



**Weegee**  
**Autopsy of the Spectacle**

—

**Alessandra Sanguinetti**  
**The Adventures of Guille**  
**and Belinda**

# Press opening of the exhibitions

# Monday, January 29, 2024

## Opening hours: 2 p.m – 4 p.m

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Tuesday – Sunday: 11 a.m – 7 p.m  
Full rates 10 € / Concessions 6 €

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# Weegee Autopsy of the Spectacle

January 30 — May 19, 2024

CUBE

## EXHIBITION

There's a mystery to Weegee. The American photographer's career seems to be split in two. One side includes his sensational photography printed in North American tabloids: corpses of gangsters lying in pools of their own blood, bodies trapped in battered vehicles, kingpins looking sinister behind the bars of prison wagons, dilapidated slums consumed by fire, and other harrowing documents on the lives of the underprivileged in New York from 1935 to 1945. Then come the festive photographs—glamorous parties, performances by entertainers, jubilant crowds, openings and premieres—to which we must add a vast array of portraits of public figures that Weegee delighted in distorting using a rich palette of tricks between 1948 and 1951, a practice he pursued until the end of his life. How can these diametrically opposed bodies of work coexist? Critics have enjoyed highlighting the opposition between the two periods, praising the former and disparaging the latter. The exhibition *Autopsy of the Spectacle* seeks to reconcile the two parts of Weegee by showing that, beyond formal differences, the photographer's approach is critically coherent.

The spectacle is omnipresent in Weegee's work. In the first part of his career, which coincides with the rise of the tabloid press, he was an active participant in transforming news into spectacle. To show this, he often included spectators, or other photographers, in the foreground of his images. In the second half of his career, Weegee mocked the Hollywood spectacular: its ephemeral glory, adoring crowds and social scenes. Some years before the Situationist International, his photography presented an incisive critique of the Society of the Spectacle.

With a new perspective on Weegee's oeuvre, *Autopsy of the Spectacle* presents the photographer's iconic images beside lesser-known works, including images not-yet-exhibited in France.

