



EUGÈNE ATGET VOIR PARIS

FONDATION HCB
3 JUNE - 19 SEPTEMBER 2021



MUSÉE
CARNAVALET
HISTOIRE
DE PARIS

PARIS
MUSÉES

4 PARIS, BY EUGÈNE ATGET (1857 - 1927) AND HENRI CARTIER-BRESSON (1908 - 2004)

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FROM 3 JUNE TO 19 SEPTEMBER 2021

SUMMER CLOSURE FROM 9 TO 27 AUGUST

79 rue des Archives – 75003 Paris

01 40 61 50 50

henricartierbresson.org

HOURS

Tuesday to Sunday : 11am – 7pm

ADMISSION

Full rate 9€ / Concessions 5€

SOCIAL NETWORKS



PRESS OPENING

ON JUNE 1ST FROM 10:30AM TO 12:30PM

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PARTNER



GUTENBERG

Front cover :
Coin de la place Saint-André-des-Arts et de la rue Hautefeuille, Vie, 1912
© Paris Musées / musée Carnavalet – Histoire de Paris



PARIS BY EUGÈNE ATGET (1857 – 1927) AND HENRI CARTIER-BRESSON (1908 – 2004)

Approximately two generations separate these two photographers. Eugène Atget gave up a career as an actor, Henri Cartier-Bresson that of a painter, in order to pursue a relatively new art: photographic recording. In an unprecedented double exhibition and a new approach, Fondation HCB (June 3 to August 19, 2021) and musée Carnavalet – Histoire de Paris (June 15 to October 31, 2021), bring their collections together to reveal the essence of Paris in the work of these two great figures of French photography.

Fascinated by Atget's approach, Cartier-Bresson would imitate him until the moment he discovered the Leica camera and started to practice street photography. "To run away" he'd say, after capturing the photo. That was his preferred position. As for Atget, at dawn with a heavy load on his back, recording was very deliberate; little is left to chance, but a pleasure of vision can be seen over time.

From the most classical architecture to the most remote courtyards, Atget, more interested in the city, obsessively depicted a Paris marked by history, offering his prints to painters and libraries. Characters that show up in the frame blend into the background. Cartier-Bresson, having frequented the Surrealists in the 1920s, proved to be a long-haul traveler with Paris as his home base. More than the city, it was humans that interested him. He captured them on the streets or during encounters. He always carries his camera with him. Taking a photograph was taking a breath, it was affirmation, sometimes protest, and a stroll at times guided by a reportage that was asked of him.

Atget said little to nothing about his own work. Reported statements served to define his project as essentially documentary, but it was his direct, poetic approach that fascinated many of his contemporaries. This produced contradictory commentary on his unusual œuvre. With a rich collection of his work held at the musée Carnavalet, Cartier-Bresson made many statements about his own work, much of it in opposition to what one wanted it to be saying. What results is another type of complexity, attested to through the study of the archives conserved at his foundation.

The two photographers were also avid readers. Both figures were fundamentally independent, a bit austere, and fostered neither intellectual concepts nor artistic principles as foundations from which to value experience. They invite us to exercise our gaze, to consider the complexity of the world as the source of our faculty of imagination. Fate would have it that these two bodies of work, emancipatory for photography, first find acknowledgement in the United States before achieving a vast posterity. The two curators conceived this original selection to reflect the poetic dimensions of the two artists.

For the re-opening of museums and particularly of the musée Carnavalet after four years of closure for renovation, these exhibitions celebrate Paris through singular perspectives prior to its status as one of the world's-most-photographed city.

CURATORS OF THE TWO EXHIBITIONS

Anne de Mondenard, Head of the Photography and Digital Images Department, musée Carnavalet - Histoire de Paris

Agnès Sire, Artistic director, Fondation HCB

EUGÈNE ATGET VOIR PARIS

JUNE 3
SEPTEMBER 19, 2021

EXHIBITION

This exhibition, presented at the Fondation HCB, is the fruit of long research efforts jointly undertaken by the two institutions throughout the musée Carnavalet - Histoire de Paris' collections. The result is an outstanding presentation of the œuvre of Eugène Atget (1857-1927), a unique figure and photography pioneer. Above all an artisan, Atget's prolific output of photographs was intended for artists and lovers of the old Paris; he rose to fame posthumously. A forerunner of modernity is seen in his work by art critics and photographers, among them Henri Cartier-Bresson, whose early work sought to imitate Atget. Paris' place within the œuvre of Cartier-Bresson is also the subject of an exhibition at the musée Carnavalet from June 15 to October 31, a project in partnership with the Fondation HCB.



