

COMMUNICATIONS
AND PARTNERSHIPS DEPARTMENT

PRESS PACKAGE



HENRI CARTIER-BRESSON

12 FEBRUARY – 9 JUNE 2014

HENRI
CARTIER-
BRESSON

Centre
Pompidou

HENRI CARTIER-BRESSON

12 FEBRUARY – 9 JUNE 2014

28 January 2014



**direction de la communication
et des partenariats**
75191 Paris cedex 04

director
Benoît Parayre
telephone
00 33 (0)1 44 78 12 87
email
benoit.parayre@centrepompidou.fr

press attaché
Céline Janvier
Phone number
00 33 (0)1 44 78 49 87
email
celine.janvier@centrepompidou.fr

www.centrepompidou.fr

CONTENTS

1. PRESS RELEASE	PAGE 3
2. EXHIBITION LAYOUT	PAGE 5
3. ARTIST BIOGRAPHY	PAGE 9
4. PUBLICATIONS	PAGE 11
5. EXCERPTS FROM PUBLICATIONS	PAGE 14
6. LIST OF WORKS ON DISPLAY	PAGE 17
7. SPONSORS	PAGE 38
8. MEDIA PARTNERS	PAGE 41
9. AROUND THE EXHIBITION	PAGE 42
10. VISUALS FOR THE PRESS	PAGE 43
11. PRACTICAL INFORMATION	PAGE 48



28 January 2014



direction de la communication
et des partenariats
75191 Paris cedex 04

director
Benoît Parayre
telephone
00 33 (0)1 44 78 12 87
email
benoit.parayre@centrepompidou.fr

press attaché
Céline Janvier
telephone
00 33 (0)1 44 78 49 87
email
celine.janvier@centrepompidou.fr

www.centrepompidou.fr

George Hoyningen-Huene,
Henri Cartier-Bresson, New York, 1935
The Museum of Modern Art, Thomas Walther
Collection, Purchase, New York
© Horst/Courtesy Staley/Wise Gallery/NYC
Photo: © 2013. Digital image, The Museum
of Modern Art, New York/Scala, Florence

With support from



Key Centre Pompidou
sponsor

and with support from



PRESS RELEASE

HENRI CARTIER-BRESSON

12 FEBRUARY – 9 JUNE 2014

GALERIE 2 , LEVEL 6

Through more than five hundred photographs, drawings, paintings, films and documents, the Centre Pompidou is devoting a completely new retrospective to the work of Henri Cartier-Bresson: the first in Europe since the artist's death.

The public are invited to journey through over seventy years of work that established the photographer as a key figure in modernity.

The exhibition reveals his work far beyond the "decisive moment" that long sufficed to sum up his genius for composition and skill in capturing movement. Ten years after his death, now that the thousands of prints he left to posterity have been brought together by the foundation that bears his name, the exhibition proposes a genuine reinterpretation of Henri Cartier-Bresson's work. The man known as «the eye of the century» was one of the great witnesses of our history.

The Centre Pompidou retrospective illustrates the depth and variety of his work and his wide-ranging career as a photographer – one that covered Surrealism, the Spanish Civil War, the Second World War, decolonisation and the Cold War.

The exhibition features the photographer's iconic pictures, but also puts the spotlight on lesser-known images. It reassesses a number of little-known photo reports, brings to light collections of paintings and drawings, and focuses on Cartier-Bresson's forays into the world of film.



Both chronological and thematic, the circuit is structured around three main viewpoints: the period between 1926 and 1935, marked by his contact with the Surrealists, his early work as a photographer and his travels all over the world; a second section devoted to Cartier-Bresson's political commitment when he returned from the US in 1936 until he set off for New York again in 1946, and a third sequence opening with the creation of Magnum Photos in 1947 and finishing with the early Seventies, when Cartier-Bresson stopped doing photo reports.

A catalogue edited by Clément Chéroux, which is both a reference work and an attractive book, has been published by the Centre Pompidou to go with the retrospective.

**Media partnerships
with**



ANOUS PARIS

marie claire.fr

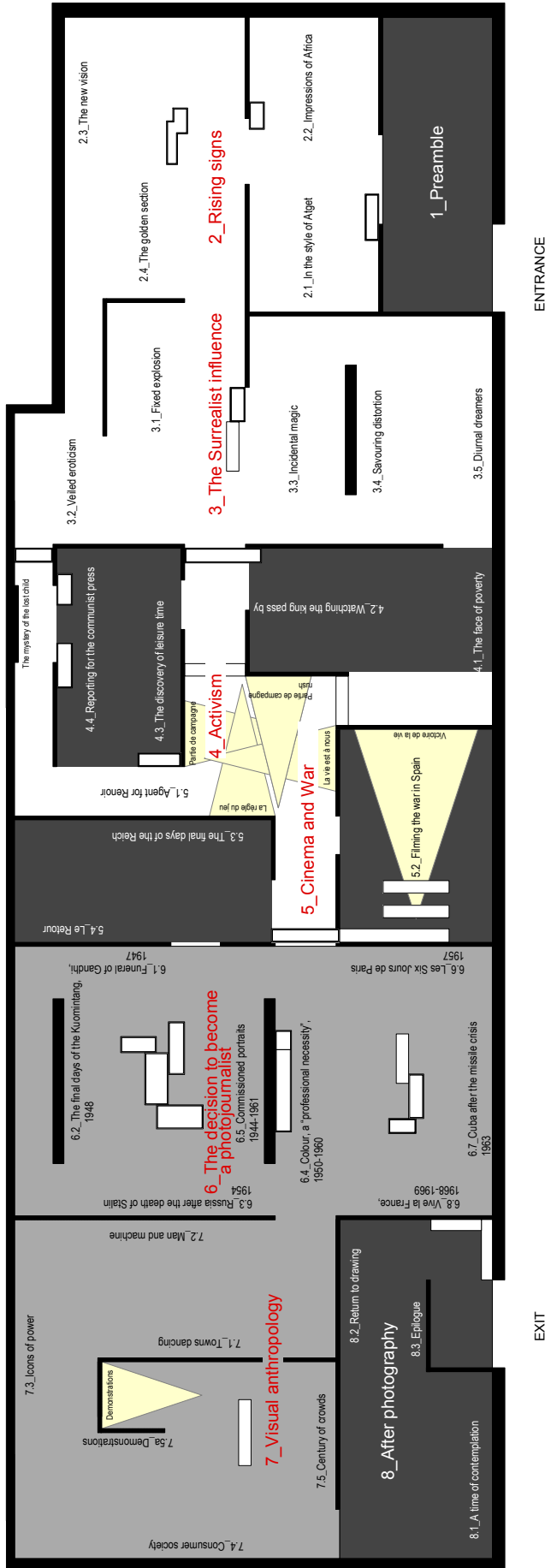


The exhibition is organized with the support of the Fondation Henri Cartier-Bresson





2. EXHIBITION LAYOUT



INTRODUCTION

Most of the major retrospectives dedicated to Cartier-Bresson (1908-2004) in recent years have striven to define the unity of his vision. However, the photographer's career was long: beginning at the end of the 1920s, it only ended at the dawn of the 21st century and saw various periods of development, making it difficult to reduce into one single stylistic entity. In contrast to these unifying approaches, this exhibition aims to show that there was not just one but several Cartier-Bressons.

Until his death in 2004, all solo exhibitions supervised by the photographer featured photographs printed specifically for the occasion as a single set of prints in one or two formats, on paper of the same quality of grain, tonality and surface. This resulted in a great uniformity, which tended to even out the diversity of the work. This retrospective respects the historical temporality of the images' production, by choosing, as far as possible, prints produced at the time they were taken.

Encompassing Surrealism, May 1968, the Spanish Civil War, decolonisation and the thirty-year post-war boom, the exhibition chronologically retraces Cartier-Bresson's journey. Ten years after his death, and from a body of work produced over several years, it presents, far beyond the myths and clichés, a reinterpretation of the immense body of images he left behind. Through more than 500 photographs, drawings, paintings, films and documents, bringing together his most iconic images, as well as the lesser-known, the exhibition intends to construct a history of his work and, through it, of the century.

ROOM 1

PREAMBLE

"I have always been passionate about painting," writes Cartier-Bresson. "As a child, I painted on Thursdays and Sundays, and dreamed about it every other day." The young boy began to draw very early on. He decorated his letters with little drawings and filled notebooks with sketches. At the same time, he began to take amateur photographs. From the middle of the 1920s, he regularly painted with Jacques-Émile Blanche and Jean Cottenet, before joining André Lhote's academy. The oldest preserved paintings date from 1924. They are obviously influenced by Paul Cézanne. The young man contracted the geometry bug in André Lhote's studio. The canvases he painted between 1926 and 1928 are very carefully composed according to the principles of the golden section. At the same time, Cartier-Bresson began to spend time with the Surrealists and to produce collages in the style of his friend Max Ernst.

ROOM 2

RISING SIGNS

Henri Cartier-Bresson's photographic work arose from a combination of factors: an artistic predisposition, unremitting study, personal ambition, a little spirit of the times, personal aspirations and a great many encounters. It all began in the 1920s, under the twin stars of painting and amateur photography, then developed through several defining moments, such as his trip to Africa in 1930-1931. His work shows evidence of his love of art, and the hours spent reading and observing paintings in museums. It was profoundly marked by the teachings of André Lhote and his American friends: Julien Levy, Caresse, Harry Crosby, Gretchen and Peter Powel. From the first, he became acquainted with the pleasures of composition. In the company of the rest, he discovered the photographs of Eugène Atget and of the Nouvelle Vision. The first Cartier-Bresson is the product of these various influences: a complex alchemy.

ROOM 3

THE SURREALIST INFLUENCE

Via the intermediary René Crevel, whom he met through Jacques-Émile Blanche, Cartier-Bresson spent time with the Surrealists around 1926. "Too shy and too young to talk," as he would later say, he took part "at the end of the table" in several meetings held by André Breton in the cafés on Place Blanche. From these associations, he retained a number of motifs emblematic of the Surrealists' world, like wrapped objects, deformed bodies and dreamers with closed eyes etc. But he was even more influenced by the Surrealist attitude: the subversive spirit, a liking for games, the importance given to the subconscious, the joy of strolling through the streets, and a certain predisposition to embracing

chance. Cartier-Bresson would be particularly touched by the principles of convulsive beauty set out by Breton and would continue to put them into practice during the 1930s. From this point of view, he is without doubt one of the most authentically Surrealist photographers of his generation.

ROOM 4

ACTIVISM

Like most of his Surrealist friends, Cartier-Bresson shared many of the Communists' political positions: a fierce anti-colonialism, an unswerving commitment to the Spanish Republicans and a profound belief in the need "to change life". After the violent riots organised in Paris by the far right leagues in February 1934, which at the time were viewed as a danger of rise in European fascism expanding into France, his activism became more tangible. He signed several tracts on the "call to the struggle" and "unity of action" by the forces of the left. During his travels to Mexico and the United States in 1934-1935, most people he met were highly involved in the revolutionary struggle. On his return to Paris in 1936, Cartier-Bresson was radicalised: he regularly took part in the activities of the AEAR (association of revolutionary writers and artists) and began to work for the Communist press.

ROOM 5

CINEMA AND WAR

Cartier-Bresson said of cinema that it had "taught him to see." It was during his trip to Mexico in 1934 that the first indications of his desire to produce films himself appeared. The cinema interested him within the context of his own activism. As he could address a larger audience than through photography and would be better able to pass on the message through a structural narrative. In 1935, in the United States, he learnt the basics of the film camera from a cooperative of documentary filmmakers inspired by the political and aesthetic ideas of the Soviets and united around Paul Strand under the name of "Nykino", a contraction of the initials of "New York" and of the word "cinema" in Russian. With them, he produced his first short film. On his return to Paris in 1936, after having tried without success to get hired as an assistant by Georg Wilhelm Pabst, then by Luis Buñuel, he began a collaboration with Jean Renoir which would last until the war.

ROOM 6

THE DECISION TO BECOME A PHOTOJOURNALIST

In February 1947, Cartier-Bresson inaugurated his first major institutional retrospective at the Museum of Modern Art (MoMA) in New York. Several months later, with Robert Capa, David Seymour, George Rodger and William Vandivert, he founded the Magnum agency, which rapidly became one of the world's leaders for quality photojournalism. After his exhibition at the MoMa, Cartier-Bresson could have chosen to be purely an artist. But he decided to become a full reporter and get involved in the Magnum adventure. From 1947, and up until the beginning of the 1970s, he took many trips and produced numerous photo-reports from all four corners of the globe, working for almost all of the major international illustrated magazines. In spite of the press constraints, the media system's limited time frames and the contingencies of commissions, Cartier-Bresson would nevertheless maintain a high level of excellence in his photographic production during his decades of reportage.

ROOM 7

VISUAL ANTHROPOLOGY

In parallel to his photo-reports, Cartier-Bresson also regularly photographed certain subjects in every country he visited and over many years. Produced alongside his photo-reports, or completely independently, these series of images ask some of the great questions of society in the second half of the 20th century and therefore have a real research value. They are not the result of a commission, they were not taken in the hurry imposed by the press and they are a lot more ambitious than much reportage. These thematic and cross-disciplinary surveys that Cartier-Bresson himself describes as a "combination of reportage, philosophy and analysis (social, psychological and other)" belong to the field of visual anthropology, a method of understanding man in which the tools of analogue recording play an essential role. "I am visual," said Cartier-Bresson moreover [...]. "I observe, I observe, I observe. It's with the eyes that I understand."

