

PRESS KIT

HENRI CARTIER-BRESSON. LE GRAND JEU

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PALAZZO GRASSI

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HENRI CARTIER-BRESSON. LE GRAND JEU

1 THE EXHIBITION

Palazzo Grassi presents ‘Henri Cartier-Bresson. Le Grand Jeu’, co-organised with the Bibliothèque nationale de France and in collaboration with the Fondation Henri Cartier-Bresson. The exhibition is a unique project based on the Master Collection created in 1973 by Cartier-Bresson at the request of his art collector friends Dominique and John de Menil, for which the photographer carefully selected the 385 best images from his contact sheets. Six sets of this extraordinary collection of the photographer’s work were printed and are conserved at the Victoria & Albert Museum in London, the University of Fine Arts in Osaka, the Bibliothèque nationale de France, the Menil Collection in Houston as well as at the Pinault Collection and at the Fondation Henri Cartier-Bresson.

This Master Collection has been examined by five guest curators: collector François Pinault, photographer Annie Leibovitz, writer Javier Cercas, film director Wim Wenders, and heritage conservator Sylvie Aubenas. Hence, there is no monograph, theme, geographical area or chronology in ‘Henri Cartier-Bresson. Le Grand Jeu’ but rather a comparison of five points of view on the work of the “Eye of the Century”.

As Mathieu Humery, chief curator of the exhibition, states “*Le Grand Jeu* (“The Great Game”): the title, reminiscent of chance, a theme dear to the surrealists, primarily refers to the artist’s selection. The term, which has various connotations, can also suggest recreation or leisure. Lastly, the concept can also refer to the set of rules to which one must submit, namely “to play the game”. But *jeu* (“game”) is also, and more importantly, a homonym of *je* (“I”). Thus, like an exquisite cadaver, the “Great I” exalts itself, firstly via the homage paid here to the work of one man, but also through the visual expression of the “Me” of each curator, which necessarily emerges from the game that they have developed.”

The rules of the game are simple: the five joint curators were required to individually select about 50 of the artist’s images. Their selections had to be made from the images chosen by Cartier-Bresson for the Master Collection. None of the curators knew the others’ selections. All aspects of the exhibition – the design of the layout, framing, colour of the picture rails – have all been left to the absolute discretion of the curators. Each space is therefore an exhibition in its own right that is independent of the others. The five curators freely give us their story, their emotions and the place that these images have occupied in their work and in their life. Each of these collections transports us to a particular corner of the universe of the photographer and his curator for the duration of the exhibition in Venice and Paris.

The exhibition is accompanied by a catalogue in three languages, published jointly by Marsilio Editori, Venice, Palazzo Grassi – Punta della Dogana and the Bibliothèque nationale de France, with texts by the five curators, François Hébel, Agnès Sire and Aude Raimbault of the Fondation Henri Cartier-Bresson, and Matthieu Humery, chief curator of the exhibition. ‘Henri Cartier-Bresson. Le Grand Jeu’ will be presented at the Bibliothèque nationale de France, in Paris, from 13 April to 22 August 2021.

2 EXCERPTS FROM THE CATALOGUE

François Hébel, Agnès Sire, Aude Raimault, *To gather*

It was at the turn of the 1970s and on advice from his friend and editor Tériade that Henri Cartier-Bresson decided to take a break from his career as a “reporter” and turn back to his initial passion of drawing.

Having become a photographer purely by chance, the man who considered “photography as immediate action and drawing as meditation” never let go: at over sixty years of age, he still had to “learn more things” and focused more than ever on drawing. “Skeletons don’t move,” exclaimed paradoxically the man who had managed to stop time with his Leica more than any other photographer; he haunted the Natural History Museum in Paris, fascinated by the silent bony structures.

It was also the point when, after twenty years of intense work with Magnum, he wanted to take stock of his extensive photographic production. During the 1970s, he published several works with Robert Delpire including *Henri Cartier-Bresson photographe* in 1979 and the famous Master Collection, the photographic and testamentary climax of his work.

John and Dominique de Menil were heirs of the petrol company Schlumberger, supporters of Magnum, and old friends of Henri Cartier-Bresson. Their patronage “sparked interest” in the town of Houston, Texas, when they installed their vast art collection in the Menil Collection buildings designed by Renzo Piano. Along with the Rothko Chapel, this was just one of many examples of their patronage.

It was while talking to them that Henri Cartier-Bresson decided to select these 385 prints. They were developed in 1973 by Georges Fèvre at the Pictorial photo lab in Paris and became part of the Menil Collection, shown for the first time in 1974 at the Rice Museum in Houston. Sometimes known as the Master Collection or the “*grand jeu*” to friends, in 1979 this group of works was the subject of a short but effective publication by Osaka University of Arts. For a long time, this catalogue served as a technical reference for Magnum and the Pictorial photo lab. For HCB, the selection had become an indispensable tool for understanding his work.

In total, he decided to produce six full sets in a 30 × 40 cm format. One of them, the only one available, was acquired by the Pinault Collection. Today it is the focus of this catalogue and unique exhibition with, in some cases, support from the Bibliothèque nationale de France and the Fondation Henri Cartier-Bresson collections.

There is no other print collection of this scale and chosen by Cartier-Bresson in the museum domain: indeed there are five other sets, astutely located in some of the world’s most important cultural institutions, the Menil Collection in Houston, the BnF in Paris, the Victoria and Albert Museum in London, the University of Arts in Osaka, and lastly the Fondation Henri Cartier-Bresson in Paris.

In this way, Henri Cartier-Bresson guaranteed the future of his photographic heritage by giving it a democratic but controlled accessibility.

2

The decision to entrust the exhibition to five curators, each with their own vision and from very diverse horizons, seemed like an excellent idea to us. It arouses curiosity, just like the freedom they each had to select around fifty different images, which of course inevitably appear in the other selections. This required a lot of thought in terms of overall layout and has resulted in an identifiable exhibition space for each curatorial vision.

This is a new, unprecedented challenge concerning the work of Henri Cartier- Bresson that the entire Fondation HCB team is delighted to see on display.

Matthieu Humery, *The rules of the game*

[...]

As the curators were all free to choose, we had absolutely no idea which direction they would take. Brilliantly, this *Grand Jeu* reveals five personal and critical accounts, each with its own clearly recognizable signature. First of all, the collectors simply reveal their own attachment to these artworks. Next, we spot the eye of the photographer through the proliferation of images, echoing contact sheets or developing in the darkroom. The writers then create a visual storyline in order to interpret the different worlds of some of their favorite authors whilst at the same time using the short films Cartier-Bresson made during the civil war in Spanish to evoke his native homeland. Next, we are plunged into half-light and the world of film sets where the director cleverly creates a dialogue between artifacts, stills, and moving images. By way of an epilogue, the curator's historical interpretation retraces some of the key principles that had a resounding influence on the photographer's work.

Each unique vision, as collector, photographer, writer, director, and curator, is part of a prism to help us understand what influenced the photographer. These different sensibilities allow the spectator to see his work from a new angle. Each individual recomposition reflects another facet of the universal sensibility of his photography. Both segmented and pluralistic, this project reveals the universal voice of the *Grand Jeu* and highlights the importance of contextualizing artworks. All exhibitions are concerned with using visual devices, adapted to specific environments in order to showcase artworks. And so, the curators' choices deliberately or accidentally influence the spectators' way of seeing. Indeed, through their accounts, the five co-curators create links between the different works and open up new perspectives. In addition, they openly deliver their own story, their emotions, and the importance of these images in relation to their work and lives.

