



Carolyn Drake Men Untitled

—

Ruth Orkin Bike Trip, USA, 1939

Press opening of the exhibitions

Monday, September 18, 2023
Opening hours: 14h – 16h

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Thursday - Sunday : 11am–19pm
Full rates 10 € / Concessions 6 €

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Upcoming exhibitions: 22

Weegee

Alessandra Sanguinetti

February - May 2024

The Fondation Henri Cartier-Bresson turn 20!

On May 2nd, 2003, the Fondation Henri Cartier-Bresson opened its doors to the public with the exhibition *Les Choix d'Henri Cartier-Bresson*, featuring a selection of photographs by various artists that left their mark on HCB throughout his life. Beyond our mission of conserving and promoting the work of Henri Cartier-Bresson and Martine Franck, the Fondation's first exhibition reflects one of the institution's main goals: welcoming other artists.

In 20 years, with a demanding program of around 70 exhibitions, around 60 publications and a considerable number of events promoting photography (talks, book signings, round tables), the Fondation is now a fixture among international institutions devoted to photography.

From September to December 2023, the Fondation will celebrate its birthday with a series of new initiatives:

- A plaque commemorating Henri Cartier-Bresson and Martine Franck will be mounted on the façade of the building where they lived: 198 Rue de Rivoli.
- A billboard campaign will be hung in the Paris Metro, especially Hôtel de Ville, celebrating our rich exhibition program from the past 20 years through a series of iconic images.
- A new compilation of Henri Cartier-Bresson interviews will be published by Agnès Sire through Atelier EXB.
- The Fondation's website will feature short video clips on HCB and Martine Franck's major works.
- Launched this June, the programme *Le Feuilletage* continues with Carolyn Drake, presenting her new book *MEN UNTITLED*, on September 20.
- On November 6, the Fondation holds its first Grand Gala, presenting the 2023 HCB Award, speeches, performances, and an auction of very rare prints by Henri Cartier-Bresson.
- In addition to fall exhibitions by Carolyn Drake and Ruth Orkin, the Fondation will also present *Regards Croisés*, with around fifteen photographs by Henri Cartier-Bresson and Martine Franck touching common themes.



Martine Franck, *Tory Island*, Comté de Donegal, Irlande, 1995
© Martine Franck / Magnum Photos

Our team at Fondation Henri Cartier-Bresson is looking forward to celebrating this special event with photography fans!

Clément Chéroux
Director of the Fondation Henri Cartier-Bresson

EXHIBITION

Winner of the 2021 HCB Award, Carolyn Drake presents MEN UNTITLED at the Fondation Henri Cartier-Bresson, a new series of photographs exploring her relationship to myths of masculinity in American culture. Mixing symbols of virility, self-portraits, and photographs of men “laid bare,” MEN UNTITLED functions as both introspection and documentary.

Following Knit Club (2012-2020), a subversive series on a community of women in a rural town in Mississippi, Carolyn Drake shifts her gaze towards men. In contrast to her previous work, she broadens the scope by separating the work from any specific geography. Erasing nearly all signs of place, Drake invites the viewer to look directly at the male bodies in front of the camera.

Drake's work begins with reflections on her relationship to men, their bodies and the place society accords them. Getting closer to her subjects through collaborative portraiture, she ends up calling both the viewer's expectations and her own perceptions into question.

Curator of the exhibition

Clément Chéroux, director, Fondation Henri Cartier-Bresson

Partner

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



With the support of RATP.



« J'ai tourné autour de mon sujet pendant près d'un an avant de me résoudre à l'affronter directement. J'ai passé un certain nombre de mois à repérer des décors, organiser des séances de portrait, chercher des accessoires et engager des assistants, avant de décider que ce dont j'avais vraiment besoin, c'était de faire en sorte que les hommes qui posaient pour moi retirent leurs vêtements.

Bien que je vive à leur contact depuis un demi-siècle, je ne peux pas dire que je suis à l'aise en présence de corps masculins. En vérité, le corps des hommes en tant que sujet n'est pas quelque chose qu'on m'a encouragée à observer, contrairement au corps des femmes. Comme si le fait même de regarder les hommes était fondamentalement dangereux. Leur demander de se dévêtir a introduit une dose de risque qui a stimulé mon imagination de quinquagénaire là où même le désir sexuel continuait chez moi à ne pas en tenir compte. J'ai photographié surtout des hommes plus âgés que moi. Je trouvais peut-être plus intéressant d'étudier une masculinité sur le déclin que d'admirer des prouesses viriles. Ou peut-être les hommes plus âgés sont-ils plus visiblement vulnérables, ce qui entraîne plus d'empathie de ma part.