ROOM 8

AFTER PHOTOGRAPHY

From the 1970s, Cartier-Bresson, who was then over sixty years of age, gradually stopped taking reportage commissions, i.e. taking photographs within a restrictive framework. Given that Magnum moved a little further away each day from the original spirit behind its foundation, he withdrew from the agency's affairs. His international renown continued to grow: he became a living legend. In France, he embodied, almost alone, the institutional recognition of photography. Which obviously did not please him. He spent a great deal of time supervising the organisation of his archives, sales of his prints and the production of books and exhibitions. Even though he had officially stopped being a photographer, he still kept his Leica within reach and occasionally produced more contemplative images. But above all, he frequently visited museums and exhibitions and spent most of his time drawing.

3. ARTIST BIOGRAPHY

By Julie Jones

Taken from the Exhibition Album

1908

Henri Cartier-Bresson is born on 22 August 1908 in Chanteloup-en-Brie (Seine-et-Marne, France) into a family of textile manufacturers.

1926-1928

Around 1926, René Crevel introduces him to the Surrealists. He regularly attends meetings of the group, whose members belong to the communist party. In the autumn, he joins the painter André Lhote's academy, which he leaves at the beginning of 1928.

1929

He meets the Americans Harry and Caresse Crosby, who have been living in France since the end of the First World War. Founders of the Black Sun Press, they publish James Joyce, Ernest Hemingway, Ezra Pound, as well as Paul Éluard and René Crevel. Through them, Cartier-Bresson meets André Breton, Max Ernst and Salvador Dalí. He meets American editors, gallery owners and collectors: Eugene Jolas, Lincoln Kirstein, Monroe Wheeler and Julien Levy, who has just purchased Eugène Atget's collection. The amateur photographers Peter and Gretchen Powell introduce him to the formal innovations of American Straight Photography and to those of the European New Vision.

1930-32

In October 1930, Cartier-Bresson leaves for Africa and visits the Côte d'Ivoire, Cameroon, Togo and French Sudan. On his return a year later, he takes a trip to Eastern Europe with André Pieyre de Mandiargues, then, armed with his first Leica, he leaves for Italy. Charles Peignot publishes some of his images in *Arts et Métiers Graphiques*.

1933

He attends the AEAR (association of revolutionary writers and artists) in Paris. He visits Alicante, Barcelona, Toledo, Madrid and Spanish Morocco. Whilst taking photographs for his own pleasure, he also produces his first photo-reports for the press. At the end of September, the New York gallery owner Julien Levy holds an exhibition of his work. Two months later, it is the turn of Club Ateneo in Madrid to present his images.

1934

He confirms his public engagement and activism by signing "Henri Cartier" until the end of the war. In June, he leaves for Mexico for one year; there he meets artists, writers and communist intellectuals, most of who are involved in the national revolutionary party in power, such as Guadalupe Marin, Langston Hughes, Andrés Henestrosa and Manuel Álvarez Bravo.

1935

In March, his photographs are exhibited alongside those of Álvarez Bravo at the Palacio de Bellas Artes in Mexico. He returns to New York the following month to take part in the exhibition "Documentary and Anti-Graphic Photographs by Cartier-Bresson, Walker Evans & Álvarez Bravo" held by Julien Levy. He becomes more involved with Nykino, a cooperative of activist filmmakers rallied around the political and aesthetic ideas of the Soviets. Through them and thanks to Langston Hughes, he becomes aware of the Harlem Renaissance movement. In May-June, he takes part in the exhibition "Documents of Social Life", organised by the AEAR at the Galerie de La Pléiade in Paris. He begins to favour cinema over photography.

1936-1939

Cartier-Bresson meets Jean Renoir. The latter hires him as an assistant on *La Vie Est à Nous*, a film commissioned by the Communist Party for the legislative election campaign of May 1936. He then collaborates on the films *Partie de Campagne* (1936) and *La Règle du Jeu* (1939) and works regularly for the Communist press. In May 1937, he marries the Indonesian dancer Carolina Jeanne de Souza-Ijke, known as "Ratna Mohini" or "Eli". As a member of the Ciné-Liberté cooperative (the film section of the AEAR), Cartier-Bresson produces a first documentary on the Spanish Civil War in 1937: *Victoire de la Vie*, with collaboration from Herbert Kline, Jacques Lemare, Pierre Unik and Laurette Séjourné (Laura Séjour). Two other films follow: *With the Abraham Lincoln Brigade in Spain* (1937) and *L'Espagne Vivra* (1938).

1940-1945

Once mobilised, he enlists in the "Film and photography" section of the Troisième Armée. Taken prisoner on 23 June 1940, he escapes three years later and, with the help of Aragon, joins a group of Communist resistance fighters, the future MNPGD (National Movement for Prisoners of War and Deportees). He becomes the official representative at the heart of the Comité de Libération du Cinéma and is also put in charge of organising a Comité de Libération de la Photographie de Presse. In 1945, the Office of War Information and the MNPGD assign him to direct a film on the repatriation of prisoners (*Le Retour*).

1947

In February, his first retrospective opens at the Museum of Modern Art (MoMA) in New York. It is initiated by Monroe Wheeler, whom he had met through the Crosbys. A few months later, Cartier-Bresson founds the Magnum Photos cooperative alongside Robert Capa, George Rodger, David Seymour (Chim) and William Vandivert. From now on, his black and white or colour photo-reports would appear regularly in *Life*, *Holiday*, *Illustrated*, *Paris Match*... In December, he arrives in India with Eli, shortly after the Declaration of Independence.

1948-1949

On 30 January 1948, he meets Gandhi, just before his assassination. The photographs he takes during the funeral will be published by *Life* and will circle the globe. On 3 December, Cartier-Bresson discovers Beijing at the moment when the People's Liberation Army led by Mao Zedong is on the brink of bringing down the nationalist government of Tchang Kaï-chek; he stays until September 1949.

1952

He publishes his first book with Tériade (Éditions Verve): *Images à la Sauvette*. The American version appears at the same time through Simon & Schuster under the title *The Decisive Moment*.

1954-1955

Danses à Bali is published by Robert Delpire, with text by Antonin Artaud. In July 1954, Cartier-Bresson arrives in Moscow. He is the first Western reporter in the USSR since 1947. The following year, he takes part in the exhibition "The Family Man" organised by Edward Steichen at the MoMA in New York. The Museum of Decorative Arts in Paris holds a retrospective of his work. He publishes *Les Européens* (1955) with Tériade.

1963-1965

He visits Cuba a short time after the missile crisis, then spends several months in Japan.

1966

He meets the photographer Martine Franck, whom he marries in 1970.

1968-1974

Following the shifts in French society during the events of May 1968, he begins a reportage on his compatriots in October: *Vive la France* is published in 1970. From 1974 onwards, he gradually abandons photojournalism in favour of portrait and landscape photography, and the promotion of his work. He takes up drawing again.

1979

The work *Henri Cartier-Bresson: Photographer*, published by Delpire, accompanies the eponymous travelling exhibition.

1980

The Musée d'Art Moderne de la Ville de Paris presents the exhibition «Henri Cartier-Bresson: 300 photographies de 1927 à 1980».

2003

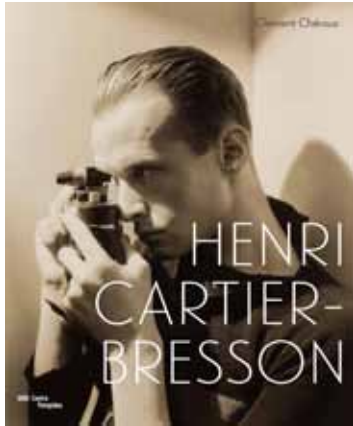
The Bibliothèque Nationale de France presents the retrospective «De qui s'agit-il?» The Fondation Henri Cartier-Bresson is created in Paris.

2004

Henri Cartier-Bresson dies on 3 August in Montjustin, Provence.

4. PUBLICATIONS

EXHIBITION CATALOGUE



Clément Chéroux
500 colour illustrations
24.5 x 29.5 cm
400 pages
€49.90

A magnificent book and an exceptional collection of illustrations by one of the most famous photographers in the world, which will seduce all photography aficionados.

A star of art photography and a pioneer of photojournalism, Henri Cartier-Bresson was one of the founders of the Magnum agency.

A creator of mythical photographs, “the eye of the century” won fame, by turns, as a war reporter, experimental artist and even activist.

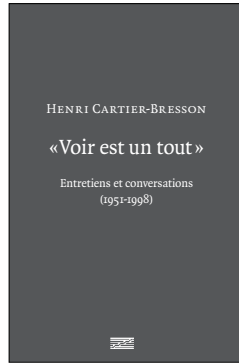
His continual quests and the evolution of his work are presented in this magnificent book produced by Clément Chéroux, an expert on the artist, featuring an exceptional set of illustrations (more than 500 images including some previously unpublished).

EXHIBITION ALBUM

Edited by Julie Jones
60 colour illustrations
27 x 27 cm
60 pages
€9.90



“VOIR EST UN TOUT”, *ENTRETIENS ET CONVERSATIONS, 1951-1998*



Edited by Clément Chéroux and Julie Jones

12 x 18.5 cm

144 pages

€19.90

To accompany the exhibition, Editions de Centre Pompidou is publishing a collection of 12 interviews with Henri Cartier-Bresson, most of which are previously unseen. This collection sheds new light on the artist's personality and work.

This work is part of the series of publications produced by the Centre Pompidou, a collection indispensable to understanding the greatest names in modern and contemporary art.

HENRI CARTIER-BRESSON APPLICATION



Contact

anne samson communications

Léopoldine Turbat

Phone number

+33 (0)1 40 36 84 35

email

leopoldine@annesamson.com

On the occasion of the Henri Cartier-Bresson exhibition, the Editions de Centre Pompidou is launching a unique app, featuring a wide range of artistic works and documents, in partnership with the Fondation Henri Cartier-Bresson, Magnum Photos and Le Monde.

This app offers a journey through more than 60 works by Henri Cartier-Bresson, enriched with commentaries, quotes, archive photos and manuscripts.

Unseen clips are also included, as well as a series of interviews with the artist published in Le Monde. A chronology and portraits of Cartier-Bresson complete the selection.

An indispensable app for anyone who wants to immerse themselves in the work and life of the “eye of the century”.

In partnership with the Fondation Henri Cartier-Bresson, Magnum Photos and Le Monde.

App for tablets

Available for iOS and Android

Price: €4.49



LE SIÈCLE DE CARTIER-BRESSON



Documentary by Pierre Assouline

On DVD from 5 February with ARTE Éditions

A major biographer of Henri Cartier-Bresson, Pierre Assouline, brings to life the most famous French photojournalist, for whom "the lens is only an extension of the eye."

Coproduced by: ARTE France, CinéTévé (2012, 52 min)

DVD extra: in the "CONTACTS" collection

Henri Cartier-Bresson – Réalisation: Robert Delpire, 1994

For Cartier-Bresson, a photographer since 1931 and the co-founder of the Magnum agency, universally known and fiercely secretive... the photograph "is putting the head, the eye and the heart in the same line of vision. It is a way of living."

5. EXCERPTS FROM PUBLICATIONS

Catalogue introduction

Henri Cartier-Bresson, here and now

At the beginning of 1972, the photography department at the Museum of Modern Art in New York received an unusual call from Chattanooga in Tennessee. At the other end of the line, a charming woman with a very strong accent wanted information on a photographer by the name of Kurt Yaberson. The assistant who took the call immediately carried out a search in the department's index and in a register of Swedish photographers, which she thought might list this Scandinavian-sounding name. But without success. She returned to the phone empty-handed and apologetic. The woman insisted, stating that he was one of the most important French photographers and that she definitely wanted to contact him to get his advice, so that the reporters from the local paper could take photographs like him. With this information and a little bit of deduction, the request became clear: in the Tennessee accent "Kurt Yaberson" meant "Cartier-Bresson." The photographer himself loved these plays on his name. In a letter written during his first trip to China, he relates how in the language of that country, Cartier-Bresson was "Ka Beu shun", translated as "one who succeeds in what he undertakes." Several years later, he explained to a journalist that in India the pronunciation of his patronymic sounded like "Kārttikeya", a warrior god who battled with the sun. Cartier-Bresson liked playing with his name, as well as changing it. He regularly resorted to pseudonyms. During a trip to Japan, he called himself Hank Carter. For a certain period, he published his photographs under the name of Henri Cartier. Later, his three initials, HCB, were enough for recognition. At the end of his life, he happily signed his letters "En rit Ca-Bré", taking a final pirouette in his perpetual rebellion. These patronymic variations are the expression of a highly changeable character, which evolved according to the situation and over time. The retrospective exhibition at the Centre Pompidou and the accompanying book take this very approach. They aim to show that there is not one but *several* Cartier-Bressons.