### Exhibition curator

Clément Chéroux

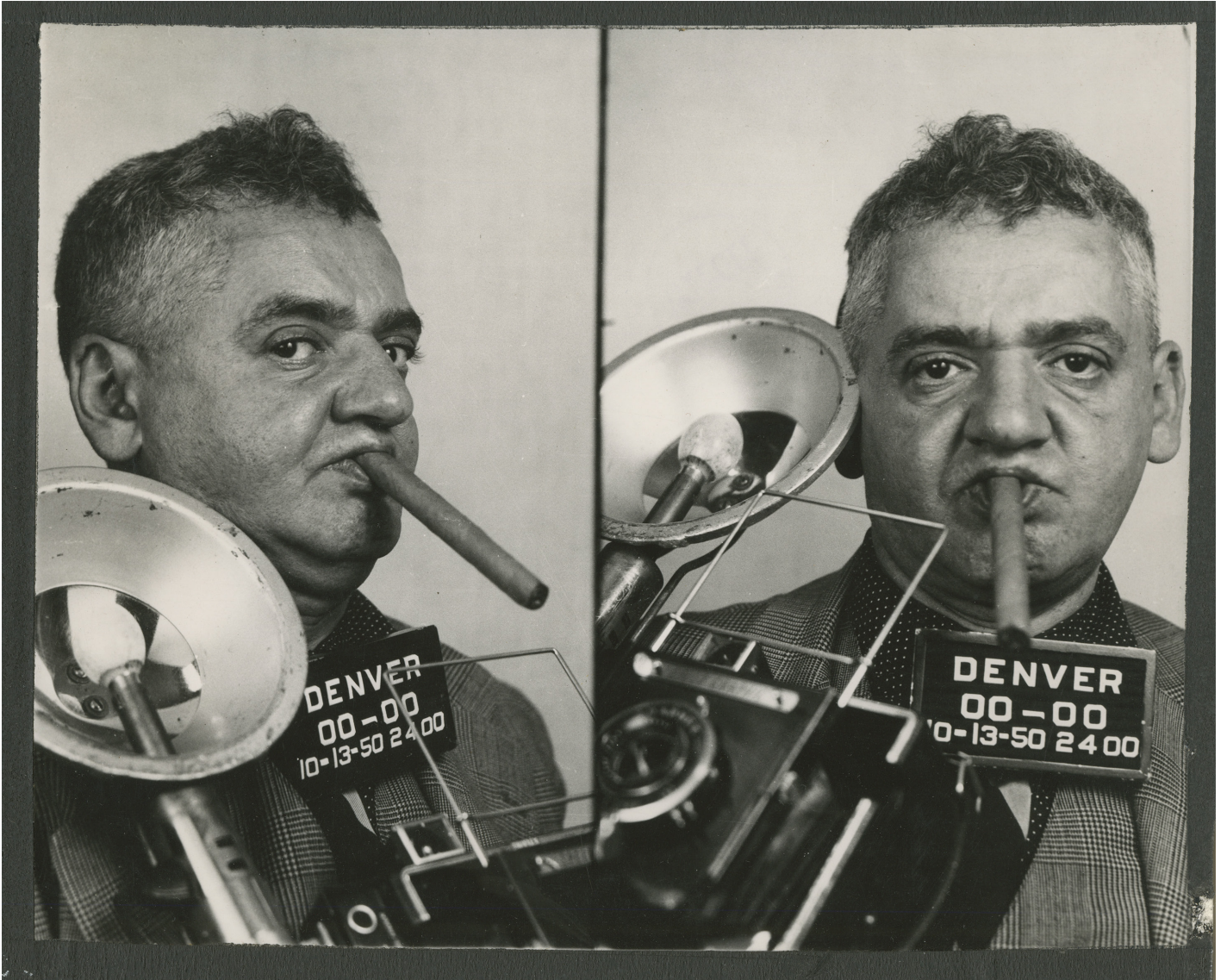
Director, Fondation Henri Cartier-Bresson

“The curious [...], they're always in a hurry [...], but they still find the time to stop and look”.

### Weegee

“Weegee is not the first nor the only person to have taken interest in people watching. Not long before him, in 1937, Henri Cartier-Bresson photographed spectators at the Coronation of George VI for *Ce Soir*. And a quarter century prior, in 1912, Eugène Atget photographed passers-by observing a solar eclipse at Place de la Bastille. But Weegee took the idea even further. He systematized it. He made it a principle he never shied from applying at the first opportunity. It's a way of placing things at a distance, pushing the viewers to ask themselves about the manner in which they look, making them aware of the fact that they themselves, like the people watching in the photo, are in a voyeuristic position. It's also a critique of how American society transforms news into spectacle.”

### Clément Chéroux



*Self-Portrait, Weegee with Speed Graphic Camera, 1950* © International Center of Photography. Collection Friedsam.

# Weegee Autopsy of the Spectacle

January 30 — May 19, 2024

CUBE

## PUBLICATION

The exhibition is accompanied by a catalog in French published by Éditions Textuel.



*Weegee, Autopsie du Spectacle*

Éditions Textuel

Texts by Isabelle Bonnet, David Company,  
Clément Chéroux et Cynthia Young.

20 x 26 cm

208 pages

Published: 17 January 2024

ISBN 978-2-84597-990-1

55 €

The exhibition will also travel to Madrid, Spain, where it will be on view at the Fundación MAPFRE from September 24, 2024 to January 5, 2025. A catalog in Spanish will be published for the occasion.