Plusieurs d'entre eux se sont déshabillés avec une curiosité aventureuse ; d'autres ont accepté de se dénuder en partie, s'affranchissant de leur pudeur par générosité. D'autres encore ont eu une érection et sont restés immobiles devant moi, préoccupés par la direction de leur regard. L'un d'eux n'a cessé de se pencher en avant pour s'assurer que j'aie une bonne perspective sur son anus.

Lorsque j'ai commencé à écarter les vêtements, les accessoires et les décors, ce qui est resté sous mes yeux était un corps vivant dans l'instant présent, comme le mien. Son autorité s'était volatilisée au moment où j'avais pris la liberté de regarder. »

Carolyn Drake



Male Gazing (Angelo), 2022 © Carolyn Drake / Magnum Photos

PUBLICATION

The exhibition is accompanied by a bilingual French-English book published by TBW Books.



Bound
30 x 23 cm
Text by Carolyn Drake
Signed by the artist
ISBN 978-1-942953-60-9
45 €

BIOGRAPHIE

Carolyn Drake works on long term photo-based projects seeking to interrogate dominant historical narratives and creatively reimagine them. Her practice embraces collaboration and combines photography with sewing, collage, and sculpture. She is interested in collapsing the traditional divide between author and subject, the real and the imaginary, challenging entrenched binaries.

Drake was born in California and studied Media/Culture and History in the early 1990s at Brown University. Following her graduation from Brown, in 1994, Drake moved to New York and worked as an interactive designer for many years before departing to engage with the physical world through photography.

Between 2007 and 2013, Drake traveled frequently to Central Asia from her base in Istanbul to work on two long term projects: *Two Rivers* (2013) and *Wild Pigeon* (2014). The latter work was acquired by the SFMOMA in San Francisco and presented at a six-month solo exhibition in 2018. In *Internat* (2014-2017), Drake worked with young women in an ex-Soviet orphanage to create photographs and paintings. This work was followed by *Knit Club* (TBW Books, 2020), which emerged from her collaboration with an enigmatic group of women in Mississippi loosely calling themselves “Knit Club” and was shortlisted for the Paris Photo Aperture Book of the Year and Lucie Photo Book Awards.

Carolyn Drake’s work has been supported by a Guggenheim fellowship, the Anamorphosis Prize book prize, Peter S Reed Foundation, Lightwork, the Do Good Fund, the Lange Taylor prize, Magnum Foundation, Pulitzer Center, and a Fulbright fellowship. She is a member of Magnum Photos and is represented by Yancey Richardson Gallery, New York.



© Carolyn Drake / Magnum Photos

HCB AWARD

Presented by the Fondation Henri Cartier-Bresson, the HCB Award is a 35 000 euros grant that supports the creation of a long-term photography project. It is intended for a photographer who has already created a significant body of work with a documentary-style approach. Presented once every two years, the HCB Award results in an exhibition at the Fondation HCB and the publication of a book.

The jury of the HCB Award 2021 unanimously nominated photographer Carolyn Drake for the project MEN UNTITLED. Carolyn Drake's nomination was presented by Clément Chéroux, former Joel and Anne Ehrenkranz Chief Photography Curator at MoMA, New York.

More information about the HCB Award:

<https://www.henricartierbresson.org/en/hcb-prize/prize/>

THE FONDATION D'ENTREPRISE HERMÈS

Created in 2008, presided by Olivier Fournier since 2016 and directed by Laurent Pejoux since 2021, the Fondation d'entreprise Hermès is currently in its fourth mandate, with funding of 61 million euros for the period 2023-2028.

The Foundation's work is centred around four core themes – Transmit, Create, Protect, Encourage – and implemented through nine dedicated programmes.

In addition to its four exhibition spaces in Europe and Asia, the foundation offers committed support to beneficiaries and partners in situ. Since its inception, the foundation has supported more than 900 projects across all its spheres of activity.