Since Cartier-Bresson's work began to be exhibited, most of his interpreters have striven to define what unites his work. His genius of composition, his grasp of situations and his skill at capturing the right moment are frequently found summarised in the idea of the "decisive moment". In the 1970s, Cartier-Bresson himself tried to delimit his work by means of what he called the "Master Collection", a selection of almost 400 photographs chosen from those he considered his best and which were then printed in six proofs for the major international institutions. Ten years after the photographer's death, now that the thirty thousand or so prints that he left behind have been carefully collated and classified by the foundation that bears his name, it seems clear that the idea of the "decisive moment", even if it can be used to describe some of his images, is too restrictive to encompass his entire career. Unless we want to continually reproduce the same exhibition and the same book, it also appears from the evidence that the Master Collection, although containing most of his iconic images, does not present the full creative diversity of his work. The photographer himself would come back to his first selection, adding new images and allowing others to be chosen during later exhibitions. Today, the Fondation Henri Cartier-Bresson wisely continues this policy of openness, perfectly understanding that the work will only remain alive if it is open to new interpretation. Through more than 500 photographs and documents, this reinterpretation escapes from the confines imposed by the decisive moment and the Master Collection, among others. It demonstrates that Cartier-Bresson's creative spectrum is irrevocably richer.



For several years, critical reception of Cartier-Bresson's work has been divided into two distinct camps. Without wanting to caricature this division, we must recognise that these two camps are opposed in several points. Arising from the context of the fine arts, and above all claimed by American historiography, the first approach views his photographs as works of art and is interested primarily in his production from the 1930s. Emanating from the world of the photograph, reportage and the press, more supported in France, the second trend willingly recognises the high visual quality of his images, but refuses to sacrifice their documentary value; it sees the first Cartier-Bresson from the perspective of his future as a reporter and is naturally more interested in the post-war period. Although this retrospective does not take the unequivocal approaches imposed by the decisive moment or the Master Collection, it also does not intend to yield to *Manichaeism* by trying to oppose or reconcile these two visions of his work. Here, there will be not one, not two, but at least *three* Cartier-Bressons. The exhibition and catalogue are divided into three main sections. The first, from 1926 to 1935, is marked by the Surrealists, early photography and his great trips to Europe, Mexico and the United States. The second period, which begins in 1936 on his return from the United States, and ends in 1946 with a fresh departure to New York, is that of his activism, his work for the communist press, cinema and the war. Finally, the third period begins with the foundation of the Magnum agency in 1947 and concludes at the beginning of the 1970s, when the photographer stopped producing photo-reports. Of these three Cartier-Bressons, it is without doubt the second that is the least known. The reintroduction of this period into the evolution of his work allows us not only to escape the restrictive dualism between pre- and post-war, the artist or the reporter, but also to better understand many of the choices he made in the third period.

The desire to capture the work of Cartier-Bresson in all its complexity is behind most of the positions taken by this retrospective. Although the photographer's most iconic works have obviously not been ignored, the exhibition also aims to take into account the lesser-known images, re-evaluate certain photo-reports and highlight the collection, in order to better demonstrate this diversity. It is also important to show his paintings, drawings and forays into the world of film. As, in addition to their own qualities, they also tell us something about his relationship with the image, and, by default, what he was looking for in photography. Until his death in 2004, most of the exhibitions supervised by the photographer featured photographs printed specifically for the occasion as a single set in prints of one or two formats, on paper of the same quality of grain, tonality and surface.

This resulted in a great uniformity, which tended to even out the disparities between the works. This retrospective respects the historical temporality of the images' production, by choosing, as far as possible, prints produced at the time they were taken. This allows us to observe the changes in the tonality of the proofs, the gradual enlargement of formats and the late appearance of the black line around the images, i.e. to better see the evolution of his work. In this book, we have chosen to reproduce vintage prints, with their particular tonality and possible faults, not reverse scans from the negatives, as in most of the other books on the photographer published in recent years. This is definitely not an abstract idea of his work, but the reproduction of a group of heritage artefacts. Finally, still based on the same logic, it seemed necessary to abandon the traditional geographical approach that has frequently prevailed in the presentation of Cartier-Bresson's works, in favour of a chronological and thematic approach. This has allowed us to better reveal the differences, the breaks and the transformations, i.e. the heterogeneity of his work.



In 1953, during a trip to the Peloponnese, Cartier-Bresson wrote to his friend Georges Sadoul to tell him that he had just found the title of his next book; it would be "Here and Now". Literally translated from the Latin "hic et nunc", this formula, which assigns a localisation precisely established in time and space to the phrase it punctuates or the ideas it accompanies, perfectly defines the method adopted in this study. The Cartier-Bresson here is neither *utopian* nor *achronic*, in the sense that he would be in no place and beyond time. He travels through the world, discovers cultures, mixes with groups of humans, traverses several epochs and takes part in some of the great 20th century movements of thought. It is a Cartier-Bresson *in context*. It is the result of much work with the archives, much consultation and cross-checking of a considerable number of documents: his photographs and contact sheets primarily, but also his publications, interviews, notes and letters, not to mention witness accounts from those close to him and a number of more general sources. It is a resolutely historical approach. It has a threefold objective: 1) to tell the story of the work beyond the myths, conformisms and constraints, 2) to re-contextualise each of the different periods to show that they are also the product of their time, 3) to finally demonstrate that, encompassing Surrealism, May 1968, the Second World War, decolonisation and the thirty-year post-war boom, his images constitute an extraordinary account of the 20th century. This threefold approach – historical, contextual and reflective – allows us to envisage the person in all his complexity and the work in all its diversity. It ensures a better understanding of Cartier-Bresson *here and now*, in his relationship with history.

6. LIST OF WORKS ON DISPLAY

ROOM 1

Preamble

Bruxelles, Belgique, 1932
Silver gelatin print, printed in 1946
23.4 x 34.7 cm
Fondation Henri Cartier-Bresson Collection, Paris

Anonymous photographer
*Henri Cartier-Bresson avec son appareil photographique
lors du baptême de Jeanine Carré, Rosay, 1920*
Silver gelatin print, later print
10.5 x 16 cm
Private Collection, Paris

Camp scout, Pâques 1922
Silver gelatin print, vintage print
7.6 x 5 cm
Fondation Henri Cartier-Bresson Collection, Paris

*Album contenant les premières photographies
d'Henri Cartier-Bresson, around 1922*
Silver gelatin prints, vintage prints
20 x 40 cm
Fondation Henri Cartier-Bresson Collection, Paris

Lettre d'Henri Cartier-Bresson à sa mère, around 1920
Ink on paper
21 x 13.5 cm
Fondation Henri Cartier-Bresson Collection, Paris

Église de Guermantes, 1924
Tempera on card
12 x 9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Rue des Saules, 1924
Oil on canvas
16 x 22 cm
Fondation Henri Cartier-Bresson Collection, Paris

My Landlady and her husband, Cambridge, 1928
Oil on canvas
52 x 34 cm
Fondation Henri Cartier-Bresson Collection, Paris

Atelier d'André Lhote, 1927
Oil on canvas
54 x 44 cm
Fondation Henri Cartier-Bresson Collection, Paris

Pour l'amour et contre le travail industriel, 1931
Collage on card
8.9 x 13.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

ROOM 2

Rising signs

Rouen, France, 1929
Silver gelatin print, printed in the 1980s
8.9 x 11.3 cm
Fondation Henri Cartier-Bresson Collection, Paris

Paris, France, 1932
Silver gelatin print, vintage print by the photographer
24 x 18 cm
Private Collection, Paris

Vitrine d'une boutique, Poland, 1931
Silver gelatin print, vintage print by the
photographer
11.3 x 8.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Rouen, France, 1929
Silver gelatin print, printed in the 1970s
30.1 x 22.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Façade d'un salon de coiffure, France, 1930-1931
Silver gelatin print, printed in 1931 by the
photographer
11 x 8.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Rouen, France, 1929
Silver gelatin print, printed in the 1980s
8.8 x 11.6 cm
Fondation Henri Cartier-Bresson Collection, Paris

Vitrine, Budapest, Hongrie, 1931
Silver gelatin print, printed in the 1970-1980s
24.1 x 18.4 cm
Fondation Henri Cartier-Bresson Collection, Paris

Allemagne, 1931
Silver gelatin print, printed in the 1980-1990s
11.7 x 8.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Vienne, Autriche, 1931
Silver gelatin print, vintage printed by the
photographer
16.2 x 22.4 cm
Fondation Henri Cartier-Bresson Collection, Paris

France, 1929
Silver gelatin print, printed in the 1980-1990s
8.7 x 11.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

France, 1929

Silver gelatin print, printed in the 1980s
8.8 x 11.6 cm
Fondation Henri Cartier-Bresson Collection, Paris

Rouen, France, 1929

Silver gelatin print, printed in the 1940s
27.8 x 38.1 cm
Fondation Henri Cartier-Bresson Collection, Paris

Hound & Horn, vol. III, no. 2, January-March 1930,
p. 212-213 (Photograph by Harry Crosby)

22.3 x 30 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris

La Révolution Surréaliste, no. 7, 2nd year, 15 June
1926, p. 6 (Photograph by Eugène Atget)

28.7 x 20 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris

Atget. Photographe de Paris, Paris, Henri
Jonquières, 1930, p. 26 (Photograph by Eugène
Atget)

27.3 x 43.2 cm
Alain Sinibaldi Collection, Paris

La Révolution Surréaliste, no. 3, 1st year, 15 April
1925, cover (Photograph by Man Ray)

28.2 x 20.5 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris

Côte d'Ivoire, Afrique, 1931

Silver gelatin print, vintage print by the photographer
21.5 x 29.5 cm
Philadelphia Museum of Art, 125th Anniversary
Acquisition, The Lynne and Harold Honickman, Gift
from the Julien Levy Collection, 2001, Philadelphia

Côte d'Ivoire, Afrique, 1930

Photograph taken from the First Album
Silver gelatin print, printed in 1931 by the
photographer
5.4 x 7.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Côte d'Ivoire, Afrique, 1930

Photograph taken from the First Album
Silver gelatin print, printed in 1931 by the
photographer
5.5 x 7.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Abidjan, Côte d'Ivoire, Afrique, 1930

Photograph taken from the First Album
Silver gelatin print, printed in 1931 by the
photographer
5.7 x 7.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Grand Lahou, Côte d'Ivoire, Afrique, 1930

Silver gelatin print, vintage print by the photographer
21.4 x 29.2 cm
Fondation Henri Cartier-Bresson Collection, Paris

Côte d'Ivoire, Afrique, 1930

Photograph taken from the First Album
Silver gelatin print, printed in 1931 by the
photographer
5.7 x 7.7 cm
Fondation Henri Cartier-Bresson Collection, Paris

Côte d'Ivoire, Afrique, 1930

Photograph taken from the First Album
Silver gelatin print, printed in 1931 by the
photographer
5.4 x 7.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Côte d'Ivoire, Afrique, 1930

Photograph taken from the First Album
Silver gelatin print, printed in 1931 by the
photographer
7.8 x 5.4 cm
Fondation Henri Cartier-Bresson Collection, Paris

Côte d'Ivoire, Afrique, 1930

Photograph taken from the First Album
Silver gelatin print, printed in 1931 by the
photographer
5.5 x 7.7 cm
Fondation Henri Cartier-Bresson Collection, Paris

Les Annales, no. 2381, 1 May 1931, cover
(Photograph by William B. Seabrook)

32 x 24.3 cm
Private Collection, Paris

Photo 1931, Paris, Arts et Métiers Graphiques,
1931, p. 87 (Photograph by Martin Munkácsi)

30.7 x 24.5 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris

First Album, 1931

Spiral-bound notebook with cardboard cover
approx. 27 x 19 cm
Henri Cartier-Bresson Collection Fondation, Paris

First Album: Marseille, around 1930

Silver gelatin print, printed in 1931 by the
photographer
23.4 x 17.3 cm

Unknown location, digitization from the Henri
Cartier-Bresson Fondation, Paris

First Album: Sans titre, around 1930

Silver gelatin print, printed in 1931 by the
photographer
22.8 x 15.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

First Album: Sans titre, around 1930 (top and bottom)

Silver gelatin prints, printed in 1931 by the
photographer
8.3 x 5.6 cm (top); 8 x 5.4 cm (bottom)
Fondation Henri Cartier-Bresson Collection, Paris

First Album: Scierie à Saint-Saëns, around 1930

Silver gelatin print, printed in 1931 by the
photographer
11.4 x 8.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

First album: France, 1929

Silver gelatin print, printed in 1931 by the
photographer
8.7 x 10.1 cm
Fondation Henri Cartier-Bresson Collection, Paris

First Album: Sans titre, around 1930

Silver gelatin print, printed in 1931 by the
photographer
23.4 x 17.4 cm
Fondation Henri Cartier-Bresson Collection, Paris

Espagne, 1933

Silver gelatin print, printed in the 1970-1980s
24.8 x 16.7 cm
Fondation Henri Cartier-Bresson Collection, Paris

Piazza della Signoria, Florence, Italie, 1933

Silver gelatin print, vintage print by the
photographer
20.1 x 29.7 cm
The Art Institute of Chicago, Julien Levy
Collection, Gift from Jean and Julien Levy, Chicago

Florence, Italie, 1933

Silver gelatin print, printed in 1987
23.9 x 35.7 cm
Fondation Henri Cartier-Bresson Collection, Paris

Sienna, Italie, 1933

Silver gelatin print, printed in 1946
34.4 x 23.2 cm
Fondation Henri Cartier-Bresson Collection, Paris

Italie, 1933

Silver gelatin print, printed in the 1940s
16.4 x 23.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Mexique, 1934

Silver gelatin print, printed in 1946
23.2 x 34.6 cm
Fondation Henri Cartier-Bresson Collection, Paris

Canal Saint-Denis, Saint-Denis, France, 1932

Silver gelatin print, vintage print by the
photographer
19.8 x 29 cm
Private Collection, Paris