Finally, this exhibition is more than just an illustrated portrait of Annie Leibovitz, Javier Cercas, Sylvie Aubenas, Wim Wenders, or François Pinault. In fact, doesn't the selection, taken from this universal body of work, actually reveal a side of the curators' personalities? Showing the works of Cartier-Bresson in another light while revealing part of the curator's personality—it is this reversibility, this double take that makes the exhibition such a unique experience in understanding the force behind the images of the "eye of the century."

François Pinault, *The passage of time, commonplace and fantastical*

Collecting is about capturing the message a work is trying to convey: an emotion, a memory, a real or projected self-image. That is how my collection came together, bit by bit, around a variety of works, paintings, sculptures, videos, installation, and performance. Photography is also present in my collection and it wouldn't be complete without Henri Cartier-Bresson. The obvious universality and accessibility of his art has always struck me. That's why I didn't hesitate for a second when it came to acquiring the Master Collection, a group of monumental but intimate works that offer an exceptional and moving vision of this legendary artist's photographs. This passion has been my driving force for more than thirty years and I am in some way indebted to all of those artists who have managed to arouse my curiosity and reflect the perpetual movement of life. I believe that a collection, or in any case the one that I have built and continue to enrich, aims to hold on to the ineluctable passage of time. The works and the dialogue created between them are the expression of life itself, its dynamism and passion. Cartier-Bresson is an artist who shows us the furtive, comical, and familiar aspects of life.

A photograph like *Bougival, France, 1956* [003.] so nicely illustrates these fleeting moments. We can see a workman and his family being reunited and the joy on all of their faces, even the face we cannot see in the shot. His photographs, and notably those from the Master Collection, are a true visual anthropology, an ode to life: they conserve the traces of these pure moments of happiness that evaporate so quickly and that are very familiar to us all. They capture a part of our humble and simple humanity. Because Henri Cartier-Bresson so skillfully represented the essence of his era, I can see a reflection of my own life in his work.

When I started my collection, my only ambition was to surround myself with objects that I liked and that I quite simply enjoyed contemplating. Progressively, my eye sharpened, became more educated and aware. Knowledge and curiosity sometimes take us into uncharted waters and push us to find out more. This is almost certainly where there are similarities between my aspirations as a collector and my work: this thirst to explore new horizons, aiming to go just that little bit further.

An insatiable traveler, Cartier-Bresson knew how to capture the world in all its diversity. Throughout his career, he embodied all social classes, ages, and convictions. Independent, Cartier-Bresson chose to discover the world rather than take over the family business as his father would have liked. This universal curiosity has nourished my interest for art. Owning a work by this artist is about looking past the humdrum of everyday life, it's about engaging with a world in which photography becomes an uninterrupted journey in time and space. By acquiring a copy of the Master Collection, I wanted to share with as many people as possible what Cartier-Bresson considered to be the best of his photographic art. Spectators can walk through this ensemble as they please and create their own visit. I believe this is what attracted me to this group of works. I can choose from amongst the numerous photographs, creating an intimate relationship with them in a unique and moving experience.

[...]

Truth, simplicity, humility: that is what characterizes the work of Cartier-Bresson in my eyes. That is what I wanted to try to reflect in the choices I have made. Undoubtedly, there is a link with my love of minimalist art. I love the fact that a lot is said with a minimum of means. And so

I wanted to create a pared down display where each work has its place without being isolated from the others. Reading an image isn't conditioned by what is around it and spectators are free to invent stories that link one image to another—Cartier-Bresson the storyteller imposes nothing and suggests everything. Rumors and colors jump out of this silent black and white world. It's up to us to look and listen in order to perceive the simple but intense life captured in these photographs. This is the secret I have tried to unveil here, or at least pursue in my own way. And I invite visitors to discover this modest and carefully-thought-out exhibition in the company of an artist who is beyond compare.

Annie Leibovitz

Seeing Cartier-Bresson's work made me want to become a photographer. I was a young painting student at the San Francisco Art Institute when I looked at *The World of Henri Cartier-Bresson*, which had just been published. Maybe it was something about the word "world," as well as the pictures, that seduced me. The idea that a photographer could travel with a camera to different places, see how other people lived, make looking a mission—that that could be your life was an amazing, thrilling idea.

I wanted my selection of pictures from the Master Collection to be shaped by the memory of what was so important to me about Cartier-Bresson in the beginning. I didn't want my first look at the set to be tainted by too much new information, although understanding how he made the edit seemed crucial. Why these photographs? And what did the numbering system for the pictures imply? The answer that came back about the numbers was that most of the pictures were organized by country or geographical region. In any case, I used the official sequencing to pin the photographs, which I had printed the size of index cards, in rows on a wall of my studio.

The first thing I did was pick out pictures that had a strong influence on my work and were indelibly etched in my mind. The ones that mean the most to me are probably the portrait of Matisse [384.] and the photograph of the picnic at the edge of the water [004.]. They are in *The World of Cartier-Bresson*, but I picked other pictures that are not. Over the years, other pictures have seamlessly merged with the ones I was drawn to first.

I studied the pictures as a photographer, admiring Cartier-Bresson's talent and his eye. An intuitive master of composition, he was out there with a small 35mm camera, working in a completely original way—framing, choosing what to include and what not to include in a picture, establishing depth and relationships.

[...]

Susan Sontag liked to tell me the story of her sitting with Cartier-Bresson. She was living in Paris, in a third-floor walk-up apartment with little or no heat. Cartier-Bresson bounded up the stairs. It was 1972 and he was in his mid sixties. Susan sat on a couch with a coat wrapped around her because she was cold. Cartier-Bresson sat on a chair opposite her with his camera in his lap. They talked for a few minutes and every now and then she would hear a click. He never brought the camera to his eye. It was always in his lap. They must have sat there for ten minutes or so and then he stood up and said, "OK. Let's have lunch." And they left the apartment and had lunch.

The Leica is a rangefinder camera. Cartier-Bresson knew how many feet he was going to be away from Susan in that little apartment and he had preset his exposure. He was ready to go. The camera didn't have a lens cap on it. He didn't pull it out of a bag. He didn't have lights. Susan was photographed by other great photographers, but Cartier-Bresson's portrait is one of the most beautiful. He got her intelligence and charisma.

[...]

Javier Cercas, *An imminent revelation*

In 1845, Gustave Flaubert wrote: “For something to be interesting, you have to look at it long enough.” With Henri Cartier-Bresson’s photographs, it’s exactly the opposite—you only have to look at them once to find them interesting. But it is equally possible that even if you look at them for a long time, some of them will never completely give their true meaning, as if they were designed to say something different each time we look at them, or as if they will never completely reveal what they have to say.