Coin de la place Saint-André-des-Arts et de la rue Hautefeuille, VI^e, 1912
© Paris Musées / musée Carnavalet – Histoire de Paris

First acknowledged in the United States and by the French surrealist scene before finding acclaim with succeeding generations of photographers, Atget still exerts unprecedented influence in the 21st century, though reception of his work remains mixed. Bearing a view camera and glass plates,

he often captured his subject at dawn. For almost thirty years, he sought to make a collection of the Paris of his time. He also explored city limits, what is known as “the zone”. Today, his images of nearly-deserted streets, store fronts, and courtyards evidence urban change at the turn of the 20th century.



Vieille maison, 6, rue de Fourcy, IV^e, 1910
© Paris Musées / musée Carnavalet – Histoire de Paris

Beyond its documentary aspects, Atget's photography expresses a deep aesthetic sensibility, illustrating the incalculable contribution he made to the medium. As Paris changed, Atget's work method evolved accordingly, becoming more and more sensitive to the light and to atmospheric effects. This devotion to detail (using a modest subject matter), in contrast to the triumphant pictorialism of the time, is also singularly modern, allowing a notion of pleasure to surface—one which is rarely mentioned in reference to Atget. The exhibition and its accompanying publication propose sharing this pleasure.

The exhibition is organized by the musée Carnavalet - Histoire de Paris, Paris-Musées and the Fondation Henri Cartier-Bresson. The musée Carnavalet – Histoire de Paris houses a collection of over 9,000 prints by Atget, the largest archive on the photographer. The exhibition Eugène Atget – Voir Paris presents a selection of around 150 of the artist's original prints.



MUSÉE
CARNAVALET
HISTOIRE
DE PARIS

PARIS
MUSÉES

BIOGRAPHY

Eugène Atget was born in Libourne, France in 1857. He gave up a career as an actor and took up photography starting in 1888. He was self-taught. In 1890, he began producing material for use by artists: shots of plants, landscapes and diverse objects. In 1897, he started to take photographs of the Paris of his time systematically, attentive to scenes of urban life, architectural detail and the capital's topography. Towards the end of his life, he met Man Ray's assistant, Berenice Abbott, who took two portraits of him. He died in Paris in 1927. Abbott learned of his death just as she was planning to offer him the portraits. Along with gallerist Julien Levy and Atget's executor, André Calmettes, Abbott aided in rescuing Atget's studio archive, the recognition of his work through various publications, and the admission of the Abbott/Levy collection to the New York Museum of Modern Art's collection in 1968.

CURATORS

Anne de Mondenard, Head of the Photography and Digital Images Department, musée Carnavalet – Histoire de Paris
Agnès Sire, Artistic director, Fondation HCB

"Eugene Atget, so determined to rigorously constitute this 'collection', nevertheless imbued a good part of his photographs with a 'pleasure of the eye', one which is altogether "Bressonian", and without which his œuvre would probably have remained simple documentation."

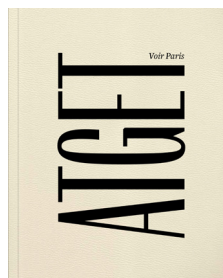
Excerpt from the essay *Le plaisir de voir* by Agnès Sire in *Voir Paris*, Atelier EXB, 2020

"We should see [...] this [selection] as the restitution of a deambulation seeking to highlight Atget's contribution to photography, emphasizing the liberty and poetry, coherence and resolution of his gaze, sometimes turned to the simplest of objects to which his sense of frame confers a surprising aura."