Beheading, after Caravaggio (Hugo), 2022 © Carolyn Drake / Magnum Photos

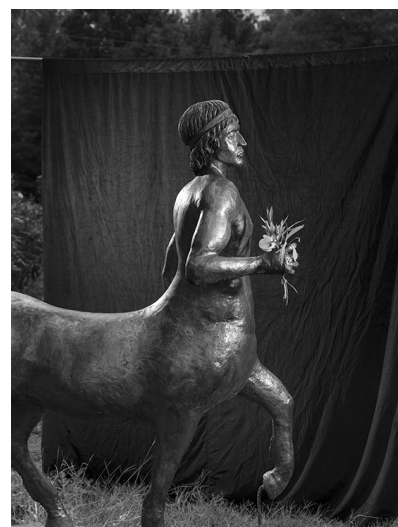
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01
© Carolyn Drake / Magnum Photos



02
Man's Head, Inside, 2022
© Carolyn Drake / Magnum Photos



03
Centaur in Sunlight, 2022
© Carolyn Drake / Magnum Photos



04
Reflection in Pond, after Cahun (John D), 2022
© Carolyn Drake / Magnum Photos



05
Stallion, 2022
© Carolyn Drake / Magnum Photos



06
Centerfold (Wallace), 2022
© Carolyn Drake / Magnum Photos

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07
Man on All Fours (John D), 2022
© Carolyn Drake / Magnum Photos



08
Beheading, after Caravaggio (Hugo), 2022
© Carolyn Drake / Magnum Photos



09
Male Gazing (Angelo), 2022
© Carolyn Drake / Magnum Photos



10
Blue Sheet with Hands (John D), 2022
© Carolyn Drake / Magnum Photos

EXHIBITION

For the first time in France, the Fondation Henri Cartier-Bresson presents a solo exhibition on American photographer Ruth Orkin (1921-1985), internationally known for her photograph *American Girl in Italy* (1951), an iconic image of a woman traveling alone. While still a teenager, Orkin undertook a pioneering journey across the United States from West to East.

In 1939, at 17 and still living with her parents in Los Angeles, Ruth Orkin decided to cross the United States solo, from the Pacific to the Atlantic. She traveled less by bicycle than with a bicycle, crossing long distances by car, train, and bus, using her bicycle to explore big cities: Chicago, Philadelphia, Washington, New York, Boston and San Francisco.

Over a four-month period, she took 350 photographs: urban scenes, numerous self-portraits and striking compositions framed by her bicycle. In each city she visited, local newspapers covered her story, interviewing and photographing her. With the unexpected publicity, she was invited everywhere, given tickets to shows, and even received a new two-wheeler.

Orkin's stated aim upon departure was to visit the New York World's Fair, but the transcontinental adventure proved far more decisive. It was a defining moment in her personal and artistic development, confirming the old adage: it's not the destination, it's the journey.

The exhibition brings together around forty photographs and archival documents, including Ruth Orkin's manuscript on this adventure.

CURATOR OF THE EXHIBITION

Clément Chéroux, director, Fondation HCB

With the support of RATP

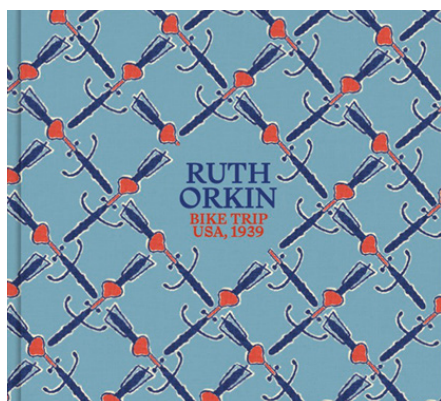




Bay from Coit Tower, Treasure Island at left, San Francisco, 1938 © 2023 Ruth Orkin Photo Archive

PUBLICATION

The exhibition is accompanied by a book published by Textuel.



Bound, 22 x 20 cm
Essey by Clément Chéroux
ISBN 2845979657
45 €

BIOGRAPHY

Born in Boston in 1921, Ruth Orkin grew up in Hollywood. At the age of 10, she received her first camera and began photographing her friends and teachers at school. In 1938, at 17 years old, she took a monumental bicycle trip across the United States from Los Angeles to New York City to see the 1939 World's Fair, and she photographed along the way.