At least that’s the impression I had the first time I saw the 385 photographs that Cartier-Bresson selected in 1973 at the request of his old friends John and Dominique de Menil. Matthieu Humery gave me some copies in the autumn of 2018 so that I could choose the works that would initially go on show at the Palazzo Grassi in Venice then at the Bibliothèque nationale de France in Paris. Even though I had of course already seen many of Cartier-Bresson’s photographs, often without knowing he had taken them, I knew virtually nothing about the author himself. My choice was not at all based on esthetic, historic, or biographical criteria but on the sheer impact the images had on me, their simple visual force or capacity to intrigue me, in short criteria that could be considered instinctive rather than intellectual. Nevertheless, it’s true that when I was preparing the anthology, I realized that Cartier-Bresson’s work had a close, almost un hoped-for relationship with my own research, with my interests and concerns as a writer. It is also true that I immediately noticed an unintentional logic in my selection and I wanted to reflect that in the way the photographs were displayed in the exhibition. It is organized in the same way that I have always structured my books or music that I like—from Baroque music to rock and roll—or in other words according to repetitions and variations on the same theme, characteristics, styles, or tones that appear here and there, disappear and reappear. In our case, there are four of these elements in all. The first is the fact that in a lot of Cartier-Bresson’s photos, the essential part does not seem to appear in the photograph itself, not inside the frame, but outside it, as if the central focus of the image is absent and we are left to imagine it thanks to the effect it has on the people who are looking, waiting, or in fear of it. The second point is what we might call the dreamlike intensification of reality. We know that Cartier-Bresson was very close to the surrealists in his youth and that surrealism had a lasting impression on his work, which explains the bizarre logic that so often appears to govern the reality of his photographs. In fact, some of them look like they have come straight out of a dream, or should I say a nightmare. The third point is the violence, above all the violence of war or revolution. Finally, the last point is Spanish reality, which for many had become fundamental for Cartier-Bresson since his experience of the civil war. This is why I wanted to include in the exhibition three propaganda films supporting the second Spanish republic and filmed by the French photographer during the conflict. A kind of photography in motion in memory of Cartier-Bresson’s love of the cinema and who had worked at one point as Jean Renoir’s assistant director.

[...]

Is this true, though? Can reporting rise up to the ranks of art without manipulating reality, without giving it a form, and without ceasing to be journalism? Can art be reporting without falling into chaos and without ceasing to be art? Can art be a form of reporting and reporting be a form of art? And isn’t all of this an oxymoron? The best answer to these questions are Cartier-Bresson’s photographs themselves; the second best response, his famous concept of the “decisive moment,”

2

an expression borrowed from the cardinal de Retz. According to this idea, the mission of a photographer is to develop the talent, intuition, and patience to capture this mysterious instant where the inextricable disorder of reality seems to be organized and to deliver a meaning or an illusion of meaning, or, better still (to quote Borges), an imminent revelation that doesn't actually happen. It is not about retouching reality, using its chaos to construct a form that reality itself does not possess—that is what art has always done, and it is what the photographer Irving Penn did, for example, if we want to mention one of Cartier-Bresson's contemporaries—but rather to discover an order and a signification, or an illusion of signification in the “inform” magma of reality, wait until it is captured, like catching a fly in midflight. From this magic, this paradoxical attempt at reconciling the irreconcilable, come some of Cartier-Bresson's best photographs. And perhaps also, who knows, quite simply some of the best photographs.

Wim Wenders, *An eye for an eye (But in a new sense, not with that old meaning of “revenge”)*

[...]

I remember the one time I met him, in Paris. The occasion was some sort of party, in the late 1980s. There were lots of other people around, and we only had a short time alone. When everybody was leaving, he offered to drive me back to my hotel. All of a sudden, we sat in his small car together, just the two of us. I glanced at him. He seemed so transparent, gentle, and kind, and also a bit frail. He was paying attention to the traffic and drove silently. And I felt so shy....

I'm at a loss with my memory at that point. Why didn't I ask him anything?! His silent profile behind the wheel of his car still appears to me when I look at his pictures. But his face won't answer my question. Nothing will do that now, except his photographs. And especially this choice of thirty for which I feel strangely responsible. Why had I chosen those and not others?

I had made this selection strictly from my own gut reaction to the Master Collection that I had spread out on the floor of my studio. These thirty pictures were those that had spoken to me the most. But didn't they represent my own personal feelings, like a mirror, rather than opening to others an “understanding” of Henri Cartier-Bresson? If his photography was an expression of his attitude toward the world, would somebody who had never seen any of his photographs be able to extrapolate this approach from this selection? There was that doubt....

So I spread my selection of photo-copies back out on the floor, this time trying to be as blind as possible to my own “mirror image” in them, my own taste, my own preferences, and only tried to decipher the face behind the wheel in these photographs. Who was Henri Cartier-Bresson in them? What did these pictures tell me about what was driving him?

I put the pictures in the order I had had in mind for the hanging. Such an order can always appear random at first, but I know from music play lists, for instance, how crucial it is what you listen to first and which song leads to another. This particular sequence on the floor was of course again my own reflection—in the two senses of the word—but there was no use taking that order apart and questioning it. Trying to decode Henri Cartier-Bresson was simply not possible without accepting my own subjectivity. But “behind” my sympathy, affection, response to his work I had to find some overlap of recognition, some insight into the man.

[...]

Now I can see much better what it is that touched me! Only now do I see that all these people show themselves to me (and to you, too) today as if we were in direct touch, as if “our relation” hadn't gone through the lens of Henri Cartier-Bresson's Leica. Well, it did, of course, but the mystery is that whatever connection there was between them and him doesn't interfere with our way, today, of seeing them. There is a directness and immediacy that we might recognize from our contemporary photographic “smartphone” practice and from all these pictures we take without thinking of them as photographs, including selfies. It's hard to put my finger on it, but there is something in these portraits by Henri Cartier-Bresson that entirely defies the period they were taken in.

[...]

Sylvie Aubenas, *Life lines, convergence lines*

[...]

I started by reading—not everything as that would be impossible and undoubtedly pointless, but a lot and the best of what has been written about HCB, and more particularly a lot of what he said in his interviews. The groundwork of any curator.

Several things stand out in his career and distinguish him above and beyond his immense talent: his pioneering and intuitive understanding (right from the start) of the importance of exhibitions and books for a twentieth-century photographer, of organizing and reorganizing his work at crucial moments in his life and in particular eliminating images, and, finally, the categorical and concise manner with which he expressed his conception of photography.

Underneath this strict, almost rigorous sense of organization, this grand bourgeois, this well-read man, lover of painting, this man who in his texts and interviews spoke more willingly about Proust or Cézanne than photography, this elusive character who knowingly cultivated some seemingly obvious paradoxes, constructed a photographic ensemble dazzling with lightness, empathy, humanism, and humor and who, with his Leica glued to his eye, lived through more than forty years of twentieth-century and photographic history.

This duality, which he continued to implement throughout his career, was the most important thing he learnt from his first teacher, the painter André Lhote, who repeated over and over to his students that there was no freedom without discipline.

[...]

Since the 1950s, his texts and interviews were all an integral part of the construction and organization of his work. They revealed some very simple and unchanging principles on using the 50mm lens Leica, described as the extension of his eye and the object closest to human vision, or his passion for taking shots. “Photo shooting. Or taking a photo if you prefer. That’s my passion. [. . .] I wasn’t interested in the result. [. . .] shooting and nothing more.”¹ Favoring the human aspect, coincidence, contingency, wonderful happenstance, blending together in this way surrealism and photojournalism, “objective coincidence,” “fixed explosive,” theorizing his preference for black and white, recalling the respect he demanded from newspapers in regards to the captions they supplied, for shots taken just using natural lighting, never with a flash, always rectangular formats and never square, on the quality of the development which had to be subdued and reflect the quality of the light at the second the shot was taken, his loyalty to the photo developing ritual at Picto’s (stemming from his long-term friendship with Pierre Gassman the founder of the photo laboratory), his evident lack of interest for “vintage” prints and his complete self-avowed incomprehension of the photographic market, HCB gives us his commandments of photographic law.