Barcelone, Espagne, 1933

Silver gelatin print, printed in 1946
23.6 x 34.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Belgique, 1931

Silver gelatin print, vintage print by the photographer
17.5 x 24.5 cm
Fondation Henri Cartier-Bresson Collection, Paris

Anvers, Belgique, 1930

Silver gelatin print, printed in 1931 by the
photographer
24.2 x 23.4 cm
Fondation Henri Cartier-Bresson Collection, Paris

Inondation, Espagne, 1933

Silver gelatin print, printed in 1946
34.6 x 23.5 cm
Fondation Henri Cartier-Bresson Collection, Paris

Marseille, France, 1932

Silver gelatin print, vintage print by the
photographer
16.9 x 23.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Asilah, Maroc espagnol, 1933

Silver gelatin print, printed in 1946
23.5 x 35.3 cm
Fondation Henri Cartier-Bresson Collection, Paris

*Transition, no. 16/17, 1929, n. p., inset between
pages 72 and 73*

(Photograph by Gretchen and Peter Powell)
23 x 33 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris

László Moholy-Nagy, *Malerei, Fotografie, Film*,
Munich, A. Langen, 1927, 2nd edition, p. 90-91
(Photographs by László Moholy-Nagy)
23.4 x 37 cm

Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris

George Hoyningen-Huene
Henri Cartier-Bresson, New York, 1935
Silver gelatin print, vintage print
21.6 x 20.3 cm

The Museum of Modern Art, Thomas Walther
Collection, Purchase, New York

Puebla, Mexique, 1934
Silver gelatin print, vintage print by the photographer
11.6 x 17.3 cm
Fondation Henri Cartier-Bresson Collection, Paris

Salerne, Italie, 1933
Silver gelatin print, printed in 1946
23.6 x 34.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Mexique, 1934
Silver gelatin print, printed in 1935 by the
photographer
24.7 x 16.4 cm
Fondation Henri Cartier-Bresson Collection, Paris

Barcelone, Espagne, 1933
Silver gelatin print, printed in 1946
23.1 x 34.6 cm
Fondation Henri Cartier-Bresson Collection, Paris

Madrid, Espagne, 1933
Silver gelatin print, printed in 1946
23.2 x 34.6 cm
Fondation Henri Cartier-Bresson Collection, Paris

Madrid, Espagne, 1933
Silver gelatin print, printed at the end of the 1970s
35.8 x 23.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Valencia, Espagne, 1933
Silver gelatin print, printed in 1955
23.7 x 34.3 cm
Fondation Henri Cartier-Bresson Collection, Paris

Seville, Espagne, 1933
Silver gelatin print, printed in 1957
24.6 x 36.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Seville, Espagne, 1933
Photograph taken from the *Album Renoir*
Silver gelatin print, printed in 1933 by the
photographer
15.6 x 23.4 cm
Fondation Henri Cartier-Bresson Collection, Paris

Seville, Espagne, 1933
Photograph taken from the *Album Renoir*
Silver gelatin print, printed in 1933 by the
photographer
15.7 x 23.5 cm
Fondation Henri Cartier-Bresson Collection, Paris

ROOM 3 **The Surrealist Influence**

Espagne, 1933
Silver gelatin print, vintage print by the photographer
29.2 x 19.1 cm
Randi and Bob Fisher Collection

Valence, Espagne, 1933
Silver gelatin print, printed in 1946
23.4 x 34.4 cm
Fondation Henri Cartier-Bresson Collection, Paris

Cuba, 1934
Photograph taken from the *Album Renoir*
Silver gelatin print, printed in 1935 by the photographer
16.6 x 25 cm
Fondation Henri Cartier-Bresson Collection, Paris

Hyères, France, 1932
Silver gelatin print, printed in 1946
23.5 x 34.6 cm
Fondation Henri Cartier-Bresson Collection, Paris

Behind Gare Saint-Lazare, Paris, France, 1932
Silver gelatin print, printed in 1953
49.8 x 35.1 cm
Bibliothèque Nationale de France, Paris

Hyères, France, 1932
Silver gelatin print, vintage print by the photographer
19.2 x 19.5 cm
Fondation Henri Cartier-Bresson Collection, Paris

André Pieyre de Mandiargues et Leonor Fini, Italie, 1933
Silver gelatin print, vintage print by the photographer
17.6 x 23.9 cm
Private Collection, Paris

Mexico, 1934
Silver gelatin print, printed in 1946
23.7 x 34.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

George Platt Lynes
Henri Cartier-Bresson, New York, 1935
Silver gelatin print, vintage print
22.9 x 18.3 cm
Fondation Henri Cartier-Bresson Collection, Paris

- Minotaure*, no.5, 1st year, 1934, p. 8-9
(Photographs by Man Ray and Brassai)
31.7 x 49 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris
- Minotaure*, no. 10, 4th year, winter 1937, p. 20
(Anonymous photographer)
31.7 x 24.5 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris
- Spanish Morocco*, 1933
Silver gelatin print, printed in the 1980-1990s
23.6 x 15.9 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Livorno, Italie*, 1933
Silver gelatin print, vintage print by the photographer
21.5 x 29.6 cm
Philadelphia Museum of Art, 125th Anniversary
Acquisition, The Lynne and Harold Honickman, Gift
from the Julien Levy Collection, 2001, Philadelphia
- Mexico*, Mexique, 1934
Photograph taken from the *Album Renoir*
Silver gelatin print, printed in 1935 by the
photographer
24.7 x 16.4 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Paris, France*, 1932-1933
Silver gelatin print, vintage print by the photographer
19.6 x 29.3 cm
The Art Institute of Chicago, Julien Levy
Collection, Gift from Jean and Julien Levy, Chicago
- Marseille, France*, 1932
Photograph taken from the *Album Renoir*
Silver gelatin print, printed in 1933 by the
photographer
15.3 x 22.9 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Sans titre*, around 1931
Silver gelatin print, vintage print by the
photographer
27.80 x 23.70 cm
The Museum of Modern Art, Gift of Paul F. Walter,
New York
- Torchon, Angleterre*, around 1928
Silver gelatin print, vintage print by the photographer
30 x 24 cm
Fondation Henri Cartier-Bresson Collection, Paris
- "Cher Breton, ce linge fait-il votre affaire [...]";
Espagne*, around 1933
Silver gelatin print, vintage print by the
photographer 18.7 x 12.8 cm
Centre Pompidou, Musée National d'Art Moderne,
Paris
- Abattoirs of La Villette, Paris, France*, 1932
Silver gelatin print, printed in the 1940s
24 x 16.1 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Sans titre, Viscères*, around 1932
Silver gelatin print, vintage print by the
photographer
24.7 x 19.9 cm
Philadelphia Museum of Art, 125th Anniversary
Acquisition, The Lynne and Harold Honickman, Gift
from the Julien Levy Collection, 2001, Philadelphia
- Paris, France*, 1932
Silver gelatin print, vintage print by the photographer
19.6 x 29.3 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Mexique*, 1934
Silver gelatin print, vintage print by the
photographer
19.8 x 29.4 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Funérailles d'Aristide Briand, Paris, France*, 1932
Photograph taken from the *Album Renoir*
Silver gelatin print, printed in 1933 by the
photographer
15.5 x 23.1 cm
Fondation Henri Cartier-Bresson Collection, Paris
- La Révolution Surréaliste*, no. 6, 2nd year, 1 March
1926, cover (Photograph by Man Ray)
28.5 x 19.7 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris
- La Révolution Surréaliste*, no. 1, 1st December
1924, p. 1 (Photograph by Man Ray)
29.5 x 20 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris
- Variétés*, no. 12, 2nd year, 15 April, 1930, n. p.,
inset between pages 820-821
(Photographs by Eli Lotar)
25.2 x 17.7 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris



Livorno, Toscane, Italie, 1933

Silver gelatin print, printed in the 1980s

36 x 24.3 cm

Centre Pompidou, Musée National d'Art Moderne,
Purchased thanks to sponsorship by Yves Rocher,
2011, Former Christian Bouqueret Collection,
Paris

Quai Saint-Bernard, Paris, France, 1932

Silver gelatin print, printed in 1946

23.4 x 34.7 cm

Fondation Henri Cartier-Bresson Collection, Paris

Mexique, 1934

Photograph taken from the *Album Renoir*

Silver gelatin print, printed in 1935 by the
photographer

25.1 x 16.9 cm

Fondation Henri Cartier-Bresson Collection, Paris

Mexique, 1934

Silver gelatin print, printed in 1946

34.7 x 23.3 cm

Fondation Henri Cartier-Bresson Collection, Paris

Nacho Aguirre, Santa Clara, Mexique, 1934

Silver gelatin print, printed in 1946

23.3 x 34.7 cm

Fondation Henri Cartier-Bresson Collection, Paris

André Pieyre de Mandiargues, Italie, 1933

Photograph taken from the *Album Renoir*

Silver gelatin print, printed in 1933 by the
photographer

16.2 x 23.4 cm

Fondation Henri Cartier-Bresson Collection, Paris

Grenada, Espagne, 1933

Photograph taken from the *Album Renoir*

Silver gelatin print, printed in 1933 by the
photographer

23 x 15.4 cm

Fondation Henri Cartier-Bresson Collection, Paris

Charles Henri Ford, Paris, 1935

Silver gelatin print

16.2 x 23.8 cm

Fondation Pierre Gianadda Collection, Donation
from Sam, Lilette and Sébastien Szafran, Martigny
(Switzerland)

*Prostituées, Calle Cuauhtemotzin, Mexico, Mexique,
1934*

Silver gelatin print, printed in 1946

23 x 34.5 cm

Fondation Henri Cartier-Bresson Collection, Paris

Autoportrait, Paris, 1932

Silver gelatin print, vintage contact printed
by the photographer

7.9 x 5.4 cm

Private Collection, Paris

Prostituée, Calle Cuauhtemotzin, Mexique, 1934

Photograph taken from the *Album Renoir*

Silver gelatin print, printed in 1935 by the
photographer

24.8 x 16.7 cm

Fondation Henri Cartier-Bresson Collection, Paris

Lupe Marín, Mexique, 1934

Photograph taken from the *Album Renoir*

Silver gelatin print, printed in 1935 by the
photographer

16.7 x 25 cm

Fondation Henri Cartier-Bresson Collection, Paris

Eli Cartier-Bresson, around 1937

Silver gelatin print, vintage print by the
photographer

9 x 12 cm

Private Collection, Paris

Portrait à base de rouge à lèvres, around 1931

Silver gelatin print, vintage print by the
photographer

17.3 x 22.9 cm

Private Collection, Paris

Leonor Fini avec un bas sur le visage, around 1931

Silver gelatin print, vintage print by the
photographer

17.8 x 18.4 cm

The Art Institute of Chicago, Julien Levy
Collection, Special Photography Acquisition Fund,
Chicago

Leonor Fini ou Marie-Berthe Ernst, France, 1932

Silver gelatin print, vintage print by the
photographer

17.5 x 18.9 cm

Fondation Henri Cartier-Bresson Collection, Paris

Leonor Fini, Italie, 1933

Silver gelatin print, vintage print by the
photographer

28.8 x 20.8 cm

The Art Institute of Chicago, Julien Levy
Collection, Gift from Jean and Julien Levy, Chicago

Autoportrait, near Sienna, Italie, 1933

Silver gelatin print, printed in 1984

16.9 x 24.9 cm

Fondation Henri Cartier-Bresson Collection, Paris

*Espagne, 1933*

Silver gelatin print, vintage print by the
photographer
19.6 x 29 cm
Fondation Henri Cartier-Bresson Collection, Paris

Barrio Chino, Barcelona, Espagne, 1933

Silver gelatin print, printed in 1946
34.4 x 23.4 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Trieste, Italie, 1933

Silver gelatin print, printed in 1946
25.3 x 34.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

*Vendeuses de journaux, Calle Cuauhtemotzin,
Mexico, Mexique, 1934*

Photograph taken from the *Album Renoir*
Silver gelatin print, printed in 1935
by the photographer
15.9 x 23.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Dieppe, France, 1926

Silver gelatin print, vintage print by the photographer
10.1 x 15.1 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Pierre Colle, Paris, 1932

Photograph taken from the Scrapbook
Silver gelatin print, printed in 1946 by the
photographer
12.3 x 8 cm
Private Collection, Paris

Marseille, France, 1932

Silver gelatin print, printed in 1984
16.6 x 24.7 cm
Fondation Henri Cartier-Bresson Collection,
Paris

New York, États-Unis, 1935

Silver gelatin print, vintage print
by the photographer
12.3 x 18.5 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Juchitán, Mexique, 1934

Silver gelatin print, printed in the 1940s
22.6 x 34.2 cm
Fondation Henri Cartier-Bresson Collection, Paris

ROOM 4**Activism***Mexique, 1934*

Silver gelatin print, vintage print
by the photographer
16.7 x 24.7 cm
Fondation Henri Cartier-Bresson Collection,
Paris

La Villette, Paris, France, 1929

Silver gelatin print, vintage print
by the photographer
23.1 x 16.1 cm
The Art Institute of Chicago, Julien Levy
Collection, Gift from Jean and Julien Levy,
Chicago

Marseille, France, 1932

Silver gelatin print, printed in the 1980s
25.4 x 17.2 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Marseille, France, 1932

Photograph taken from the Scrapbook
Silver gelatin print, printed in 1946
by the photographer
11.8 x 8.1 cm
Fondation Henri Cartier-Bresson Collection, Paris