## BIOGRAPHY

Weegee was born Usher Felig on June 12, 1899, to a Jewish family in Zolochiv, a small town in Galicia, then part of the Austro-Hungarian Empire, today in Western Ukraine. At 11 years old, he joined his father who'd emigrated to the United States. At Ellis Island immigration station, he became Arthur Fellig. Living in the slums of the Lower East Side, he left school at 14 to earn money to support his family. After working in different professions, he became a traveling photographer, worked for photographers Duckett & Adler, then in the ACME Newspictures agency lab. Starting in 1935, he was self-employed as photo-reporter. Towards 1937, he began using the pseudonym Weegee, and around 1941, started marking the backs of his prints with a stamp in the form of a self-fulfilling prophecy: "Weegee the Famous." For 10 years, his radio tuned to the police frequency, he took photographs, mainly at night, of crime, arrests, fires, accidents and other news items. Though the photographer most certainly had connections within the police, without whom his work would not have been possible, he also frequented left-wing circles. He was very close to the Photo League, a group of independent photographers who firmly believed in emancipation through the image and fought for social justice. In 1945, he published his best photographs in a book entitled *Naked City*, which met with great success both in its reception and sales. In the spring of 1948, he moved to Hollywood to work in cinema as a technical advisor, and sometimes, as an actor. He photographed the endless party and developed different photographic techniques to create his caricatures of celebrities. In December of 1951, after four years on the West Coast, he returned to New York with no intention of resuming his former practice. Up until his death on December 26, 1968, the majority of his work involved taking advantage of his notoriety to publish other books, go on tour, and promote his photo-caricatures in newspapers.



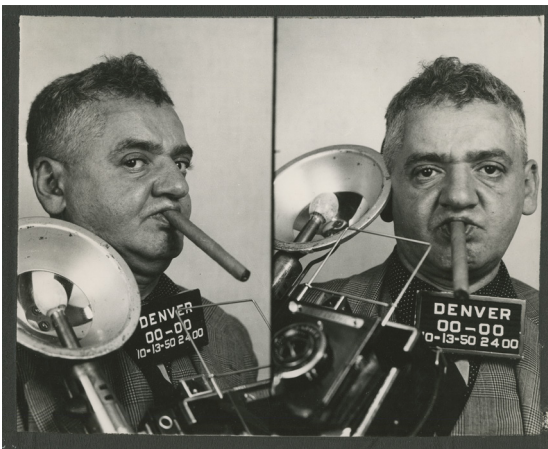
*Holiday Accident in the Bronx, 1941* © International Center of Photography.



*The Critic*, November 22, 1942 © International Center of Photography. Collection Friedsam.



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01  
*Self-Portrait, Weegee with Speed Graphic Camera, 1950*  
© International Center of Photography. Collection Friedsam.



02  
*Holiday Accident in the Bronx, 1941*  
© International Center of Photography.

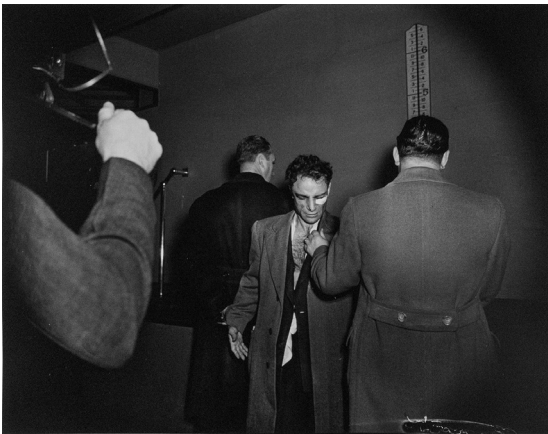


03  
*Charles Sodokoff and Arthur Webber Use Their Top Hats to Hide Their Faces, 1942*  
© International Center of Photography. Louis Stettner Archives, Paris.



04  
*Man Arrested for Cross-Dressing, New York, 1939*  
© International Center of Photography. Louis Stettner Archives, Paris.