The more famous he became the more he expressed his distaste for fame, his total rejection of power, honors, awards, indoctrination. He proclaimed himself to be an anarchist, a libertarian, an atheist, putting his liberty and independence above all else. He expressed his taste for certain

¹ Interview with Pierre Assouline published in *Lire*, July August 1994, 30–37.

writers—Proust, Stendhal, Rimbaud, Baudelaire, Joyce, Beckett, Gracq. . . —and for painters such as Paolo Uccello, Pierre Bonnard, Matisse, Cézanne, van Eyck. . . . He had far greater esteem for painting than photography.

When HCB decided to leave Magnum and give up professional photography in the spring of 1972, his close friends and French-American art collectors John and Dominique de Menil, asked him to choose a group of photographs for their collection. It was an ideal opportunity for him to rework and reorganize his work. The Menils offered him the opportunity to use the whole of his work (now virtually complete), as a kind of huge contact sheet on which he ringed round 385 specific images. He classified them by country (but not chronologically within each country), starting with Belgium and finishing with some portraits that came from far and wide. Places, trips, and ending up with a zoom on people. HCB considered this group of works as a kind of visual testament. These 385 images, this freeze-frame, would be virtually the sole source for a great many books by HCB himself and Robert Delpire: the book published by Aperture in 1976, *Photo Poche* from 1982 (number 2 after Nadar in the mythical collection), *Henri Cartier-Bresson Photographie* in 1979. Similarly, the tribute exhibition at the Rencontres d'Arles in 1979 drew from these 385 images. This selection was the basis of his work from 1972 until his death in 2004, in which he devoted his artistic life to drawing and, in parallel, to highlighting his past photographic work.

By choosing in turn 53 images from what he considered to be “perfect prints of my best photos,” I have let myself be guided by the works themselves and comforted by what I have read.² 53 is also the number of playing cards in a pack—52 cards plus the joker.

The joker is the first image on show: protagonists of a game of chance (208). The second, the famous sleeper and his double, evoke HCB's first forays into surrealism and the artist's concern with the force of the unconscious (109).

Next, the images are organized together in groups: each one represents a key theme, a recurring subject, a characteristic of the work, an obsession, a way in which HCB has changed our vision of photography. Like a line on the palm of the author's hand. Sometimes these lines crisscross each other and sometimes they are superposed. They are the keys to better understanding his work.

These groups or series are neither thematic nor chronological; instead they form HCB's vision of the world. Illustrations of the author's famous profession of faith: “Photography is putting the head, the eye, and the heart on the same line of vision. It's a way of living.”

2 Letter to Jean de Menil, “early May 1972,” Menil Foundation archives, Houston.

HENRI CARTIER-BRESSON. LE GRAND JEU

5 BIOGRAPHY OF HENRI CARTIER-BRESSON

Henri Cartier-Bresson was born in 1908 in Chanteloup, France. At an early age, he develops a strong interest in painting. In 1932, after spending a year in Ivory Coast, he discovers the Leica camera. The following year he presents his first exhibition at the Julien Levy Gallery in New York. He travels around Europe, in Mexico and in the United States and takes an interest in directing films. He works with director Jean Renoir in 1936 and 1939 and, during the same period, he directs three documentaries dedicated to the Spanish Civil War.

In 1940 he is taken prisoner and in February 1943 his third attempt to evade is successful. In 1944 he shoots a series of portraits for the Braun editions and in 1945 he directs *Le Retour*, a documentary dedicated to the repatriation of prisoners of wars and deportees. The MoMA, New York, presents an exhibition of his work in 1947 and, the same year, he founds Magnum Photos together with Robert Capa, David Seymour, George Rodger and William Vandivert. During the following three years he travels in Asia.

Back in Europe, he publishes his first book, *Image à la Sauvette*, in 1952. In 1954, he is the first photographer to be admitted in the Soviet Union since the beginning of the Cold War. He then travels a lot and decides in 1974 to reduce his activity as a photographer to focus on drawing.

In 2000, he decides, together with his wife Martine Franck and their daughter Mélanie, to create the Fondation HCB, dedicated in particular to keep his work.

Henri Cartier-Bresson died on 3rd August 2004 in Montjustin.

3 LIST OF WORKS

François Pinault

003. – 1/5
Bougival, France, 1956
35,6 x 23,9 cm
004. – 1/5
Dimanche sur les bords de Seine,
France, 1938
23,8 x 35,5 cm
015. – 1/5
Villandry, France, 1953
35,5 x 23,9 cm
016. – 1/5
Eure-et-Loire, France, 1968
35,7 x 24 cm
019. – 1/5
20^e arrondissement, Paris, France, 1937
35,9 x 24,1 cm
021. – 1/5
Visite du roi George VI, Versailles,
France, 1938
35,5 x 23,7 cm
028. – 1/5
Premiers congés payés,
bords de Marne, France, 1936
23,8 x 35,6 cm
038. – 1/5
La Beauce, France, 1960
23,9 x 35,6 cm
040. – 1/5
Chartres, France, 1968
35,7 x 23,9 cm
041. – 1/5
Les Halles, Paris, France, 1968
35,7 x 23,8 cm
051. – 1/5
Les 24 heures du Mans, France, 1966
23,9 x 35,5 cm
052. – 1/5
Moussages, France, 1969
23,9 x 35,7 cm
053. – 1/5
Paris, France, 1951
23,9 x 35,5 cm
065. – 1/5
Un membre de l'Académie Française,
cathédrale Notre-Dame, Paris, France, 1953
35,4 x 23,9 cm
101. – 2/5
Cordoue, Espagne, 1933
35,6 x 24,1 cm
109. – 2/5
Barrio Chino, Barcelone, Espagne, 1933
35,2 x 23,7 cm
121. – 2/5
Livourne, Italie, 1933
35,5 x 23,9 cm
133. – 2/5
Près de Rome, Italie, 1952
23,9 x 35,5 cm
137. – 2/5
Cirigliano, Italie, 1951
23,8 x 35,3 cm
138. – 2/5
Orgosolo, Italie, 1962
23,5 x 35 cm
151. – 2/5
Hyde Park, Londres, Angleterre, 1937
23,8 x 35,4 cm
164. – 3/5
Cork, Irlande, 1962
23,9 x 35,6 cm
172. – 3/5
Dessau, Allemagne, mai-juin 1945
24,6 x 35,9 cm
190. – 3/5
Pskov, Russie, URSS, 1973
23,7 x 35,2 cm
198. – 3/5
Jour de l'Indépendance, Cape Cod,
États-Unis, 4 juillet 1947
35,7 x 23,8 cm
205. – 3/5
Boston, États-Unis, 1947
24 x 35,6 cm