Marseille, France, 1932

Silver gelatin print, vintage print by the
photographer
15.8 x 23.5 cm
Fondation Henri Cartier-Bresson Collection, Paris

Mexique, 1934

Photograph taken from the Scrapbook
Silver gelatin print, printed in 1946
by the photographer
8 x 12.1 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Uruapan, Mexique, 1934

Silver gelatin print, vintage print
by the photographer 23.1 x 34.6 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Mendiant, Madrid, Espagne, 1933

Photograph taken from the Scrapbook
Silver gelatin print, printed in 1946
by the photographer
8 x 11.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

- Madrid, Espagne, 1933*
Silver gelatin print, printed in 1947
24.2 x 35.4 cm
The Museum of Modern Art, Gift from the photographer, New York
- Mendiant, Madrid, Espagne, 1933*
Photograph taken from the Scrapbook
Silver gelatin print, printed in 1946 by the photographer
8.3 x 12.3 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Coronation of George VI, London, England, 12 May 1937*
Silver gelatin print, printed in 1946
26.4 x 35 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Coronation of George VI, Trafalgar Square, London, England, 12 May 1937*
Silver gelatin print, printed in 1953
49.5 x 33.1 cm
Bibliothèque Nationale de France, Paris
- Coronation of George VI, Trafalgar Square, London, England, 12 May 1937*
Silver gelatin print
34.5 x 23.3 cm
Metropolitan Museum of Art, New York, Ford Motor Company Collection, Gift from Ford Motor Company and John C. Waddell, 1987
- Coronation of George VI, Trafalgar Square, London, England, 12 May 1937*
Silver gelatin print, printed in 1947
49.4 x 33 cm
The Museum of Modern Art, New York, Gift from the photographer
- Coronation of George VI, London, England, 12 May 1937*
Silver gelatin print, printed in 1946
34.2 x 23.2 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Coronation of George VI, London, England, 12 May 1937*
Silver gelatin print, printed in 1946
34.8 x 23.1 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Coronation of George VI, London, England, 12 May 1937*
Silver gelatin print, printed in 1946
34.9 x 23.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Coronation of George VI, London, England, 12 May 1937*
Silver gelatin print, printed in 1984
16.8 x 25 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Coronation of George VI, London, England, 12 May 1937*
Silver gelatin print, printed in 1946
23.3 x 34.6 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Coronation of George VI, London, England, 12 May 1937*
Silver gelatin print, vintage print
15.8 x 23.9 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Coronation of George VI, London, England, 12 May 1937*
Silver gelatin print, printed in 1946
23.3 x 34.8 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Regards, no. 175, 20 May 1937, p. 6-7*
(Photographs by Henri Cartier-Bresson)
36 x 55.4 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Ce Soir, 14 May, 1937, n. p.*
(Photographs by Henri Cartier-Bresson on the upper section of the page)
Facsimile
Bibliothèque Nationale de France, Paris
- Dimanche sur les bords de Seine, France, 1938*
Silver gelatin print, printed in 1946
22.8 x 34.2 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Premiers congés payés, bords de Seine, France, 1936*
Silver gelatin print, printed in 1946
23.1 x 34.6 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Chez Gégène, Joinville-le-Pont, France, 1938*
Silver gelatin print, printed in 1946
35 x 23.4 cm
Fondation Henri Cartier-Bresson Collection, Paris

- Chez Gégène, Joinville-le-Pont, France, 1938*
Silver gelatin print, printed in 1957
36.8 x 24.4 cm
Fondation Henri Cartier-Bresson Collection,
Paris
- Congés payés, bords de Marne, France, 1938*
Silver gelatin print, printed in 1946
22.9 x 34.4 cm
Fondation Henri Cartier-Bresson Collection,
Paris
- Congés payés, bords de Marne, France, 1938*
Silver gelatin print, printed in the 1950s
20 x 25.5 cm
Eric and Louise Franck Collection, London
- Regards*, no. 225, 5 May 1938, p. 12-13
(Photographs by Henri Cartier-Bresson)
36 x 55.4 cm
Fondation Henri Cartier-Bresson Collection,
Paris
- Regards*, no. 237, 28 July 1938, p. 4-5
(Photographs by Henri Cartier-Bresson)
36.4 x 55.4 cm
Fondation Henri Cartier-Bresson Collection,
Paris
- Ce Soir*, 23 March 1937, p. 10
(Photographs by Henri Cartier-Bresson and
others)
Bibliothèque Nationale de France, Paris
- Regards*, no. 233, 30 June 1938, p. 12-13
(Photographs by Henri Cartier-Bresson)
36 x 55.4 cm
Fondation Henri Cartier-Bresson Collection,
Paris
- Regards*, no. 237, 28 July 1938, cover
(Photograph by Henri Cartier-Bresson)
36 x 55.4 cm
J. Caritey Collection
- Regards*, no. 228, 26 May 1938, p. 12-13
(Photographs Henri Cartier-Bresson)
36 x 55.4 cm
J. Caritey Collection
- Funérailles des victimes de la fusillade de Clichy,
Paris, France, 21 March 1937*
Silver gelatin print, vintage print by the
photographer
17 x 23.1 cm
Fondation Henri Cartier-Bresson Collection,
Paris
- Fête de tir à l'arc à Ermenonville, France, 1938*
Silver gelatin print, printed in the 1940s
16.3 x 24.4 cm
Fondation Henri Cartier-Bresson Collection,
Paris
- George VI's royal visit, Versailles, France, 1938*
Silver gelatin print, vintage print
18 x 24.2 cm
Fondation Henri Cartier-Bresson Collection,
Paris
- Enfants chantant "L'oiseau endormi et qui mit sa
tête sous l'aile" dans un jardin public, Paris, France,
1938*
Silver gelatin print, printed in the 1940s
24.5 x 18.1 cm
Fondation Henri Cartier-Bresson Collection,
Paris
- "Le mystère de l'enfant perdu", *Ce Soir*, 2 March
– 1 April 1937, p. 1
(Photographs by Henri Cartier-Bresson)
Facsimiles
Bibliothèque Nationale de France, Paris
- 20^e arrondissement, Paris, France, 1937*
Silver gelatin print, printed in 1984
24.5 x 16.6 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Le Mur du château de Bagatelle gardé par des
agents et des soldats, Paris, France, 1944*
Silver gelatin print, vintage print
18 x 24.3 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Champs-Élysées, Paris, France, 1944*
Silver gelatin print, vintage print
18.1 x 24.3 cm
Fondation Henri Cartier-Bresson Collection, Paris
- France, around 1938*
Silver gelatin print, vintage print by the
photographer
23.6 x 15.9 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Manifestation au Mur des Fédérés, Paris, France,
1936-1939*
Silver gelatin print, vintage print by the
photographer
20.2 x 29.4 cm
Metropolitan Museum of Art, Gift from the artist,
by exchange, and Gift from Photography in the
Fine Arts, by exchange, 2005, New York,

Martigues, France, 1932
Silver gelatin print, printed in 1946
35.3 x 23.7 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Appel à la lutte, Paris, Trade Union Centre, 1934
32.8 x 24.4 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris

Enquête sur l'unité d'action, Paris, s. n., 1934
27 x 21.6 cm
Centre Pompidou, Musée National d'Art Moderne,
Bibliothèque Kandinsky, Paris

David Szymin known as "Chim"
Henri Cartier-Bresson et Chim, Paris, around 1939
Silver gelatin print, recent print
20.1 x 30.2 cm
Fondation Henri Cartier-Bresson Collection,
Paris

ROOM 5

Cinema and War

Léo Mirkine
The film crew for Jean Renoir's La Vie Est à Nous, 1936
Silver gelatin print, later print
17.2 x 23.3 cm
Cinémathèque Française Collection, Paris
© Mirkine
Anonymous photographer
Filming Jean Renoir's La Règle du Jeu, 1939
Silver gelatin print, vintage print
20.5 x 28.6 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Eli Lotar
Filming Jean Renoir's Partie de Campagne, 1936
Silver gelatin print, vintage print
24.4 x 30.1 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Jean Renoir
Partie de Campagne (A Day in the Country), 1936
Medium-length 35 mm film, black and white,
sound, 40'
Production: Les Films du Panthéon, 1946
"Cinémathèque Française Film Collection"

Tournage à la Campagne (Filming in the Country)
Documentary, black and white, sound
Edited by Alain Fleischer from the 35mm rushes
unused for Jean Renoir's *Partie de Campagne*
Excerpts from the 90' DVD with kind permission
from Films du Jeudi
Production: Les Films du Panthéon, 1936-1994

Jean Renoir
La Règle du Jeu (The Rules of the Game), 1939
35 mm film, black and white, sound, 112'
Production: Nouvelles Éditions Françaises,
Distribution: Les Grands Films Classiques, Paris

Jean Renoir (collective undertaking under his
direction)
La Vie Est à Nous, 1936
35 mm film, black and white, sound, 66'
Ciné-Archives Collection, PCF Audiovisual
Collection - Democratic Labour Movement. Film
restored by the CNC French Film Archives -
Ministry of Culture

Anonymous photographer from the 15th
international brigade
*Jacques Lemare, Henri Cartier-Bresson et Herbert
Kline, Quinto, Espagne, October 1937*
Recent print from original negative
20 x 20 cm
Tamiment Library / Robert F. Wagner Labor
Archives / Abraham Lincoln Brigade Archives, NY
University, New York

Small poster for the film Return to Life, 1938
(Anonymous photographer)
27.7 x 21.6 cm
Fondation Henri Cartier-Bresson Collection, Paris

Henri Cartier-Bresson
Single frame excerpts from the film Return to Life, 1938
35 mm documentary film, black and white,
sound, 49'
Ciné-Archives Collection, PCF Audiovisual
Collection - Democratic Labour Movement.
Single frames produced from the copy restored
by the CNC French Film Archives - Ministry of
Culture

Anonymous photographer
*Henri Cartier-Bresson on the set of Jean Renoir's
film, La Règle du Jeu, 1939*
Silver gelatin print, vintage print
8.5 x 11.5 cm
Fondation Henri Cartier-Bresson Collection, Paris

Oradour-sur-Glane, France, 1944

Silver gelatin prints, stuck to card, vintage print
24.7 x 32.2 cm (card), 2.4 x 3.6 cm (print)
Fondation Henri Cartier-Bresson Collection, Paris

*Voitures d'enfants brûlées devant le confessionnal,
Oradour-sur-Glane, France, 1944*

Silver gelatin print, vintage print
23.4 x 16.2 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Strasbourg, France, 1944

Silver gelatin prints stuck to card, vintage print
24.7 x 32.2 cm (card), 6 x 9 cm (print)
Fondation Henri Cartier-Bresson Collection,
Paris

Libération de Paris, France, August 1944

Silver gelatin prints stuck to card, vintage print
24.7 x 32.2 cm (card), 6 x 9 cm (print)
Fondation Henri Cartier-Bresson Collection,
Paris

*Appartement avenue Foch anciennement occupé
par la Gestapo, Libération de Paris, France, 22-25
August 1944*

Silver gelatin print, printed in the 1980s
16.7 x 22.7 cm
Fondation Henri Cartier-Bresson Collection,
Paris

*Appartement avenue Foch anciennement occupé
par la Gestapo, Libération de Paris, France, 22-25
August 1944*

Silver gelatin print, vintage print
24.5 x 18 cm
Fondation Henri Cartier-Bresson Collection,
Paris

*Appartement avenue Foch anciennement occupé
par la Gestapo, Libération de Paris, France, 22-25
August 1944*

Silver gelatin print, vintage print
18 x 24.5 cm
Fondation Henri Cartier-Bresson Collection,
Paris

*Un enfant dans un camp de transit entre les zones
américaine et soviétique. Dessau, Allemagne,
May-June 1945*

Silver gelatin print, printed in the 1950s
20.9 x 30.2 cm
Fondation Henri Cartier-Bresson Collection, Paris

Strasbourg, France, 1944

Silver gelatin prints stuck to card, vintage print
24.7 x 32.2 cm (card), 6 x 9 cm (print)
Collection Fondation Henri Cartier-Bresson,
Paris

*Rapatriement des blessés, Londres, Angleterre,
1945*

Silver gelatin print, printed in the 1960s
20.2 x 29.7 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Dessau, Allemagne, May-June 1945

Silver gelatin print, printed in the 1950-1960s
22 x 29.8 cm
Fondation Henri Cartier-Bresson Collection,
Paris

*Liberation, pont sur Rhin près de Strasbourg,
France, 1944*

Silver gelatin print, printed in the 1960s
20.2 x 29.7 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Anonymous photographer

*Henri Cartier-Bresson au moment de sa mobilisation
dans l'unité «Film et photographie» de la 3e armée,
March 1940*

Silver gelatin print, vintage contact print
5.7 x 5.1 cm
Alain Paviot Collection, Courtesy Galerie
Françoise Paviot, Paris

Anonymous photographer

*Henri Cartier-Bresson prisonnier en Allemagne, 12
July 1942*

Silver gelatin print, vintage print
13.9 x 9 cm
Fondation Henri Cartier-Bresson Collection,
Paris

*Carte de correspondance d'Henri Cartier-Bresson
lorsqu'il était prisonnier en Allemagne, 1940-1943*

10.7 x 15 cm
Fondation Henri Cartier-Bresson Collection,
Paris

Los Angeles Times, 24 May 1947

(Bliss drawing depicting Henri Cartier-Bresson's
escape)
25.3 x 30 cm
Fondation Henri Cartier-Bresson Collection, Paris