In 1943, the photographer moved to New York where worked for all the major magazines, including LIFE, which sent her to Israel in 1951. She then went to Italy, where she met Jinx Allen, an art student and fellow American, who became the subject of American Girl in Italy. The photograph was part of a series titled When You Travel Alone, about what they encountered as women traveling alone in Europe after the war.

On her return to New York, Orkin married the photographer and filmmaker Morris Engel. Together they produced two feature films, including Little Fugitive, which was nominated at the Oscar in 1953. From their New York apartment overlooking Central Park, Orkin photographed numerous events (marathons, parades, concerts) and the beauty of the changing seasons. Ruth Orkin passed away in 1985.

17-Year-Old Girl Pedals Bicycle From Los Angeles to Boston



Ruth Orkin, 17-year-old Los Angeles girl who just arrived in Boston from a bicycle trip from her Los Angeles home. She was born in Boston, but doesn't care for our cobblestones.

17-Year-Old Girl Pedals Bicycle From Los Angeles to Boston, coupure de presse d'un journal de Boston, août 1939

© 2023 Ruth Orkin Photo Archive



An American Girl in Italy, Florence, 1951 © 1952, 1980 Ruth Orkin

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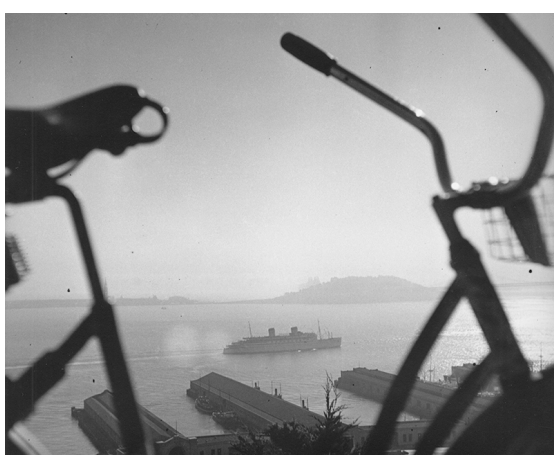
01
"El" running over a slum street. Municipal building in background,
New York, 1939
© 2023 Ruth Orkin Photo Archive



02
Sunset over lower Manhattan, New York, 1939
© 2023 Ruth Orkin Photo Archive



03
My shadow down the hill, San Francisco, 1938
© 2023 Ruth Orkin Photo Archive



04
Bay from Coit Tower, Treasure Island at left, San Francisco, 1938
© 2023 Ruth Orkin Photo Archive

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05
"Through the Wheels of Justice" The Supreme Court across from Capitol Hill, Washington D.C., 1939
 © 2023 Ruth Orkin Photo Archive



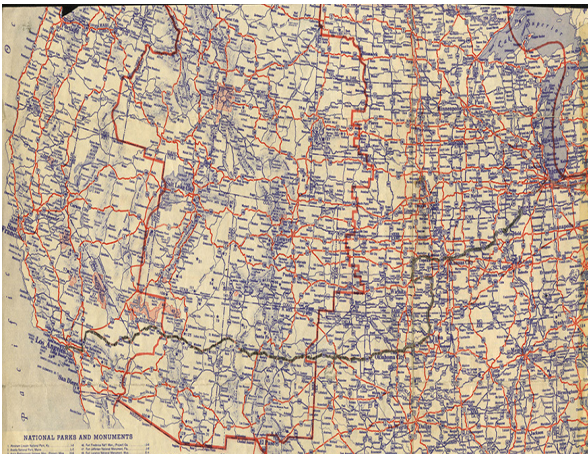
06
Conn & the Sound. Nearly lost my camera taking these because of wind, New England, 1939
 © 2023 Ruth Orkin Photo Archive



07
These people are standing in the middle of Washington St & reading the blackboard wall bulletins, on a newspaper office, Boston, 1939
 © 2023 Ruth Orkin Photo Archive



08
Washington, 1939
 © 2023 Ruth Orkin Photo Archive



09
Carte décrivant le chemin parcouru en voiture, 1939
© 2023 Ruth Orkin Photo Archive



10
An American Girl in Italy, Florence, 1951
© 1952, 1980 Ruth Orkin



11
17-Year-Old Girl Pedals Bicycle From Los Angeles to Boston,
coupure de presse d'un journal de Boston, août 1939
© 2023 Ruth Orkin Photo Archive



12
Washington Monument as seen from the Lincoln Memorial & reflected
in the Mall, Washington D.C., 1939
© 2023 Ruth Orkin Photo Archive

The fondation turns 20!