208. – 3/5
Las Vegas, États-Unis, 1947
23,8 x 35,6 cm
215. – 3/5
Manhattan, New York, États-Unis, 1935
23,9 x 35,5 cm
219. – 3/5
San Antonio, États-Unis, 1947
23,8 x 35,4 cm
220. – 3/5
Harlem, New York, États-Unis, 1947
23,9 x 35,6 cm
224. – 3/5
Gallup, Nouveau Mexique, 1947
23,9 x 35,6 cm
228. – 3/5
Manhattan, New York, États-Unis, 1963
24 x 35,6 cm
237. – 4/5
Montréal, Canada, mai 1965
23,9 x 35,7 cm
255. – 4/5
Gaziantep, Turquie, 1964
23,9 x 35,6 cm
256. – 4/5
Le souk, Istanbul, Turquie,
1964
35,4 x 23,8 cm
257. – 4/5
Un café turc, Mostar, Yougoslavie, 1965
23,8 x 35,6 cm
262. – 4/5
Mexico, Mexique, 1934
36,2 x 24,2 cm
269. – 4/5
Mexico, Mexique, 1963
35,6 x 24,1 cm
270. – 4/5
Los Remedios, Mexique, 1963
23,9 x 35,5 cm
343. – 5/5
Colette, Paris, France, 1952
35,5 x 23,4 cm
347. – 5/5
Georges Rouault, Paris, France, 1944
35,8 x 24,3 cm
357. – 5/5
Koen Yamaguchi, Kyoto, Japon, 1965
35,3 x 24 cm
360. – 5/5
Pierre Jean Jouve, Paris, France, 1964
35,4 x 23,8 cm
361. – 5/5
Alberto Giacometti, rue d'Alésia,
Paris, France, 1961
35,6 x 24 cm
362. – 5/5
Paul Léautaud, Fontenayaux- Roses,
France, 1952
35,8 x 23,8 cm
363. – 5/5
Marc Chagall, Saint-Jean- Cap-Ferrat,
France, 1952
35,6 x 23,9 cm
370. – 5/5
Alexander Calder, Saché, France, 1970
35,4 x 23,7 cm
375. – 5/5
André Malraux à son bureau,
ministère de la Culture, Paris, France, 1968
35,2 x 23,7 cm
377. – 5/5
Vignerons, Cramont, France, 1960
35,6 x 23,9 cm
381. – 5/5
Maison de retraite, Suède, 1956
35,5 x 23,8 cm (40 x 30,1 cm)
382. – 5/5
Robert Flaherty, Louisiane, États-Unis, 1947
35,8 x 24 cm

Annie Leibovitz

003. – 1/5

Bougival, France, 1956

35,6 x 23,9 cm

004. – 1/5

Dimanche sur les bords de Seine, France, 1938

23,8 x 35,5 cm

008. – 1/5

Hyères, France, 1932

23,9 x 35,7 cm

013. – 1/5

La Seine, France, 1955

23,9 x 35,6 cm

014. – 1/5

Libération, près de Strasbourg, France, 1944

24 x 35,4 cm

028. – 1/5

Premiers congés payés, bords de Marne, France, 1936

23,8 x 35,6 cm

039. – 1/5

Beynac, France, 1956

24 x 35,7 cm

054. – 1/5

Plâtriers, quai de Javel, Paris, France, 1932

24,6 x 36 cm

055. – 1/5

Funérailles des victimes de Charonne, Paris, France, 13

février 1962

23,9 x 35,6 cm

069. – 1/5

Mardi gras, Tarascon, France, 1959

23,9 x 35,6 cm

088. – 2/5

Square du Vert-Galant et pont Neuf, île de la Cité, Paris, France, 1951

24 x 35,6 cm

092. – 2/5

Vernissage de l'« Expo 72 », Grand Palais, Paris, France,

16 mai 1972

23,8 x 35,5 cm

093. – 2/5

Dans un commissariat, Paris, France, 1962

23,9 x 35,4 cm

099. – 2/5

Madrid, Espagne, 1933

24,2 x 35,8 cm

102. – 2/5

Alicante, Espagne, 1933

35,2 x 23,8 cm

103. – 2/5

Alicante, Espagne, 1933

23,9 x 35,6 cm

113. – 2/5

Castille, Espagne, 1963

23,8 x 35,5 cm

116. – 2/5

Madrid, Espagne, 1933

23,9 x 35,5 cm

117. – 2/5

Séville, Espagne, 1933

23,9 x 35,4 cm

130. – 2/5

Naples, Italie, 1960

23,8 x 35,5 cm

135. – 2/5

Enterrement d'un paysan, Acettura, Italie, 1951

24 x 35,7 cm

157. – 3/5

Liverpool, Angleterre, 1962

23,8 x 35,4 cm

169. – 3/5

Mur de Berlin-Ouest, Allemagne, 1962

23,8 x 35,5 cm

173. – 3/5

Dessau, Allemagne, mai-juin 1945

24 x 35,6 cm

186. – 3/5

Lac Sevan, Arménie, URSS, 1972

23,9 x 35,5 cm

191. – 3/5

Fête de Saint-Georges, Téliavie, Géorgie, URSS, 1972

24,3 x 36 cm

194. – 3/5

Forteresse Pierre-et-Paul sur la rivière Neva,

Leningrad, Russie, URSS, 1973

23,8 x 35,6 cm

3

215. - 3/5
Manhattan, New York, États-Unis, 1935
23,9 x 35,5 cm

219. - 3/5
San Antonio, États-Unis, 1947
23,8 x 35,4 cm

236. - 4/5
Université de Berkeley, États-Unis, 1967
23,4 x 35,6 cm

243. - 4/5
Île de Sifnos, Grèce, 1961
23,7 x 35,3 cm

265. - 4/5
Prostituées, calle Cuauhtemotzin,
Mexico, Mexique, 1934
24 x 35,7 cm

266. - 4/5
Mexico, Mexique, 1934
23,9 x 35,7 cm

285. - 4/5
Funérailles de l'acteur Danjuro, Tokyo, Japon, 1965
23,8 x 35,5 cm

290. - 4/5
Mendiants, Kerala, Inde, 1966
24 x 35,7 cm

296. - 4/5
Funérailles de Gandhi, Delhi, Inde, 31 janvier 1948
24 x 35,6 cm

300. - 4/5
Srinagar, Inde, 1948
24 x 35,6 cm

313. - 5/5
Danse Barong, village de Batubulan,
Bali, Indonésie, 1949
23,4 x 35,4 cm

325. - 5/5
Derniers jours du Kuomintang, Shanghai, Chine,
décembre 1948 - janvier 1949
23,7 x 35,3 cm

337. - 5/5
Jean-Paul Sartre, pont des Arts, Paris, France, 1946
35,5 x 23,9 cm

342. - 5/5
Ezra Pound, 1971
35,7 x 24 cm

351. - 5/5
Alberto Giacometti à la galerie Maeght,
Paris, France, 1961
35,6 x 23,9 cm

353. - 5/5
Igor Stravinsky, New York, États-Unis, 1967
23,8 x 35,5 cm

359. - 5/5
Joe, trompettiste de jazz, et sa femme May,
New York, États-Unis, 1935
35,6 x 24,1 cm