Fausse attestation de rapatriement permettant à Henri Cartier-Bresson de se déplacer en France après son évasion, 16 April 1944
27 x 20.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Union of Cinematographic Production Technicians
Authorisation for shooting the film Le Retour, 8 September 1944
27 x 21 cm
Fondation Henri Cartier-Bresson Collection, Paris

Single frame excerpts from the film Le Retour, 1945
35 mm film, black and white, sound, 21'
"Collection Films de la Cinémathèque française"

Camp de transit entre les zones américaine et soviétique. Une personne déplacée désinfectée au DDT, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print
23.1 x 16.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Camp de transit entre les zones américaine et soviétique. Une personne déplacée désinfectée au DDT, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print
22.9 x 16.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Camp de transit entre les zones américaine et soviétique. Une personne déplacée désinfectée au DDT, Dessau, Allemagne, May-June 1945
Silver gelatin print, printed in the 1960s
19.9 x 29.6 cm
Fondation Henri Cartier-Bresson Collection, Paris

Camp de transit entre les zones américaine et soviétique. Une personne déplacée désinfectée au DDT, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print
23.1 x 16.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Dans un camp de personnes déplacées, une indicatrice est reconnue par celle qu'elle avait dénoncée, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print
17 x 22.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Dans un camp de personnes déplacées, une indicatrice est reconnue par celle qu'elle avait dénoncée, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print
7.8 x 11.2 cm
Fondation Henri Cartier-Bresson Collection, Paris

Dans un camp de personnes déplacées, une indicatrice est reconnue par celle qu'elle avait dénoncée, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print
16.9 x 22.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Dans un camp de personnes déplacées, une indicatrice est reconnue par celle qu'elle avait dénoncée, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print
17 x 22.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Dans un camp de personnes déplacées, une indicatrice est reconnue par celle qu'elle avait dénoncée, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print
17 x 22.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Dans un camp de personnes déplacées, une indicatrice est reconnue par celle qu'elle avait dénoncée, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print
16.9 x 22.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Dans un camp de personnes déplacées, une indicatrice est reconnue par celle qu'elle avait dénoncée, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print
17 x 22.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Dans un camp de personnes déplacées, une indicatrice est reconnue par celle qu'elle avait dénoncée, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print
16.9 x 22.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

Dans un camp de personnes déplacées, une indicatrice est reconnue par celle qu'elle avait dénoncée, Dessau, Allemagne, May-June 1945
Silver gelatin print, vintage print 16.9 x 22.9 cm
Fondation Henri Cartier-Bresson Collection, Paris

ROOM 6

The decision to become a photojournalist

Assassinat de Gandhi, Birla House, New Delhi, Inde, 31 January 1948
Silver gelatin print, printed in 1948
34 x 24.3 cm
Fondation Henri Cartier-Bresson Collection, Paris

Jawaharlal Nehru annonçant la mort de Gandhi, Birla House, New Delhi, Inde, 30 January 1948
Silver gelatin print, vintage print
16.1 x 24.3 cm
Fondation Henri Cartier-Bresson Collection, Paris

Funérailles de Gandhi, New Delhi, Inde, 31 January 1948
Silver gelatin print, vintage print
34.3 x 22.7 cm
Fondation Henri Cartier-Bresson Collection, Paris

Funérailles de Gandhi, New Delhi, Inde, 31 January 1948
Silver gelatin print, later print
40 x 50 cm
Fondation Henri Cartier-Bresson Collection, Paris

La Première Flamme, funérailles de Gandhi, New Delhi, Inde, 31 January 1948
Silver gelatin print, vintage print
22.5 x 34 cm
Fondation Henri Cartier-Bresson Collection, Paris

Life, vol. 24, no. 7, 16 February 1948, p. 26-27
(Photograph by Henri Cartier-Bresson)
35.5 x 53 cm
Fondation Henri Cartier-Bresson Collection, Paris

Life, vol. 24, no. 7, 16 February 1948, p. 24-25
(Photographs by Margaret Bourke-White and Henri Cartier-Bresson)
35.5 x 53 cm
Fondation Henri Cartier-Bresson Collection, Paris

À droite, un ancien eunuque de la cour de l'Impératrice douairière Tzu Hsi, Temple Kang T'leh, Beijing, Chine, 13 December 1948
Silver gelatin print, vintage print
19.7 x 30 cm
Fondation Henri Cartier-Bresson Collection, Paris

Marchands de dollars, Beijing, Chine, December 1948
Silver gelatin print, printed in the 1970s
29.9 x 20.2 cm
Fondation Henri Cartier-Bresson Collection, Paris

Un vieil homme propose de regarder des images dans de petites bouteilles, Beijing, Chine, December 1948
Silver gelatin print, printed in the 1980s
24 x 16.2 cm
Fondation Henri Cartier-Bresson Collection, Paris

Mendiant sur la route du pèlerinage bouddhiste pour la paix, Hangchow, Chine, 1949
Silver gelatin print, recent print
20 x 30 cm
Fondation Henri Cartier-Bresson Collection, Paris

Un cycliste transportant de l'argent, Chine, 1949
Silver gelatin print, printed in the 1970s
24.4 x 16.4 cm
Fondation Henri Cartier-Bresson Collection, Paris

Foule attendant devant une banque pour acheter de l'or pendant les derniers jours du Kuominlang, Shanghai, Chine, December 1948
Silver gelatin print, printed in the 1960s
19.9 x 29.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Défilé des syndicats pendant l'anniversaire de l'armée, Shanghai, Chine, 1 August 1949
Silver gelatin print, printed in the 1980s-1990s
22.6 x 15.2 cm
Fondation Henri Cartier-Bresson Collection, Paris

Life (international edition), vol. 6, no. 3, 31 January 1949, p. 20-21
(Photographs by Henri Cartier-Bresson)
35.5 x 53 cm
Fondation Henri Cartier-Bresson Collection, Paris

De Spiegel, no. 17, 22 January 1949, p. 3
Article taken from the *Album Vert*
(Photographs by Henri Cartier-Bresson)
36.3 x 27 cm
Fondation Henri Cartier-Bresson Collection, Paris

- Noir et Blanc*, 2 February 1949, p. 72-73
(Photographs by Henri Cartier-Bresson)
41.6 x 60 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Billed-Bladet*, no. 3, 18 January 1949, n. p.
(Photographs by Henri Cartier-Bresson)
35 x 26 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Illustrated*, 22 January 1949, p. 8-9
(Photographs by Henri Cartier-Bresson)
30.2 x 53 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Le Soir Illustré*, 3 February 1949, p. 12-13
Article taken from the *Album Vert*
(Photographs by Henri Cartier-Bresson)
36.5 x 55.7 cm
Fondation Henri Cartier-Bresson Collection, Paris
- École primaire, Moscou, Russie, 1954*
Silver gelatin print, vintage print
16.4 x 25.2 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Rassemblement des délégations de l'Union soviétique pour célébrer la Journée des sports, Stade Dynamo, Moscou, Russie, July 1954*
Silver gelatin print, vintage print
24.8 x 16.8 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Usine Zis, Moscou, Russie, 1954*
Silver gelatin print, vintage print
25.1 x 17 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Construction d'une nouvelle ligne de métro, Moscou, Russie, 1954*
Silver gelatin print, vintage print
25 x 17.2 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Cantine pour les ouvriers travaillant sur la construction de l'hôtel Metropol, Moscou, Russie, 1954*
Silver gelatin print, vintage print
16.8 x 25 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Der Stern*, no. 8, 20 February 1955, cover
(Photograph by Henri Cartier-Bresson)
37.8 x 28.1 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Life* (international edition), vol. 18, no. 3, 7 February 1955, cover
(Photograph by Henri Cartier-Bresson)
35.6 x 26.6 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Zondagsvriend*, no. 8, 24 February 1955, cover
(Photograph by Henri Cartier-Bresson)
35 x 26.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Henri Cartier-Bresson, *The People of Moscow*, London, Thames & Hudson, 1955, cover
(Photograph by Henri Cartier-Bresson)
37.8 x 26.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Séquence des photographies des deux jeunes femmes attendant le tram, Moscou, Russie, 1954*
Silver gelatin print, vintage contact sheet
3 x 26 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Deux jeunes femmes attendant le tram, Moscou, Russie, 1954*
Silver gelatin print, vintage print
30 x 20.4 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Paris Match*, no. 305, 29 January 1955, p. 46-47
(Photographs by Henri Cartier-Bresson)
35 x 43 cm
Fondation Henri Cartier-Bresson, Collection Paris
- Asahi Camera*, September 1955, p. 19-20
(Photographs by Henri Cartier-Bresson)
25.8 x 37 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Life*, vol. 28, no. 7, 13 February 1950, p. 88-89
(Photographs by Henri Cartier-Bresson)
35.5 x 53 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Illustrated*, 6 May 1950, cover
(Photograph by Henri Cartier-Bresson)
34.6 x 26 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Life*, vol. 46, no. 1, 5 January 1959, cover
(Photograph by Henri Cartier-Bresson)
35.5 x 26.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

- Camera*, no. 10, October 1955, cover
(Photograph by Henri Cartier-Bresson)
29 x 22.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Du*, no. 6, June 1958, cover
(Photograph by Henri Cartier-Bresson)
32.6 x 24.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Paris Match*, no. 379, 14 July 1956, p. 34-35
(Photograph by Henri Cartier-Bresson)
34.8 x 53 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Jours de France*, no. 228, 28 March 1959, p. 42-43
(Photograph by Henri Cartier-Bresson)
35 x 52 cm
Fondation Henri Cartier-Bresson Collection, Paris
- 36 diapositives couleur*, 1950 to 1969
With kind permission from the Fondation Henri Cartier-Bresson, Paris
Production: Audiovisual Section at the Centre Pompidou, Direction de la Production. Reproduction HD: Philippe Migeat. Visualisation: Bernard Lévêque
- Life*, vol. 48, no. 3, 25 January 1960, p. 8-9
(Photograph by Henri Cartier-Bresson)
35.6 x 53 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Henri Matisse at his home, Vence, France, 1944*
Silver gelatin print, printed in 1968
24 x 35.3 cm
The Museum of Modern Art, Gift from the photographer, New York
- Formes et couleurs*, no. 6, November-December 1947, n. p. (Photograph by Henri Cartier-Bresson)
30.8 x 43.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Truman Capote, Louisiana, United States, 1947*
Silver gelatin print, vintage print
22.7 x 34.2 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Jean-Paul Sartre et Jean Pouillon sur le Pont des Arts, Paris, France, 1946*
Silver gelatin print, printed in 1953
35 x 23.5 cm
Bibliothèque Nationale de France, Paris
- Louis Aragon et un préfet de dos, Paris, France, 1944*
Silver gelatin print, printed in 1946
35 x 23.3 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Irène et Frédéric Joliot-Curie, France, 1944*
Silver gelatin print, printed in 1946
34.6 x 23.4 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Alberto Giacometti, Rue d'Alésia, Paris, France, 1961*
Silver gelatin print, printed in 1962
29.4 x 19.8 cm
Fondation Henri Cartier-Bresson Collection, Paris
- The Queen*, 1 May 1962, p. 30-31
(Photographs by Henri Cartier-Bresson)
31.8 x 47 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Alberto Giacometti à la Galerie Maeght, Paris, France, 1961*
Silver gelatin print, printed in 1997
40 x 30 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Course cycliste «Les 6 jours de Paris», vélodrome d'Hiver, Paris, France, November 1957*
Silver gelatin print, printed in the 1980-1990s
15.7 x 23.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Course cycliste «Les 6 jours de Paris», vélodrome d'Hiver, Paris, France, November 1957*
Silver gelatin print, vintage print
30.3 x 19.9 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Course cycliste «Les 6 jours de Paris», vélodrome d'Hiver, Paris, France, November 1957*
Silver gelatin print, vintage print
29.8 x 19.8 cm
Collection Fondation Henri Cartier-Bresson, Paris
- Course cycliste «Les 6 jours de Paris», vélodrome, Paris, France, November 1957*
Silver gelatin print, vintage print
29.9 x 20 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Course cycliste «Les 6 jours de Paris», vélodrome, Paris, France, November 1957*
Silver gelatin print, vintage print
25.1 x 17 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Course cycliste «Les 6 jours de Paris», vélodrome, Paris, France, November 1957*
Silver gelatin print, vintage print
25 x 16.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