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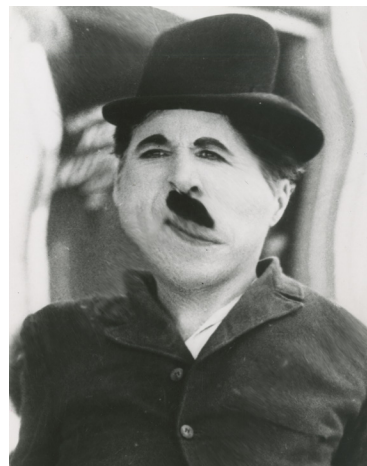
05  
*Anthony Esposito, Booked on Suspicion of Killing a Policeman, 1941*  
© International Center of Photography. Louis Stettner Archives, Paris.



06  
*Sleeping at the Circus, Madison Square Garden, New York, 1943*  
© International Center of Photography.



07  
*Afternoon Crowd at Coney Island, Brooklyn, 1940*  
© International Center of Photography. Courtesy Galerie Berinson, Berlin.



08  
*Charlie Chaplin, Distortion, 1950*  
© International Center of Photography.

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09

"Il Fotografo cattivo", *Epoca*, vol. XIII, n° 636, december 1962  
© International Center of Photography. Collection privée Paris.



10

*Self-Portrait*, 1963  
© International Center of Photography.



11

*The Critic*, November 22, 1942  
© International Center of Photography. Collection Friedsam.

# Alessandra Sanguinetti

## The Adventures of Guille and Belinda

January 30 – May 19, 2024

TUBE

“If you’d walked down the dirt roads of this vast panorama, passing by two girls playing outside, you’d have seen no more than two small points on the horizon, but to me, the two girls were exceptional, as they are to this day.”

Alessandra Sanguinetti

### EXHIBITION

Alessandra Sanguinetti (born 1968) was raised and educated in Argentina. In 1999, she met two inimitable children, Guillermina Aranciaga and Belinda Stutz. The two young women, whose lives she then followed, became icons in her life and work. Against the backdrop of rural Argentina, in an overwhelmingly male world of gauchos and farmers, the artist’s documentary work spans different stages of life, reflecting on the irreversibility of time.

With the help of the two cousins (Aranciaga and Stutz), using scenography and accessories, Sanguinetti puts her photographs and her models into dialogue in a resolutely phantasmagorical series. As Morpheus holds a mirror in one hand while offering the power of dreams in the other, the artist paradoxically transports us to the realm of illusion and portrays a world proper to the two individuals, at first no more than “points on the horizon”.

In dreamlike, psychoanalytical images, Sanguinetti subtly addresses the continual question of an artist’s relationship to her subject. Within and beyond the series, the three women, Guillermina, Belinda and Alessandra, ultimately form another type of family.

*The Adventures of Guille and Belinda* is always worthy of an update. Shown at Les Rencontres d’Arles in 2006, at the BAL in Paris, 2011, it will be shown from January 30 to May 19 at the Fondation Henri Cartier-Bresson in an extended, updated series of 52 photographs and 3 films. The project is rich in its past and current forms, as it will be in forms to come.

### Exhibition curators

Clément Chéroux

Director, Fondation Henri Cartier-Bresson

Pierre Leyrat

Exhibitions manager, Fondation Henri Cartier-Bresson

### EVENT

Le Feuilletage #4: Alessandra Sanguinetti  
With the participation of Guillermina Aranciaga and Belinda Stutz.

→ Thursday, February 1<sup>st</sup>, 2024  
At the Maison de l’Amérique Latine  
217 Bd Saint-Germain, 75007 Paris

The event will be held in Spanish and translated into French.  
More information to come.

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Inaugurated in June 2023, Le Feuilletage is a new event format proposed by the Fondation Henri Cartier-Bresson, dedicated to photography books.

Le Feuilletage invites a photographer to look back at the genesis of one of his or her books, from the selection of images to the layout and sequencing.

With the support of l’INAPERÇU.