361. - 5/5
Alberto Giacometti, rue d'Alésia, Paris, France, 1961
35,6 x 24 cm

366. - 5/5
Alexey Brodovitch, New York, États-Unis, 1962
23,8 x 35,6 cm

383. - 5/5
Alfred Stieglitz, New York, États-Unis, 1946
24 x 35,3 cm

384. - 5/5
Henri Matisse à son domicile, Vence, France, 1944
23,8 x 35,5 cm

385. - 5/5
Irène et Frédéric Joliot-Curie, France, 1944
35,8 x 24,3 cm

Javier Cercas

001. – 1/5
Bruxelles, Belgique, 1932
24,1 x 35,7 cm
014. – 1/5
Libération, près de Strasbourg, France, 1944
24 x 35,4 cm
020. – 1/5
Rue Mouffetard, Paris, France, 1952
35,7 x 24 cm
023. – 1/5
Brasserie Lipp, Saint-Germain-des-Près,
Paris, France, 1969
35,4 x 23,7 cm
034. – 1/5
Paris, France, 1964
35,6 x 24 cm
036. – 1/5
Marseille, France, 1932
24 x 35,7 cm
047. – 1/5
 Lourdes, France, 1958
23,8 x 35,6 cm
048. – 1/5
Simiane-la-Rotonde, France, 1969
23,9 x 35,7 cm
064. – 1/5
Bal annuel de l'École Polytechnique,
Opéra Garnier, Paris, France, 1968
35,6 x 24 cm
066. – 1/5
Briançon, France, 1951
35,7 x 24 cm
068. – 1/5
Rue de la Boétie, Paris, France, 1953
35,7 x 24 cm
069. – 1/5
Mardi gras, Tarascon, France, 1959
23,9 x 35,6 cm
090. – 2/5
Libération de Paris, rue Saint-Honor.,
France, 22-25 août 1944
23,9 x 35,6 cm
095. – 2/5
Cimetière de Douaumont, Verdun, France, 1972
23,6 x 35,3 cm
096. – 2/5
Valence, Espagne, 1933
24,2 x 35,8 cm
099. – 2/5
Madrid, Espagne, 1933
24,2 x 35,8 cm
100. – 2/5
Gitans, Grenade, Espagne, 1933
23,8 x 35,3 cm
102. – 2/5
Alicante, Espagne, 1933
35,2 x 23,8 cm
115. – 2/5
Séville, Espagne, 1933
23,9 x 35,5 cm
116. – 2/5
Madrid, Espagne, 1933
23,9 x 35,5 cm
122. – 2/5
Dorgali, Italie, 1962
35,6 x 23,9 cm
124. – 2/5
Scanno, Italie, 1951
35,5 x 23,9 cm
129. – 2/5
Rome, Italie, 1951
35,5 x 24,1 cm
130. – 2/5
Naples, Italie, 1960
23,8 x 35,5 cm
135. – 2/5
Enterrement d'un paysan, Acettura, Italie, 1951
24 x 35,7 cm
139. – 2/5
Rome, Italie, 1951
23,8 x 35,6 cm
144. – 2/5
Sienna, Italie, 1933
35,6 x 24,1 cm

3

147. – 2/5
Couronnement du roi George VI, Trafalgar Square,
Londres, Angleterre, 12 mai 1937
35,6 x 23,8 cm
149. – 2/5
Derby d'Epsom, Angleterre, 1955
23,7 x 35,5 cm
154. – 2/5
Ascot, Angleterre, 1953
35,4 x 23,8 cm
155. – 2/5
Couronnement du roi George VI, Trafalgar Square,
Londres, Angleterre, 12 mai 1937
35,7 x 23,8 cm (40,7 x 30,7 cm)
156. – 3/5
Funérailles du roi George VI, Trafalgar Square,
Londres, Angleterre, 21 février 1952
35,4 x 23,6 cm
165. – 3/5
Dublin, Irlande, 1952
23,9 x 35,4 cm
169. – 3/5
Mur de Berlin-Ouest, Allemagne, 1962
23,8 x 35,5 cm
170. – 3/5
Mur de Berlin Ouest, Allemagne, 1962
35,4 x 23,7 cm
175. – 3/5
Pause déjeuner, Brême, Allemagne, 1962
23,8 x 35,5 cm
183. – 3/5
Parc des expositions, Pavillon de l'atome,
Moscou, URSS, 1972
35,5 x 23,9 cm
186. – 3/5
Lac Sevan, Arménie, URSS, 1972
23,9 x 35,5 cm
187. – 3/5
Dimanche matin, Moscou, Russie, URSS, 1972
35,5 x 23,7 cm
194. – 3/5
Forteresse Pierre-et-Paul sur la rivière Neva,
Leningrad, Russie, URSS, 1973
23,8 x 35,6 cm
204. – 3/5
Downtown, Manhattan, New York, États-Unis, 1947
35,2 x 23,5 cm
206. – 3/5
Bowery, Manhattan, New York, États-Unis, 1947
35,4 x 23,7 cm
240. – 4/5
Acropole, Bergama, Turquie, 1964
23,8 x 35,3 cm
243. – 4/5
Île de Sifnos, Grèce, 1961
23,7 x 35,3 cm
251. – 4/5
Athènes, Grèce, 1953
35,5 x 23,9 cm
265. – 4/5
Prostituées, calle Cuauhtemotzin,
Mexico, Mexique, 1934
24 x 35,7 cm
268. – 4/5
Mexico, Mexique, 1963
35,3 x 23,7 cm
276. – 4/5
Oaxaca, Mexique, 1963
23,9 x 35,6 cm
278. – 4/5
Volcan, Popocatépetl, Mexique, 1963
23,9 x 35,4 cm
284. – 4/5
Quartier Hakodate, Hokkaido, Japon, 1965
23,7 x 35,3 cm
290. – 4/5
Mendiants, Kerala, Inde, 1966
24 x 35,7 cm
297. – 4/5
Funérailles de Gandhi, Delhi, Inde, 31 janvier 1948
35,6 x 24 cm
315. – 5/5
Un eunuque de la Cour impériale de la dernière
dynastie, Beijing, Chine, décembre 1948
35,8 x 24 cm

3

336. - 5/5
William Faulkner, Oxford, États-Unis, 1947
35,6 x 23,9 cm

342. - 5/5
Ezra Pound, 1971
35,7 x 24 cm

358. - 5/5
Samuel Beckett, Paris, France, 1964
23,8 x 35,4 cm

376. - 5/5
Albert Camus, Paris, France, 1944
24,7 x 35,8 cm

Wim Wenders

o01. – 1/5

Bruxelles, Belgique, 1932

24,1 x 35,7 cm

o07. – 1/5

Derrière la gare Saint-Lazare,
place de l'Europe, Paris, France, 1932

35,8 x 24 cm

o08. – 1/5

Hyères, France, 1932

23,9 x 35,7 cm

o25. – 1/5

Lorraine, France, 1959

23,8 x 35,4 cm

o32. – 1/5

La Villette, Paris, France, 1929

35,5 x 24,7 cm

o35. – 1/5

Quai Saint-Bernard, Paris, France, 1932

23,9 x 35,6 cm

o48. – 1/5

Simiane-la-Rotonde, France, 1969

23,9 x 35,7 cm

o60. – 1/5

Meeting politique, parc des expositions,
porte de Versailles, Paris, France, 1953