- Course cycliste «Les 6 jours de Paris», vélodrome, Paris, France, November 1957*
Silver gelatin print, vintage print
29.9 x 20.7 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Course cycliste «Les 6 jours de Paris», vélodrome, Paris, France, November 1957*
Silver gelatin print, vintage print
30.3 x 20.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Dan Budnik
Henri Cartier-Bresson, Paris, France, 1961
Silver gelatin print, vintage print
35 x 28 cm
Fondation Henri Cartier-Bresson Collection, Paris
- La Havane, Cuba, 1963*
Silver gelatin print, vintage print
29.9 x 19.9 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Cortège funéraire pour le chanteur Benny Moré, La Havane, Cuba, 1963*
Silver gelatin print, vintage print
33 x 22.6 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Güines, près de la Havane, Cuba, 1963*
Silver gelatin print, vintage print
22.6 x 33.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- La Havane, Cuba, 1963*
Silver gelatin print, vintage print
33.2 x 22.2 cm
Fondation Henri Cartier-Bresson Collection, Paris
- La Havane, Cuba, 1963*
Silver gelatin print, vintage print
33.5 x 23 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Camagüey, Cuba, 1963*
Silver gelatin print, vintage print
35.4 x 24.7 cm
Fondation Henri Cartier-Bresson Collection, Paris
- La Havane, Cuba, 1963*
Silver gelatin print, printed in 1963
35.4 x 24.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Vieux quartier, la Havane, Cuba, 1963*
Silver gelatin print, printed in 1963
35.3 x 24.2 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Boutique de journaux, Santa Clara, Cuba, 1963*
Silver gelatin print, printed in 1963
35.4 x 24.4 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Life*, vol. 54, no. 11, 15 March 1963, cover
(Photograph by Henri Cartier-Bresson)
34.7 x 26.7 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Life*, vol. 54, no. 11, 15 March 1963, p. 28-29
(Photograph by Henri Cartier-Bresson)
34.7 x 53 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Life*, vol. 54, no. 11, 15 March 1963, p. 42-43
(Photographs by Henri Cartier-Bresson)
34.7 x 53 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Rue de Vaugirard, Paris, France, May 1968*
Silver gelatin print, printed in 1984
23.9 x 36 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Brie, France, 1968*
Silver gelatin print, printed at the end of the 1970s
23.9 x 35.8 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Simiane-la-Rotonde, France, 1969*
Silver gelatin print, printed at the end of the 1970s
23.9 x 35.6 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Salins-les-Bains, France, 1968*
Silver gelatin print, vintage print
15.9 x 23.9 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Reflex dans une fenêtre lors d'une manifestation, boulevard Saint-Michel, Paris, France, May 1968*
Silver gelatin print
38.9 x 59.7 cm
The Museum of Modern Art, Gift from the photographer, New York
- Henri Cartier-Bresson (photographs), François Nourissier (text), *Vive la France*, Paris, Selection from Reader's Digest, 1970, cover
32 x 25.3 cm
Fondation Henri Cartier-Bresson Collection, Paris

ROOM 7**Visual Anthropology**

Danse Barong, village de Batubulan, Bali, Indonésie
1949

Silver gelatin print, printed in 1973

24 x 35.5 cm

Fondation Henri Cartier-Bresson Collection, Paris

Danse Alloeng Kotjok dans un temple, village de Sayan, Bali, Indonésie, 1949

Silver gelatin print, printed in 1973

24 x 35.5 cm

Fondation Henri Cartier-Bresson Collection, Paris

Scanno, Italie, 1951

Silver gelatin print, printed at the end of the 1970s
35.7 x 23.9 cm

Fondation Henri Cartier-Bresson Collection, Paris

Rituel matinal dans les jardins de Taimiao [un employé de banque, un conservateur de musée et un officier de l'armée du Kuomintang], Beijing, China, December 1948

Silver gelatin print, printed in the 1970s

16.7 x 25.4 cm

Fondation Henri Cartier-Bresson Collection, Paris

Jerusalem, Israël, 1967

Silver gelatin print, printed in 1973

24 x 35.5 cm

Fondation Henri Cartier-Bresson Collection, Paris

Oaxaca, Mexique, 1963

Silver gelatin print, printed in 1973

24 x 35.5 cm

Fondation Henri Cartier-Bresson Collection, Paris

Rome, Italie, 1959

Silver gelatin print, printed in the 1970s

23.9 x 35.5 cm

Fondation Henri Cartier-Bresson Collection, Paris

Prizren, Kosovo, 1965

Silver gelatin print, printed in 1973

24 x 35.5 cm

Fondation Henri Cartier-Bresson Collection, Paris

Torcello, Italie, 1953

Silver gelatin print, printed in 1973

24 x 35.5 cm

Fondation Henri Cartier-Bresson Collection, Paris

île de Siphnos, Grèce, 1961

Silver gelatin print, printed in 1970

23.5 x 35 cm

Fondation Henri Cartier-Bresson Collection, Paris

Funérailles shinto de l'acteur de kabuki Danjuro, Tokyo, Japon, 1965

Silver gelatin print, printed in 2004

40 x 30 cm

Centre Pompidou, Musée National d'Art Moderne, Paris

Irving Penn

Henri Cartier-Bresson et sa femme Ratna Mohini, New York, 1 July 1946

Silver gelatin print, printed in 1990

25 x 20 cm

Fondation Henri Cartier-Bresson Collection, Paris

Entreprise Canadian International Paper, Trois-Rivières, Québec, Canada, 1965

Silver gelatin print, vintage print

20.9 x 30.9 cm

Fondation Henri Cartier-Bresson Collection, Paris

Exposition universelle, Montréal, Canada, 1967

Silver gelatin print, printed in the 1970-1980s

24 x 15.8 cm

Fondation Henri Cartier-Bresson Collection, Paris

Test de performance dans l'usine de la CGCT, Longuenesse, France, 1976

Silver gelatin print, printed in the 1980s

21.6 x 14.5 cm

Fondation Henri Cartier-Bresson Collection, Paris

Accélérateur linéaire, Université Stanford, États-Unis, 1967

Silver gelatin print, printed in the 1970s

24.7 x 16.6 cm

Fondation Henri Cartier-Bresson Collection, Paris

Usine d'ordinateurs IBM, Mayence, Allemagne, 1967

Silver gelatin print, printed in the 1970s

24.9 x 16.5 cm

Fondation Henri Cartier-Bresson Collection, Paris

Usine Citroën, Paris, France, 1959

Silver gelatin print, printed in the 1970s

24.5 x 16.7 cm

Fondation Henri Cartier-Bresson Collection, Paris

France, 1968

Silver gelatin print, vintage print

30.1 x 20.1 cm

Fondation Henri Cartier-Bresson Collection, Paris

Studios de la BBC, Londres, Angleterre, 1967

Silver gelatin print, printed in the 1980s

27.6 x 18.4 cm

Fondation Henri Cartier-Bresson Collection, Paris

- Centre spatial John F. Kennedy, Floride, États-Unis, 1967*
Silver gelatin print, printed in the 1980s
37.8 x 25.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Peu avant l'indépendance de l'Indonésie, 300 portraits de dirigeants néerlandais sont décrochés de la résidence du gouverneur, Jakarta, Indonésie, December 1949*
Silver gelatin print, vintage print
23.2 x 34.4 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Personnes déplacées libérées par l'armée soviétique, transportant le portrait de Staline, Dessau, Allemagne, May-June 1945*
Silver gelatin print, vintage print
23.5 x 34.9 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Bakou, Azerbaïdjan, 1972*
Silver gelatin print, printed in the 1970s
16 x 24.2 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Défilé célébrant la prise de Shanghai par les communistes, Shanghai, Chine, 12 June 1949*
Silver gelatin print, printed in the 1980s
24.3 x 16.1 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Bureau de vote près de Indianapolis, Indiana, États-Unis, 1960*
Silver gelatin print, printed in the 1970s
16.9 x 25.2 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Graffiti représentant Charles de Gaulle avec une couronne, quartier des Halles, Paris, France, 1969*
Silver gelatin print, recent print
20 x 30 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Effigie monumentale de Lénine, Palais d'Hiver, Leningrad, Russie, 1973*
Silver gelatin print, printed in 2000
37.4 x 25 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Une vieille femme ayant cassé la hampe de son drapeau le porte en écharpe, Jour de l'Indépendance, Cape Cod, Massachusetts, États-Unis, 4 July 1947*
Silver gelatin print, printed in the 1970s
29.6 x 19.9 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Homme sandwich, New York, États-Unis, 1971*
Silver gelatin print, vintage print
23.8 x 15.7 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Deux personnes devant une affiche de cinéma, quartier d'Hibiya, Tokyo, Japon, 1965*
Silver gelatin print, vintage print
29.9 x 20.2 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Beijing, Chine, 1958*
Silver gelatin print, printed in the 1970s
19.9 x 29.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Leningrad, Russie, 1954*
Silver gelatin print, vintage print
25 x 16.8 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Grand magasin, Leningrad, Russie, 1954*
Silver gelatin print, vintage print
19.8 x 29.8 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Karstadt, Hambourg, Allemagne de l'Ouest, December 1952 – January 1953*
Silver gelatin print, vintage print
23.4 x 34 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Le Grand Magasin Foley, Houston, États-Unis, spring 1957*
Silver gelatin print, vintage print
23.2 x 34.1 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Galleries Lafayette, Paris, France, 1968*
Silver gelatin print, printed in the 1970s
24.8 x 16.7 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Salon de l'automobile, Paris, France, 1968*
Silver gelatin print, printed in 1984
23.6 x 35.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Galleries Lafayette, Paris, France, 1967*
Silver gelatin print, vintage print
20 x 29.9 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Paris, France, 1967*
Silver gelatin print, vintage print
19.8 x 30 cm
Fondation Henri Cartier-Bresson Collection, Paris

- Défilé de mode, Rhénanie-du-Nord - Westphalie, Dusseldorf Allemagne de l'Ouest, 1956*
Silver gelatin print, vintage print
20.1 x 29.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Vladimir, Russie, 1972*
Silver gelatin print, vintage print
15.8 x 23.7 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Courses de chevaux, Thurles, Tipperary County Munster, Irlande, 1952*
Silver gelatin print, vintage print
19.8 x 30.4 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Messe de BillyGraham, Londres, Angleterre, 1955*
Silver gelatin print, vintage print
30.2 x 21 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Match de base-bail, Milwaukee, États-Unis, 1957*
Silver gelatin print, printed recently
50 x 60 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Place de la Révolution, Moscou, Russie, 1954*
Silver gelatin print, printed in the 1970-1980s
24.1 x 35.6 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Jour de l'Indépendance, Ulan-Bator, Mongolie, 12 July 1958*
Silver gelatin print, printed in the 1970-1980s
16.7 x 25.1 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Rassemblement des délégations de l'Union soviétique pour célébrer la Journée des sports, stade Dynamo, Moscou, Russie, July 1954*
Silver gelatin print, printed in the 1960s
20 x 29.5 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Réfugiés faisant de l'exercice, camp de Kurukshetra, Punjab, Inde, 1947*
Silver gelatin print, printed in the 1960-1970s
20.1 x 30 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Meeting politique au parc des Expositions, porte de Versailles, Paris, France, 1953*
Silver gelatin print, printed at the end of the 1970s
23.7 x 35.7 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Nouvelles recrues de l'armée du Kuomintang, Palais Impérial, Beijing, Chine, December 1948*
Silver gelatin print, printed in the 1970s
29.6 x 19.7 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Venise, Italie, 1972*
Silver gelatin print, vintage print
18.4 x 27.7 cm
Fondation Henri Cartier-Bresson Collection, Paris
- René Burri
Henri Cartier-Bresson, La Havane, Cuba, 1963
Silver gelatin print, recent print
29.8 x 19.9 cm
René Burri Collection
- Léon Herschtritt
Henri Cartier-Bresson, Paris, France, May 1968
Silver gelatin print, modern print
30.1 x 20 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Marc Riboud
Henri Cartier-Bresson, Paris, France, May 1968
Silver gelatin print, modern print
14.8 x 22.2 cm
Fondation Henri Cartier-Bresson Collection, Paris
- Roger Kahane
L'Aventure Moderne, 1962
Documentary film, black and white, sound, 29' (excerpts)
INA (ORTF)-1962
Fondation Henri Cartier-Bresson Collection, Paris
- Gjon Mili
Henri Cartier-Bresson photographing the Chinese New Year, NYC, 1956
Black and white film, silent, 3'
Fondation Henri Cartier-Bresson Collection, Paris
Courtesy Howard Greenberg Gallery, New York
- Manifestations, 1947-1987*
Montage of 34 photographs, 4'39
Production: Audiovisual Department at the Centre Pompidou, Direction de la Production.
Reproduction HD: Philippe Migeat
With kind permission from the Fondation Henri Cartier-Bresson, Paris

ROOM 8**After Photography**

Mont Aso, Japon, 1965

Silver gelatin print, printed at the end of the 1970s
23.9 x 35.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Srinagar, Cachemire, Inde, 1948

Silver gelatin print, recent print
23.6 x 35.6 cm
Musée d'Art Moderne de la Ville de Paris, Paris

Martine Franck, Paris, France, 1967

Silver gelatin print, vintage print
30.2 x 44.8 cm
Eric and Louise Franck Collection, London

Paris, France, 1962

Silver gelatin print, printed in 1968
57.9 x 38.9 cm
The Museum of Modern Art, Gift from the
photographer, New York

Arashiyama, Japon, 1965

Silver gelatin print, vintage print
30.1 x 20.5 cm
Fondation Henri Cartier-Bresson Collection, Paris

Jardin des Plantes, Paris, France, 1975

Silver gelatin print, vintage print
24.3 x 15.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Nara, Japon, 1965

Silver gelatin print, printed in 1968
58.7 x 39.5 cm
The Museum of Modern Art, Gift from the
photographer, New York

Deauville, France, 1973

Silver gelatin print, printed in 1975
53.9 x 81.6 cm
Musée d'Art Moderne de la Ville de Paris, Gift from
the artist in 1982, Paris

Alpes-de-Haute-Provence, France, 1985

Silver gelatin print, printed in 1995
18 x 24 cm
Fondation Henri Cartier-Bresson Collection, Paris

Autoportrait, près de Céreste, France, 1999

Silver gelatin print, printed in 2001
23.9 x 35.7 cm
Fondation Henri Cartier-Bresson Collection, Paris

Paris, France, 1980

Silver gelatin print, vintage print
23.7 x 15.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