Excerpt from the essay *Le photographe et son musée - Atget et Carnavalet* by Anne de Mondenard in *Voir Paris*, Atelier EXB, 2020

PUBLICATION

Accompanying the exhibition is a book entitled Atget - *Voir Paris*, published by Atelier EXB.



Bound

42€

21 x 26 cm

Around 170 photographs, 224 pages

Only available in French

Texts by Anne de Mondenard, Agnès Sire and Peter Galassi

ISBN 978-2-36511-281-9



PRESS IMAGES EUGÈNE ATGET VOIR PARIS

PRESS IMAGES

All visuals must be used with their captions and copyrights. No cropping is permitted.



001

Parc Delessert, XVI^e, 1914

© Paris Musées / musée Carnavalet – Histoire de Paris



002

Fortifications, porte de Sèvres, XV^e, 1923

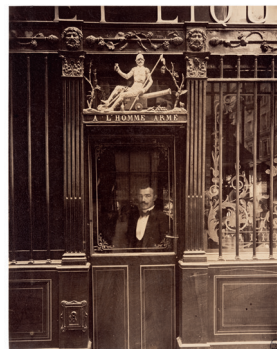
© Paris Musées / musée Carnavalet – Histoire de Paris



003

Place du Tertre, Montmartre, XVIII^e, 1922

© Paris Musées / musée Carnavalet – Histoire de Paris



004

Cabaret de l'Homme armé, 25, rue des Blancs-Manteaux, IV^e, septembre 1900

© Paris Musées / musée Carnavalet – Histoire de Paris



005

Vieille maison, 6, rue de Fourcy, IV^e, 1910

© Paris Musées / musée Carnavalet – Histoire de Paris



006

Ancien hôtel Sully-Charost, 11, rue du Cherche-Midi, VI^e, 1904

© Paris Musées / musée Carnavalet – Histoire de Paris



007

Fontaine du passage des Singes, 6, rue des Guillemites, IV^e, 1911

© Paris Musées / musée Carnavalet – Histoire de Paris

PRESS IMAGES EUGÈNE ATGET VOIR PARIS

PRESS IMAGES

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011

Église Saint-Médard, V^e, 1900-1901

© Paris Musées / musée Carnavalet – Histoire de Paris



008

Un coin de l'entrepôt de Bercy, rue Léopold, XII^e, 1913

© Paris Musées / musée Carnavalet – Histoire de Paris



012

Coin de la place Saint-André-des-Arts et de la rue Hautefeuille, VI^e, 1912

© Paris Musées / musée Carnavalet – Histoire de Paris



009

Ambassade d'Autriche, 57, rue de Varenne, VII^e, 1905

© Paris Musées / musée Carnavalet – Histoire de Paris



013

Rue des Chantres, IV^e, 1923

© Paris Musées / musée Carnavalet – Histoire de Paris



010

Un coin du pont Marie, IV^e, 1921

© Paris Musées / musée Carnavalet – Histoire de Paris



014

Maison de Balzac, 24, rue Berton, XVI^e, 1913

© Paris Musées / musée Carnavalet – Histoire de Paris

HENRI CARTIER-BRESSON PARIS REVISITED

JUNE 15
OCTOBER 31, 2021

EXHIBITION AT THE MUSÉE CARNAVALET

For its first exhibition after reopening, the Musée Carnavalet - History of Paris has joined forces with the Fondation Henri Cartier-Bresson, one of the greatest French photographers of the 20th century. The exhibition is revisiting the links between the artist and the city where he always lived and which was a great source of artistic inspiration.

After early years marked by the influence of the photographer Eugène Atget and the Surrealist artists, Cartier-Bresson became, from the 1930s onward, a long-haul traveller, with Paris as his home port. In a city that he never stopped exploring, his interest lay in the way people moved and occupied space. He photographed them in the street and in meetings. Passionate about current affairs, Cartier-Bresson was a witness to several major historical events, such as the Liberation of Paris in August 1944 and May 68. He made a point of going straight to the site of gatherings as soon as he could.