23,9 x 35,8 cm

o66. – 1/5

Briançon, France, 1951

35,7 x 24 cm

o67. – 1/5

Ménilmontant, Paris, France, 1969

35,5 x 23,9 cm

o78. – 2/5

Hambourg, Allemagne, 1952

23,9 x 35,7 cm

o79. – 2/5

Queyras, France, 1960

24 x 35,7 cm

o81. – 2/5

Promotion immobilière, Deauville, France, 1973

23,7 x 35,5 cm

o84. – 2/5

Jardin des Tuileries, Paris, France, 1969

24,1 x 35,7 cm

o85. – 2/5

Jardins du Palais-Royal, Paris, France, 1959

35,6 x 24 cm

o88. – 2/5

Square du Vert-Galant et pont Neuf,
île de la Cité, Paris, France, 1951

24 x 35,6 cm

106. – 2/5

Nazaré, Portugal, 1955

23,8 x 35,4 cm

109. – 2/5

Barrio Chino, Barcelone, Espagne, 1933

35,2 x 23,7 cm

157. – 3/5

Liverpool, Angleterre, 1962

23,8 x 35,4 cm

158. – 3/5

Banlieue de Londres, Angleterre, 1954

23,8 x 35,6 cm

169. – 3/5

Mur de Berlin-Ouest, Allemagne, 1962

23,8 x 35,5 cm

171. – 3/5

Mur de Berlin-Ouest, Allemagne, 1962

23,8 x 35,5 cm

172. – 3/5

Dessau, Allemagne, mai-juin 1945

24,6 x 35,9 cm

175. – 3/5

Pause-déjeuner, Brême, Allemagne, 1962

23,8 x 35,5 cm

183. – 3/5

Parc des expositions, Pavillon de l'atome,
Moscou, URSS, 1972

35,5 x 23,9 cm

191. – 3/5

Fête de Saint-Georges, Télavie,

Géorgie, URSS, 1972

24,3 x 36 cm

193. - 3/5
Cantine pour les ouvriers travaillant sur la construction de l'hôtel Metropol, Moscou, Russie, URSS, 1954
24 x 35,7 cm
194. - 3/5
Forteresse Pierre-et-Paul sur la rivière Neva, Leningrad, Russie, URSS, 1973
23,8 x 35,6 cm
195. - 3/5
Irkoutsk, Russie, URSS, 1972
23,8 x 35,5 cm
204. - 3/5
Downtown, Manhattan, New York, États-Unis, 1947
35,2 x 23,5 cm
219. - 3/5
San Antonio, États-Unis, 1947
23,8 x 35,4 cm
236. - 4/5
Université de Berkeley, États-Unis, 1967
23,4 x 35,6 cm
255. - 4/5
Gaziantep, Turquie, 1964
23,9 x 35,6 cm
266. - 4/5
Mexico, Mexique, 1934
23,9 x 35,7 cm
278. - 4/5
Volcan, Popocatépetl, Mexique, 1963
23,9 x 35,4 cm
297. - 4/5
Funérailles de Gandhi, Delhi, Inde, 31 janvier 1948
35,6 x 24 cm
300. - 4/5
Srinagar, Inde, 1948
24 x 35,6 cm
325. - 5/5
Derniers jours du Kuomintang, Shanghai, Chine, décembre 1948 - janvier 1949
23,7 x 35,3 cm
336. - 5/5
William Faulkner, Oxford, États-Unis, 1947
35,6 x 23,9 cm
337. - 5/5
Jean-Paul Sartre, pont des Arts, Paris, France, 1946
35,5 x 23,9 cm
338. - 5/5
Truman Capote, La Nouvelle-Orléans, États-Unis, 1946
23,8 x 35,6 cm
Note: this photograph has been inverted in all of the Master Collection sets
343. - 5/5
Colette, Paris, France, 1952
35,5 x 23,4 cm
344. - 5/5
Robert Oppenheimer, 1958
35,6 x 23,8 cm
351. - 5/5
Alberto Giacometti à la galerie Maeght, Paris, France, 1961
35,6 x 23,9 cm
352. - 5/5
Jean Renoir, Los Angeles, États-Unis, 1967
24 x 35,7 cm
358. - 5/5
Samuel Beckett, Paris, France, 1964
23,8 x 35,4 cm
359. - 5/5
Joe, trompettiste de jazz, et sa femme May, New York, États-Unis, 1935
35,6 x 24,1 cm
361. - 5/5
Alberto Giacometti, rue d'Alésia, Paris, France, 1961
35,6 x 24 cm
369. - 5/5
Max Frisch à son domicile, village de Berzona, Suisse, 1966
35,3 x 24 cm
370. - 5/5
Alexander Calder, Saché, France, 1970
35,4 x 23,7 cm
372. - 5/5
François Mauriac à son domicile, avenue Théophile Gautier, Paris, France, 1952
35,5 x 23,8 cm

3

373. - 5/5
Francis Bacon, 1971
23,7 x 35,3 cm

374. - 5/5
Georges Braque, France, 1958
35,4 x 23,9 cm

376. - 5/5
Albert Camus, Paris, France, 1944
24,7 x 35,8 cm

Sylvie Aubenas

002. – 1/5

Poste frontière avec la Belgique sur la route D 23,
au nord de Bailleul, France, 1969
24 x 35,7 cm

007. – 1/5

Derrière la gare Saint-Lazare, place de l'Europe,
Paris, France, 1932
35,8 x 24 cm

