs, "as geometry lies with in my eye and my heart". We are aware of three exceptions: Cardinal Pacelli, the City of the Dead in Cairo, and his masterpiece Behind Saint-Lazare station.

To ensure that his photos would never be reframed, at the end of the 60s he dictated that a black line should be preserved around the edge of the negative; people believed this to be an aesthetic choice whereas it was, in fact, a means of protection. Generations of photographers were to later imitate this. Henri Cartier-Bresson was fond of saying that a photograph could be reframed only if done pertinently for publication. He would often mention that Alexey Brodovitch, the legendary artistic director of Harper's Baazar, had a rare talent for this...



Henri Cartier-Bresson, *Behind Saint-Lazare station*,
Place de l'Europe, Paris, 1932
© Fondation Henri Cartier-Bresson / Magnum Photos

PRESS IMAGES MUSEUM OF THE REVOLUTION GUY TILLIM

The use of press images is exempt from royalties when this is strictly for the purposes of promoting the exhibition and the opening of the Fondation Henri Cartier-Bresson in Paris. All visuals must be used with their captions and copyrights. No cropping is permitted and only three images per medium can be published.



001
Union Avenue, Harare, Zimbabwe, 2016
© Guy Tillim, Courtesy of Stevenson, Cape Town and Johannesburg



002
Avenue du Pr. L. Sedar Senghor, Dakar, Senegal, 2017
© Guy Tillim, Courtesy of Stevenson, Cape Town and Johannesburg



003
Rue Dr Theze, Dakar, Senegal, 2017
© Guy Tillim, Courtesy of Stevenson, Cape Town and Johannesburg



004
Marshall St, Johannesburg, South Africa, 2014
© Guy Tillim, Courtesy of Stevenson, Cape Town and Johannesburg



005
Julius Nyerere Way, Harare, Zimbabwe, 2016
© Guy Tillim, Courtesy of Stevenson, Cape Town and Johannesburg



006
Azikiwe St, Dar es Salaam, Tanzania, 2017
© Guy Tillim, Courtesy of Stevenson, Cape Town and Johannesburg



007
Praça do Metical, Beira, Mozambique, 2017
© Guy Tillim, Courtesy of Stevenson, Cape Town and Johannesburg

PRESS IMAGES
HENRI CARTIER-BRESSON
EN FRANCE
1926-1938



008
France, circa 1938
©Fondation Henri Cartier-Bresson / Magnum Photos



011
Allée du Prado, Marseille, 1932
©Fondation Henri Cartier-Bresson / Magnum Photos



009
Hyères, 1932
©Fondation Henri Cartier-Bresson / Magnum Photos



012
Hyères, 1932
©Fondation Henri Cartier-Bresson / Magnum Photos



010
First paid vacation, banks of the Seine, 1938
©Fondation Henri Cartier-Bresson / Magnum Photos



013
First paid vacation, banks of the Seine, 1938
©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

OPENING 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:

– 26 February / 2 June 2019

Guy Tillim – Museum of the Revolution. A 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 – En France (1926-1938).

For the first exhibition in the gallery dedicated to its Collections, the Fondation HCB is showcasing one of the most substantial parts of Henri Cartier-Bresson's work: France. This first opus, dedicated to the 1930s, reveals the complete carefreeness, spontaneity and freedom then enjoyed by the young photographer, trained in drawing and literature, in a profoundly changing country

– 18 June / 29 September 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 – En France (suite).

– 15 October / 12 January 2020

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.

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.

– Guy Tillim talks with Pierre Haski

February 26, 2019, 6:00 to 8:00 pm, on reservation only. For the opening of the exhibition, Guy Tillim

will talk with Pierre Haski, columnist at France Inter and at L'Obs, co-founder of Rue89 and former correspondent in South Africa. The event will be followed by a signing session for the book published for the *Museum of the Revolution* exhibition.

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

FIVE NEW INSTALLATIONS

A key partner of big events and institutions dedicated to photography, SNCF Gares & Connexions is a supporter of the Fondation Henri Cartier-Bresson. To record the opening of its new space, installations featuring new and emblematic documents of the collection, as well as photographs echoing the inaugural exhibition dedicated to Martine Franck and the one by Guy Tillim, will be presented to passengers and residents living near France's main railway stations (Bordeaux, Rennes, Strasbourg, Lille-Europe and Marseille) from January to March 2019.

SNCF Gares & Connexions, is the branch that oversees the management, operation and development of France's 3000 train stations, and it was created out of the conviction that stations are living spaces in their own right. It works to ensure that these "urban villages" play their part in using culture to the public and, every year, it organises 100 exhibitions, installations and cultural encounters in train stations all across France.



Installation Lille-Europe train station



Installation in Rennes station

SUPPORTERS OF THE FONDATION HCB

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