In Paris, as elsewhere, his camera never left his side. Photographing for him was a state of mind, a breath, an affirmation, and at times, a form of protest. His pictures of Paris, which occupy a major place in his work, reflect his urban wanderings but were also elements of photo-reportages and commissions he produced for the international press; the latter are often not widely known as Cartier-Bresson usually retained only one image from them in his books and exhibitions. This mosaic reflects a flâneur who was particularly attracted by the banks of the Seine and the fringes of Parisian society.

The result of several years of research, the exhibition will present original prints, including thirty or so previously unshown, publications and audiovisual recordings of the artist. Most of the photographs come from the collections of the Musée Carnavalet and the Fondation Henri Cartier-Bresson.

Planned jointly by the two institutions, this project harmonises with the exhibition Eugène Atget – *Voir*

Paris presented at the Fondation HCB, based on the collections of the Musée Carnavalet.

A book comprising essays written by the curators, as well as 200 reproductions, has been published in French by Paris Musées, and in English by Thames & Hudson.

CURATORS

Anne de Mondenard, Head of the Photography and Digital Images Department, musée Carnavalet – Histoire de Paris
Agnès Sire, Artistic director, Fondation HCB



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



Under the outdoor metro, Boulevard de la Chapelle, Paris, 1951
© Fondation Henri Cartier-Bresson / Magnum Photos



EXHIBITIONS PROGRAMME

As of its reopening to the public, the Fondation HCB will continue to offer several exhibition cycles that showcase a rare record of excellence in photography:

- **June 3, 2021 / September 19, 2021**

Eugène Atget - Voir Paris

In an extraordinary dual exhibition using a fresh approach, the musée Carnavalet and the Fondation Henri Cartier-Bresson bring documents from their collections together to show the essence of Paris in the oeuvres of these two great figures of French photography. The Fondation HCB presents a remarkable set of prints by Eugène Atget, whose poetic documentary works have left their mark on the medium's history. At the Musée Carnavalet - Histoire de Paris, from 15 June to 31 October 2021, Henri Cartier-Bresson's photographs taken in Paris, the city where he has always lived and which has nourished him artistically, are on display.

- **October 2021 / January 2022**

John Coplans - La vie des formes

In collaboration with the Point du Jour in Cherbourg-en-Cotentin, the Fondation HCB presents the first major retrospective of the photographer in France. The exhibited prints, from public and private collections, bear witness to the daring of this artist, best known for his vast study of the human body, which was undertaken over a period of more than thirty years.

- **February 2022 / May 2022**

Mathieu Pernot - Le Grand Tour

Winner of the 2019 HCB Award, Pernot presents a photo series taken over the last two years in Syria, Iraq, and Lebanon on the ruins of geopolitical tensions and the traces of his family history. The Fondation d'entreprise Hermès is the patron of the HCB Award.

- **June 2022 / September 2022**

Jan Groover - Laboratoire des formes

In collaboration with the Musée de l'Élysée in Lausanne, the Fondation is presenting an exhibition dedicated to the American photographer Jan Groover (1943-2012) for the first time in France. Through her constant experimentation with the photographic medium, Jan Groover's work features an exceptional diversity of subjects, formats and technical processes.

EVENTS

The Fondation HCB's mission is to become a place of exchange, education and dissemination of knowledge of photography for a variety of audiences. Each exhibition includes conferences, discussions, screenings and signings. Depending on the evolution of the health context, some of these events may be scheduled online.

HCB AWARD 2021

At the end of June will be announced the laureate of the HCB Award 2021, a grant supporting 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 realised thanks to this grant will be exhibited at the Fondation HCB and published as a book, in the spring 2023. The Fondation d'entreprise Hermès is the patron of the HCB Award.

PEARLS FROM THE ARCHIVES

The conservation department of the Fondation HCB tells the story of Henri Cartier-Bresson's remarkable life through a few isolated images. These pearls personify the journey of a twentieth century man, shaped by art and literature, whose curiosity was matched only by his freedom. The collection, which includes more than 30,000 original prints selected by the photographer and is the object of an ever-growing documentation, is full of surprises. Each new exhibition at the Fondation HCB will reveal rarely published photographs. This programme is supported by the Gutenberg Agency.