D'après Les Vieilles de Goya, 1995

Pencil on paper
15 x 5 cm
Fondation Henri Cartier-Bresson Collection, Paris

Muséum d'histoire naturelle, Paris, France, 1976

Pencil on paper
39 x 48 cm
Centre Pompidou, Musée National d'Art Moderne,
Paris

Le Train, 1974

Pencil on paper
13.2 x 18.4 cm
Fondation Henri Cartier-Bresson Collection, Paris

Autoportrait, 1987

Pencil on paper
20.5 x 14.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Autoportrait, 1999

Pencil on paper
17.6 x 21 cm
Fondation Henri Cartier-Bresson Collection, Paris

Autoportrait, 1999

Pencil on paper
21.2 x 14.5 cm
Fondation Henri Cartier-Bresson Collection, Paris

Autoportrait, October 1998

Pencil on paper
29.7 x 21 cm
Fondation Henri Cartier-Bresson Collection, Paris

Autoportrait, 1987

Pencil on paper
20.5 x 14.8 cm
Fondation Henri Cartier-Bresson Collection, Paris

Autoportrait, 1987

Pencil on paper
22.8 x 17.3 cm
Fondation Henri Cartier-Bresson Collection, Paris

Autoportrait, February 1984

Pencil on paper
22 x 16 cm
Private collection, Paris

Autoportrait, 1990

Ink on paper

28 x 19.5 cm

Private collection, Paris

Autoportrait, around 1992

Pencil on paper

23 x 17.60 cm

Fondation Henri Cartier-Bresson Collection, Paris

Martine Franck

Henri Cartier-Bresson, Paris, France, 1992

Silver gelatin print, vintage print

24 x 30 cm

Fondation Henri Cartier-Bresson Collection, Paris

Martine Franck

Henri Cartier-Bresson at the Natural History

Museum, Paris, France, 1976

Silver gelatin print, printed in the 1980s

24 x 30 cm

Fondation Henri Cartier-Bresson Collection, Paris

Haifa, Israel, 1967

Silver gelatin print, printed in the 1970s

30.2 x 20.1 cm

Fondation Henri Cartier-Bresson Collection, Paris

7. SPONSORS



MINI is a Key Sponsor of the Centre Pompidou, with which it shares common values such as design and avant-gardism.

The first MINI was launched in 1969, almost 50 years ago. This compact urban car has proved highly successful and has become a real icon.

In 2001, BMW took over the brand and breathed new life into the MINI legend and to its characteristic go-kart sensation.

The range has continued to grow since then and now features 7 innovative, premium models, all equipped with high performance, fuel-efficient engines with low CO2 emissions.

The new MINI arrives in 2014. Safer, more efficient and higher-performing, it is crammed with technologies and innovations, making it one of the best equipped compact cars on the market.

These unique characteristics reinforce the status of MINI as a pioneering brand in the premium urban car sector.

MINI and the Centre Pompidou both address enthusiasts, of cars for the former and of art for the latter.



HSBC France supports the Henri Cartier-Bresson exhibition at the Centre Pompidou

By providing support to the Centre Pompidou today, HSBC France once again demonstrates its commitment to photography and its longstanding active cultural policy.

PHOTOGRAPHY: A LONG-STANDING INITIATIVE

HSBC France has been interested in the image since the beginning of the last century.

Since 1987, its interest in photography has been expressed in particular through the commissioning of renowned photographers to produce illustrations for its annual reports and company brochures, and through the regular support of major photography exhibitions.

As part of this initiative, the HSBC Prize for Photography was created in April 1995, under the aegis of the Fondation de France. It aims to lastingly assist and promote an emerging generation of photographers. The Prize supports two photographers every year, by publishing their first monograph with Actes Sud and organising a travelling exhibition of their works to well-known cultural institutions.

Furthermore At the same time, HSBC France regularly supports major exhibitions. In particular, it was the exhibition partner for the Brassai and Gursky exhibitions at the Centre Pompidou, the Henri Cartier-Bresson retrospective at the BNF in 2003 and the exhibition entitled Alberto Giacometti –Henri Cartier-Bresson, Une Communauté de Regards at the Fondation Henri Cartier-Bresson in 2005. HSBC France also holds its own photography collection, which currently comprises 521 works on display at the company's head office in Paris.

Press contact:

Service de Presse HSBC France
Sophie Ricord
01 40 70 33 05, sophie.ricord@hsbc.fr



DEVOTEAM, SPONSORS OF THE “HENRI CARTIER-BRESSON” EXHIBITION AT THE CENTRE POMPIDOU

For the fourth time in its history, Devoteam is working alongside contemporary creation

Devoteam operates in the Information and Communication Technologies sector, where the unending technical revolution requires it to continually adapt and redefine its position. Driven by a spirit of conquest, audacity and creativity, the Group recognises itself in Cartier-Bresson’s groundbreaking work. Through its arts sponsorship, Devoteam works to help bring art to a wider public, considering involvement in societal and cultural projects as integral part of the company’s mission.

Devoteam and the Centre Pompidou’s shared territory

Devoteam and the Centre Pompidou share a natural connection with Information and Communication Technologies. The Centre Pompidou has the world’s preeminent collection of new media (photo, video and digital) and these new media are both part of innovative artistic creation and Devoteam’s everyday work tools.

Through its expertise and its research and development, Devoteam delivers innovation to its customers. This impulse to create and spread knowledge is what the Centre Pompidou’s and Devoteam share.

A consultancy firm driven by a culture of daring and innovation

Devoteam is an IT consulting group, a specialised Information & Communication Technology Transformation partner of its clients. Combining consulting know-how and technical expertise enables Devoteam to provide its customers with independent advice, delivering innovative and industrialised end-to-end solutions.

Devoteam has a turnover of more than €500M, with more than 4100 employees in 23 countries across Europe, North Africa and Middle East.

Contact:

Communications Director:

Isabelle Lovett: +33 (0) 6 69 58 29 03

Ketchum Agency:

Bastien Rousseau: +33 (0) 6 21 54 38 70

www.devoteam.fr

Connecting Business & Technology

8. MEDIA PARTNERS



ANOUS PARIS

marie claire.fr



9. AROUND THE EXHIBITION

CHILDREN'S WORKSHOP

In connection with the "Henri Cartier-Bresson" exhibition

"CHACUN SON POINT DE VUE" (EACH TO THEIR OWN POINT OF VIEW)

SATURDAYS 8, 15, 22, 29 MARCH AND 5 APRIL, FROM 3.00 TO 4.30 PM.

For families. Create settings, isolate, frame and spotlight: a whole range of fun exercises to sharpen the eye before finally taking the picture, together with a close look at a series of photographs in the exhibition. A workshop that really makes you see differently!

Prices

Unaccompanied child: €10 per child / reduced price. €8

With the family: €10 for one child and one adult, €8 for each additional person / reduced price. €8

Available online at www.centrepompidou.fr/billetterie

GUIDED VISITS TO THE EXHIBITION

EVERY SATURDAY AND SUNDAY IN FEBRUARY, MARCH AND APRIL, AT 4.30 PM.

EVERY WEDNESDAY IN MARCH AND APRIL, AT 7.00 PM.

10. VISUALS FOR THE PRESS

The works featured in this press dossier are protected by copyright. They can be published subject to the following conditions:

- Exemption for the first two works illustrating an article dedicated to the event, with no format limitation;
 - Any reproduction on the cover is subject to a request for authorisation from the press department at the Fondation Henri Cartier-Bresson
 - The copyright to be cited for any reproduction is: name of photographer, title and date of the work, followed by © Henri Cartier-Bresson/Magnum Photos, courtesy Fondation Henri Cartier-Bresson.
- These conditions are applicable to websites with a status of online press.

To include more than 2 reproductions of visuals from the body of work, or to use other photographs, please contact the press department at Magnum Photos Paris and the press department at the Fondation Henri Cartier-Bresson:

Jessica: jessica@henricartierbresson.org
T +33(0) 1 56 80 27 03

Sophie Marcilhacy: sophie.marcilhacy@magnumphotos.com
T +33(0) 1 53 42 50 25

Clement Saccomani: clement.saccomani@magnumphotos.com
T +33(0) 1 53 42 50 38



Martine Franck, Paris, France, 1967
Silver gelatin print
Vintage print
30.2 x 44.8 cm
Eric and Louise Franck Collection, London
© Henri Cartier-Bresson/Magnum
Photos, courtesy Fondation
Henri Cartier-Bresson



**Linear accelerator, Stanford University,
United States, 1967**
Silver gelatin print
Printed in the 1970s
24.7 x 16.6 cm
Collection Fondation Henri Cartier-Bresson,
Paris
© Henri Cartier-Bresson/Magnum Photos,
courtesy Fondation Henri Cartier-Bresson



Camagüey, Cuba, 1963

Silver gelatin print, vintage print
Fondation Henri Cartier-Bresson Collection,
Paris
© Henri Cartier-Bresson/Magnum Photos,
courtesy Fondation Henri Cartier-Bresson



Course cycliste «Les 6 jours de Paris», vélodrome, Paris, France, November 1957

Silver gelatin print, vintage print
Fondation Henri Cartier-Bresson Collection,
Paris
© Henri Cartier-Bresson/Magnum Photos,
courtesy Fondation Henri Cartier-Bresson



**First paid holidays, banks of the Seine, France
1936**

Silver gelatin print, printed in 1946
Fondation Henri Cartier-Bresson Collection,
Paris

© Henri Cartier-Bresson/Magnum Photos,
courtesy Fondation Henri Cartier-Bresson



Rue de Vaugirard, Paris, France, May 1968

Silver gelatin print, printed in 1984
Fondation Henri Cartier-Bresson Collection,
Paris

© Henri Cartier-Bresson/Magnum Photos,
courtesy Fondation Henri Cartier-Bresson



**Alberto Giacometti, Rue d'Alésia, Paris, France,
1961**

Silver gelatin print, printed in 1962
Fondation Henri Cartier-Bresson Collection,
Paris

© Henri Cartier-Bresson/Magnum Photos,
courtesy Fondation Henri Cartier-Bresson



Crowd waiting outside a bank to purchase gold during the last days of the Kuomintang, Shanghai, China, December 1948

Silver gelatin print, printed in the 1960s
Fondation Henri Cartier-Bresson Collection,
Paris

© Henri Cartier-Bresson/Magnum Photos,
courtesy Fondation Henri Cartier-Bresson



Livorno, Tuscany, Italy, 1933

Silver gelatin print, printed in the 1980s
Centre Pompidou, Musée National d'Art Moderne,
Purchased thanks to sponsorship from Yves
Rocher, 2011, former Christian Bouqueret
Collection, Paris

© Henri Cartier-Bresson/Magnum Photos,
courtesy Fondation Henri Cartier-Bresson



Behind Gare Saint-Lazare, Paris, France, 1932

Silver gelatin print, printed in 1953

49.8 x 35.1 cm

Bibliothèque Nationale de France, Paris

© Henri Cartier-Bresson/Magnum Photos,

courtesy Fondation Henri Cartier-Bresson



George Hoyningen-Huene:

Henri Cartier-Bresson, New York, 1935

The Museum of Modern Art, Thomas Walther Collection,

Purchase, New York

© George Hoyningen-Huene: © Horst/Courtesy-Staley/Wise
Gallery/NYC

Photographic credit: © 2013. Digital image, The Museum of
Modern Art, New York / Scala, Florence

11. PRACTICAL INFORMATION

PRACTICAL INFORMATION

Centre Pompidou
75191 Paris cedex 04
telephone
00 33 (0)1 44 78 12 33
metro
Hôtel de Ville, Rambuteau

Opening times

Exhibition open from 11.00 am to 9.00 pm every day except Tuesdays
Late night opening every evening until 11.00 pm (except Tuesdays, when the Centre is closed)

Prices

€11 - €13, depending on the period
reduced price: €9 - €10
Valid on the day of purchase for the Musée National d'Art Moderne and all exhibitions
Free admission to Centre Pompidou members (annual pass holders)

Information

01 44 78 14 63

Tickets can be printed at home
www.centrepompidou.fr

AT THE SAME TIME IN THE CENTRE

DONATION FLORENCE ET DANIEL GUERLAIN
16 OCTOBER 2013 - END MARCH 2014
press attaché
Thomas Lozinski
01 44 78 48 56
thomas.lozinski@centrepompidou.fr

FRIDA ET MOI
19 OCTOBER 2013 - 17 MARCH 2014
press attaché
Dorothee Mireux
01 44 78 46 60
dorothee.mireux@centrepompidou.fr

LE SURREALISME ET L'OBJET
30 OCTOBER 2013 - 3 MARCH 2014
press attaché
Anne-Marie Pereira
01 44 78 40 69
anne-marie.pereira@centrepompidou.fr

LE NOUVEAU FESTIVAL 5^e ÉDITION
19 FEBRUARY - 10 MARCH 2014
press attaché
Thomas Lozinski
01 44 78 48 56
thomas.lozinski@centrepompidou.fr

BERNARD TSCHUMI
30 APRIL - 28 JULY 2014
press attaché
Dorothee Mireux
01 44 78 46 60
dorothee.mireux@centrepompidou.fr

MARTIAL RAYSSE
14 MAY - 22 SEPTEMBER 2014
press attaché
Anne-Marie Pereira
01 44 78 40 69
anne-marie.pereira@centrepompidou.fr

CURATOR SHIP

Clément Chéroux
Curator
at the musée national d'art moderne

assisted by
Julie Jones