Henri Cartier-Bresson – Martine Franck

Regards croisés

Press images

From September 19, 2023 to January 14, 2024, in addition to the Carolyn Drake and Ruth Orkin exhibitions, the Fondation HCB will also present *Regards croisés*, an exhibition of some fifteen photographs by Henri Cartier-Bresson and Martine Franck around common themes.

With the support of RATP.



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01
Henri Cartier-Bresson, *Hyères, France*, 1932
© Fondation Henri Cartier-Bresson / Magnum Photos

02
Henri Cartier-Bresson, *Quai Saint-Bernard, Paris, France*, 1932
© Fondation Henri Cartier-Bresson / Magnum Photos



03
Martine Franck, *Piscine conçue par Alain Capeillères, Le Brus, été 1976*
© Martine Franck / Magnum Photos

04
Martine Franck, *Tory Island, Comté de Donegal, Irlande*, 1995
© Martine Franck / Magnum Photos

CUBE

WEEGEE

In the 1940s, Arthur Fellig (1899–1968), better known as “Weegee,” documented and denounced the alienation of consumerist society.

While many reveled in the new mass media and its commercial aesthetic, Weegee chose to focus on the cruelty of American society, especially urban life in New York. Armed with his camera, Weegee roams the city’s working-class neighborhoods, photographing crime scenes, fires, car accidents and other tragedies of cities. His work is often shocking and disturbing, yet it uncovers truths— social disparity, violence and the loneliness of individuals within an ever-changing society. Presented as testimonial, neither altered nor embellishment, Weegee’s photography is a sharp critique of the newly emerging society of the spectacle—well before Guy Debord’s Situationist International, starting in 1957.

In a new look at Weegee’s oeuvre, the exhibition features iconic shots as well as lesser-known work never before shown in France.

Curator of the exhibition

Clément Chéroux, director, Fondation Henri Cartier-Bresson

TUBE

ALESSANDRA SANGUINETTI

The Adventures of Guille and Belinda

The Adventures of Guille and Belinda

From 1999 to 2018, Alessandra Sanguinetti produced two important series on the lives of Guillermina and Belinda, two cousins raised in a rural town in Argentina, 9 and 10-years-old at the start of this long-term photography project.

Following the cousins through adolescence, the first series: The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams, was made between 1999 and 2003. In a unique blend of reality and fantasy, photographs depict playful moments, exploration, and the two girls’ close relationship, which changes over time in moments of harmony, conflict, complicity and solitude.

Sanguinetti’s work then continues with the series: The Adventures of Guille and Belinda and The Illusion of an Everlasting Summer, portraying the lives of the young girls between 14 and 24. The photography displays their passage to adulthood, into maternity, changes in their relationship and their physical and psychological evolution.

For almost two decades, Sanguinetti delicately documents their lives, capturing both a close relationship and two unique individuals in rural Argentina.

Curators of the exhibition

Clément Chéroux, director, Fondation Henri Cartier-Bresson
Pierre Leyrat, exhibitions officer



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



02
Exposition *Jan Groover. Laboratoire des formes*
Fondation HCB, 79 rue des Archives, novembre 2022
© Fondation Henri Cartier-Bresson



03
Accueil et librairie
Fondation HCB, 79 rue des Archives, juin 2021
© Hugo Hébrard



04
Exposition *Paul Strand ou l'équilibre des forces*
Fondation HCB, 79 rue des Archives, février 2023
© Fondation Henri Cartier-Bresson



05
Exposition *Henri Cartier-Bresson avec Martin Parr - Réconciliation*
Fondation HCB, 79 rue des Archives, novembre 2022
© Fondation Henri Cartier-Bresson



06
Exposition *Henri Cartier-Bresson, Helen Levitt - Mexico*
Fondation HCB, 79 rue des Archives, février 2023
© Fondation Henri Cartier-Bresson