HENRI CARTIER-BRESSON LE GRAND JEU

MAY 19
AUGUST 22, 2021

EXHIBITION AT THE BNF

The BnF is set to introduce the French public to « Henri Cartier-Bresson. Le Grand Jeu » (Henri Cartier Bresson. The Great Game), a unique project centred on the photographer's Master Collection. The exhibition is the fruit of an exceptional collaboration between the Bibliothèque nationale de France and Pinault Collection, with assistance from the Fondation Henri Cartier-Bresson. Following a first airing last autumn at the Palazzo Grassi in Venice, it is to be presented in Paris, with a scenographic itinerary specially adapted to the BnF's layout.



Simiane-la-Rotonde, France, 1969
© Fondation Henri Cartier-Bresson / Magnum Photos

An ensemble created in 1973 by the artist himself at the request of his friends and collectors Dominique and John de Ménil, the Master Collection brings together « the best possible prints of Cartier-Bresson's 385 best photographs ». 6 editions of the Collection were printed and distributed across the world¹, providing a remarkable overview of the photographer's body of work.

The exhibition « Henri Cartier-Bresson. Le Grand Jeu » submits the Master Collection to the viewpoints of five guest curators, all of whom have close connections with photography in common : François Pinault, collector, the photographer Annie Leibovitz, the writer Javier Cercas, the film director

Wim Wenders, and Sylvie Aubenas, heritage curator at the BnF. No monograph, theme, geographic area or chronology in this exhibition, but rather a confrontation of five points of view on the work of the « eye of the century », revealed in the course of an unparalleled architectural walkabout.

THE RULES OF THE GAME / FIVE INSTALLATIONS

As the exhibition's chief curator Matthieu Humery explains, *“The Great Game – a title somewhat reminiscent of the element of chance so dear to the surrealists – is first of all a reference to the artist's choice. The term has more than one meaning, though, and can also evoke entertainment and recreation. And finally, the notion may refer to all the rules we have to submit to, “compliance with the game”. But, above all, [in the French version of the title] “jeu” (game) is also and above all a homophone of “je” (I). Hence, a true exquisite corpse, the Great I is glorified, first of all through the tribute paid here to one man's body of work, and also through the visual expression of each curator's self, which is necessarily manifested in the game they have created.”*

The rules of this particular game are simple enough: the five co-curators each had to select fifty of the artist's images. Selection was limited to Cartier-Bresson's picks for the Master Collection. None of the curators were aware of the others' choices. The scenography, framing and colour of the hanging rails – all such exhibition components were left to the curators' absolute discretion. Hence, each area is an exhibition in its own right, independent of the others. Free to go their own way, each of the five curators delivers their own story and feelings, revealing the role that these images have taken on in their own work and life. Each of the five installations immerses the visitor in a particular aspect of the photographer's and his curator's world.

¹ The 6 editions of the Master Collection are now conserved at the Victoria and Albert Museum in London, the University of Fine Arts in Osaka, the Bibliothèque nationale de France, the Menil collection in Houston, and the Henri Cartier-Bresson Foundation and now Pinault Collection in Paris.

PRESS IMAGES 79 RUE DES ARCHIVES



001
Fondation HCB, 79 rue des Archives, November 2018
Reception
© Cyrille Weiner



004
Fondation HCB, 79 rue des Archives, November 2018
Salle H, exhibition space
Martine Franck exhibition
© Cyrille Weiner



002
Fondation HCB, 79 rue des Archives, November 2018
Pearls from the Archives
© Cyrille Weiner



005
Fondation HCB, 79 rue des Archives, February 2020
Salle H, exhibition space
Marie Bovo exhibition
© Matthieu Samadet



003
Fondation HCB, 79 rue des Archives, November 2018
Pearls from the Archives and bookshop
© Cyrille Weiner



006
Fondation HCB, 79 rue des Archives, October 2020
Salle H, exhibition space
Gregory Halpern exhibition
© Hugo Hébrard

SPONSOR OF THE FONDATION HCB

L'AGENCE GUTENBERG

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 started 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.

www.gutenberg.agency



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