**L’INAPERÇU**



*The Cousins*, 2005 © 2021 Alessandra Sanguinetti / Magnum Photos.

# Alessandra Sanguinetti

## The Adventures of Guille and Belinda

January 30 – May 19, 2024



### PUBLICATION

The exhibition is accompanied by a conversation published by Mack Books.



*Over Time. Conversations sur les documents et les rêves*  
Mack Books, Collection *Discourse*, 2024.

Bilingual publication French / English

12,5 x 19,5 cm

60 pages

Published: February 2024

ISBN 978-1-915743-47-3

€17

Guille and Belinda have collaborated with Alessandra Sanguinetti since childhood, acting as co-conspirators and playmates. They evoke the unique worlds that define childhood, adolescence, and ultimately adulthood, suspended between dream and reality. Here, they reflect with Sanguinetti on the creation of the work and the evolution of their relationship with it over time, in a long conversation illustrated by unpublished images taken over the years. The conversation is accompanied by an interview between Sanguinetti and curators Clément Chéroux and Pierre Leyrat. They analyze how this work fits into and disrupts conversations about documentary photography, artistic collaboration, and the representation of the lives of girls and women around the world.

### BIOGRAPHY

Alessandra Sanguinetti was born in New York City in 1968 where she lived for two years before moving to Buenos Aires with her family, where she lived and worked until 2002. She is currently based in the San Francisco Bay area and Buenos Aires. She is an ICP graduate, a member of Magnum Photos since 2007, and recipient of numerous fellowships and awards for her photography (including the Guggenheim Fellowship, Hasselblad Foundation Grant, the Rencontres d'Arles Discovery Award and many other). Her first monograph, *On the Sixth Day* (2005), details the beautiful and tragic reality of life and death on a farm, seen through rich color photographs of animals and their lives. In *The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams* (2010), her second and most famous work, Sanguinetti follows the lives of two cousins as they grow up in the countryside of Buenos Aires. The work is a collaborative picture of girlhood and what it feels like to transition from youth to adulthood. Honorary devotion punctuated with a playful curiosity, Sanguinetti's work transcends simple documentary and becomes about the greater stakes of what it means to be human, animal, alive in this world. *The Adventures of Guille and Belinda and the Illusion of an Everlasting Summer* (2020) continues the depiction of her two muses, who she follows through adulthood. *Some Say Ice* (2022), inspired by Michael Lesy's *Wisconsin Death Trip*, Sanguinetti explores the town of Black River Falls and its inhabitants over the course of several years. Held with the same tender curiosity which accents her other works, an ominous undercurrent runs through the stark, black and white images, highlighting the melancholy and somewhat haunted realities of everyday human life. In *Le Gendarme Sur la Colline* (2017), commissioned by Fondation d'entreprise Hermès and Aperture Foundation, Sanguinetti explores her vision of France, in which old traditions persist even while they fray and shift in relation to contemporary stresses, including multiculturalism. The work presents an intuitive, often lyrical journey that is undercut with a sense of tension about what it means to be French and to photograph the French today. In her book *Sorry, Welcome* (2013), Sanguinetti turns her sensitive lens onto her own family, voyeuristically capturing the nuances of her own personal, family life.



*Oriana, First Day, 2009 © 2021 Alessandra Sanguinetti / Magnum Photos.*



*The Explorer*, 2002 © 2021 Alessandra Sanguinetti / Magnum Photos.



# Alessandra Sanguinetti The Adventures of Guille and Belinda

## Press images

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01  
*Belinda and Rosita*, 1998  
© 2021 Alessandra Sanguinetti / Magnum Photos.



02  
*The Opposum*, 1999  
© 2021 Alessandra Sanguinetti / Magnum Photos.



03  
*The Necklace*, 1999  
© 2021 Alessandra Sanguinetti / Magnum Photos.



04  
*Immaculate Conception*, 1999  
© 2021 Alessandra Sanguinetti / Magnum Photos.

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05  
*The Bath*, 1999  
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06  
*The Funeral*, 1999  
© 2021 Alessandra Sanguinetti / Magnum Photos.



07  
*The Ophelias*, 2002  
© 2021 Alessandra Sanguinetti / Magnum Photos.



08  
*The Explorer*, 2002  
© 2021 Alessandra Sanguinetti / Magnum Photos.

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09  
*The Black Cloud*, 2001  
© 2021 Alessandra Sanguinetti / Magnum Photos.



10  
*Juana's Bed*, 2004  
© 2021 Alessandra Sanguinetti / Magnum Photos.



11  
*Nine Months*, 2007  
© 2021 Alessandra Sanguinetti / Magnum Photos.



12  
*The Cousins*, 2005  
© 2021 Alessandra Sanguinetti / Magnum Photos.

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13  
*First Time, 2005*  
© 2021 Alessandra Sanguinetti / Magnum Photos.



14  
*Oriana, First Day, 2009*  
© 2021 Alessandra Sanguinetti / Magnum Photos.

# Henri Cartier-Bresson – Martine Franck

## Regards croisés

## Press images

From September 19, 2023 to January 14, 2024, in addition to Weegee and Alessandra Sanguinetti's exhibitions, the Fondation Henri Cartier-Bresson will also present *Regards croisés*, an exhibition of some fifteen photographs by Henri Cartier-Bresson and Martine Franck.

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



02  
Martine Franck, *Piscine conçue par Alain Capellères, Le Brusac, été 1976*  
© Martine Franck / Magnum Photos.



03  
Martine Franck, *Tory Island, Comté de Donegal, Irlande, 1995*  
© Martine Franck / Magnum Photos.



04  
Henri Cartier-Bresson, *Quai Saint-Bernard, Paris, France, 1932*  
© Fondation Henri Cartier-Bresson / Magnum Photos.



### STEPHEN SHORE

Stephen Shore belongs to a generation of artists for whom the road trip was indispensable. Much of his photography was taken from a car or, at least, evokes North American space as seen from a moving vehicle. He often took photographs from windows of trains, airplane portholes and, more recently, using drones. Thus, for half a century, he's been developing what might be described as "vehicular photography." The world is a moving place, it's constantly changing. Those trying to capture it through the act of photography are themselves eminently mobile.

For Shore, this movement is a strategy of bringing into presence. It multiplies opportunities for encountering that popular culture so typical of the United States: gas stations, roadside shacks, billboards, etc. Here the vehicular serves the vernacular, and through this dual lens, the retrospective at the Fondation Henri Cartier-Bresson retraces Shore's career in over a hundred works.

#### Exhibition curator

Clément Chéroux

Director, Fondation Henri Cartier-Bresson



01  
Fondation Henri Cartier-Bresson, 79 rue des Archives, novembre 2018  
© Cyrille Weiner.



03  
Reception and bookshop  
Fondation Henri Cartier-Bresson, 79 rue des Archives, juin 2021  
© Hugo Hébrard.



02  
Exhibition *Carolyn Drake - Men Untitled*  
Fondation Henri Cartier-Bresson, 79 rue des Archives, novembre 2022  
© Fondation Henri Cartier-Bresson.



04  
Exhibition *Vasantha Yoganathan - Mystery Street*  
Fondation Henri Cartier-Bresson, 79 rue des Archives, février 2023  
© Fondation Henri Cartier-Bresson.



05  
Exhibition *Henri Cartier-Bresson, Helen Levitt - Mexico*  
Fondation Henri Cartier-Bresson, 79 rue des Archives, novembre 2022  
© Fondation Henri Cartier-Bresson.



06  
Exhibition *Ruth Orkin - Bike Trip, USA, 1939*  
Fondation Henri Cartier-Bresson, 79 rue des Archives, février 2023  
© Fondation Henri Cartier-Bresson.