009. – 1/5

Le Vieux Port, Marseille, France, 1932
24,2 x 35,8 cm

019. – 1/5

20e arrondissement, Paris, France, 1937
35,9 x 24,1 cm

020. – 1/5

Rue Mouffetard, Paris, France, 1952
35,7 x 24 cm

035. – 1/5

Quai Saint-Bernard, Paris, France, 1932
23,9 x 35,6 cm

048. – 1/5

Simiane-la-Rotonde, France, 1969
23,9 x 35,7 cm

067. – 1/5

Ménilmontant, Paris, France, 1969
35,5 x 23,9 cm

070. – 1/5

Ivry-sur-Seine, France, 1956
23,7 x 35,4 cm

079. – 2/5

Queyras, France, 1960
24 x 35,7 cm

100. – 2/5

Gitans, Grenade, Espagne, 1933
23,8 x 35,3 cm

101. – 2/5

Cordoue, Espagne, 1933
35,6 x 24,1 cm

104. – 2/5

Valence, Espagne, 1933
24,1 x 35,8 cm

109. – 2/5

Barrio Chino, Barcelone, Espagne, 1933
35,2 x 23,7 cm

115. – 2/5

Séville, Espagne, 1933
23,9 x 35,5 cm

119. – 2/5

Rome, Italie, 1959
23,8 x 35,5 cm

121. – 2/5

Livourne, Italie, 1933
35,5 x 23,9 cm

129. – 2/5

Rome, Italie, 1951
35,5 x 24,1 cm

130. – 2/5

Naples, Italie, 1960
23,8 x 35,5 cm

139. – 2/5

Rome, Italie, 1951
23,8 x 35,6 cm

142. – 2/5

Scanno, Italie, 1951
35,5 x 23,7 cm

143. – 2/5

Torcello, Italie, 1953
24 x 35,7 cm

144. – 2/5

Sienna, Italie, 1933
35,6 x 24,1 cm

145. – 2/5

Salerne, Italie, 1933
23,8 x 35,5 cm

157. – 3/5

Liverpool, Angleterre, 1962
23,8 x 35,4 cm

162. – 3/5

Péninsule de Dingle, Irlande, 1952
23,7 x 35,8 cm

172. – 3/5

Dessau, Allemagne, mai-juin 1945
24,6 x 35,9 cm

194. – 3/5
Forteresse Pierre-et-Paul sur la rivière Neva,
Leningrad, Russie, URSS, 1973
23,8 x 35,6 cm
195. – 3/5
Irkoutsk, Russie, URSS, 1972
23,8 x 35,5 cm
196. – 3/5
Kidekcha, Russie, URSS, 1972
35,6 x 23,8 cm
197. – 3/5
New York, États-Unis, 1959
35,5 x 23,8 cm
198. – 3/5
Jour de l'Indépendance, Cape Cod,
États-Unis, 4 juillet 1947
35,7 x 23,8 cm
208. – 3/5
Las Vegas, États-Unis, 1947
23,8 x 35,6 cm
210. – 3/5
Dans un train, Uvalde, États-Unis, 1947
23,7 x 35,6 cm
216. – 3/5
Cirque, Jennings, États-Unis, 1960
35,9 x 24,2 cm
221. – 3/5
Washington DC, États-Unis, 1957
23,9 x 35,7 cm
245. – 4/5
Asilah, Maroc espagnol, 1933
23,7 x 35,7 cm
247. – 4/5
Prizren, Yougoslavie, 1965
24 x 35,7 cm
265. – 4/5
Prostituées, calle Cuauhtemoczin,
Mexico, Mexique, 1934
24 x 35,7 cm
266. – 4/5
Mexico, Mexique, 1934
23,9 x 35,7 cm
268. – 4/5
Mexico, Mexique, 1963
35,3 x 23,7 cm
275. – 4/5
Puebla, Mexique, 1963
23,9 x 35,4 cm
276. – 4/5
Oaxaca, Mexique, 1963
23,9 x 35,6 cm
277. – 4/5
Cagliari, Italie, 1962
24 x 35,7 cm
284. – 4/5
Quartier Hakodate, Hokkaido, Japon, 1965
23,7 x 35,3 cm
318. – 5/5
Derniers jours du Kuomintang, Beijing,
Chine, décembre 1948
24 x 35,7 cm
329. – 5/5
Place Tien An Men, Beijing, Chine, 1958
23,8 x 35,7 cm
338. – 5/5
Truman Capote, La Nouvelle-Orléans, États-Unis, 1946
23,8 x 35,6 cm
Note: this photograph has been inverted in all of the
Master Collection sets
343. – 5/5
Colette, Paris, France, 1952
35,5 x 23,4 cm
359. – 5/5
Joe, trompettiste de jazz, et sa femme May,
New York, États-Unis, 1935
35,6 x 24,1 cm
361. – 5/5
Alberto Giacometti, rue d'Alésia, Paris, France, 1961
35,6 x 24 cm
377. – 5/5
Vigneron, Cramont, France, 1960
35,6 x 23,9 cm
379. – 5/5
Coco Chanel, Paris, France, 1964
35,8 x 24 cm

HENRI CARTIER-BRESSON. LE GRAND JEU

4 EXHIBITION CATALOGUE

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63€

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Matthieu Humery

Photography expert and chief curator of the exhibition

Sylvie Aubenas

Head of the Department of Prints and Photography at the Bibliothèque nationale de France and curator of the exhibition

Javier Cercas

Writer and curator of the exhibition

Annie Leibovitz

Photograph and curator of the exhibition

Wim Wenders

Director and curator of the exhibition

The famous Master Collection, made of the 385 photographs selected by Henri Cartier-Bresson between 1972 and 1973 as the most important and representative ones of this career, is published on the occasion of the exhibition at Palazzo Grassi.

6 BIOGRAPHY OF THE CURATORS

Matthieu Humery

Curator and photography expert, Matthieu Humery lives and works in Paris, Arles and New York. After heading up the photography department at Christie's auction house, where he arranged numerous monographic sales in New York and Paris, Matthieu Humery curated several exhibitions including *Irving Penn, Resonance* at Palazzo Grassi in 2014, *Annie Leibovitz, The Early Years: 1970-1983* in 2017, and *Jean Prouvé, Architect for Better Days* in 2018 at the Luma Foundation in Arles. He also presented the Sylvio Perlstein Collection in the exhibition *A Luta Continua, Art and Photography from Dada to Now* at the Hauser & Wirth Gallery, New York, in 2018.

His latest exhibition, *50 years, 50 books. Masterworks from the library of Martin Parr* was presented as part of the 50th anniversary of *Rencontres d'Arles* festival in 2019.

Co-founder of the Los Angeles Dance Project, Matthieu Humery has launched numerous projects integrating choreography and contemporary art, such as *Reflections Redux*, a collaboration between Barbara Kruger and Benjamin Millepied, presented at the Studio des Acacias in 2017.

Sylvie Aubenas

Born in 1959, Sylvie Aubenas is a graduate of the École Nationale des Chartes. As a libraries curator, she spent most of her career at the Bibliothèque nationale de France. She also gave courses on the history of photography at the Paris IV University (Sorbonne) for twelve years. Since 2007, she has headed up the Department of Prints and Photography at the Bibliothèque nationale de France. She decided early on to specialise in the history of photography, presenting a thesis, in 1988, on nineteenth-century photographer and inventor Louis-Alphonse Poitevin. She is the author of many articles and books, including *Voyage en Orient, photographies 1850-1880* with Jacques Lacarrière (1999) and *Brassai le flâneur nocturne* with Quentin Bajac (2012). Since 1994, she has curated numerous exhibitions in France, the rest of Europe and the United States. Examples include *Le photographe et son modèle, l'art du nu au XIXe siècle* (1997), *Degas photographe* in collaboration with the Metropolitan Museum of Art (1999), *Gustave Le Gray* in collaboration with the JP Getty Museum (2002), *Atget, une rétrospective* in collaboration with the Martin Gropius Bau de Berlin (2007), *Primitifs de la photographie, le calotype en France (1843-1860)* in collaboration with the French Photography Society (2010), *La photographie en 100 chefs-d'œuvre* (2012), *Les Nadar, une légende photographique* (2018), *Monumental Journey, the daguerreotypes of Girault de Prangey* with the Metropolitan Museum of Art and the Orsay Museum (2019). She collaborated with many photography historians for these publications, including Malcolm Daniel, Gordon Baldwin, Michel Frizot, Hélène Pinet, Guillaume Le Gall, Paul-Louis Robert, Anne Lacoste, Thomas Galifot, Stephen Pinson.

Sylvie Aubenas has a particular interest in the links between photography and other artistic media such as painting or drawing, and in the biographies of great photographers and the historic contextualisation of their works. She also devotes a lot of time to enriching and expanding the photographic collection of the Bibliothèque nationale de France, a worldwide reference in this field.

Javier Cercas

Born in Ibahernando, Spain, in 1962, Javier Cercas holds a PhD in Spanish Studies, and he has worked as a Spanish literature professor first at the University of Illinois and later at the University of Girona, a job that he had for many years while he also wrote narrative. In 2001, he published *Soldados de Salamina*. It was a resounding success both in Spain and abroad, receiving praise from prestigious authors such as Mario Vargas Llosa, George Steiner, J.M. Coetzee and Susan Sontag. Since then, Cercas has dedicated himself to writing full-time, occupying a leading role in Spanish narrative and taking an active part in cultural and political debates in the country through his articles in the press, which have a very broad readership. He is a regular contributor to the newspaper *El País*. Cercas' work has earned international acclaim, and is a daring exploration of the lines that separate reality and fiction; the author himself describing his work as "real stories", always looking to scrutinize the present and its roots in the past. The publication of *El monarca de las sombras* (February 2017) closes this formidable literary exercise of personal memory on the Spanish Civil War. His books have been translated into more than thirty languages and have won several national and international awards, such as the 2016 European Book for *El impostor* and the 2018 Prix André Malraux for *El monarca de las sombras*.

Annie Leibovitz

Annie Leibovitz's work includes some of the most well-known portraits of our time. She began her career as a photojournalist for *Rolling Stone* in 1970, while she was still a student at the San Francisco Art Institute. She became *Rolling Stone*'s chief photographer in 1973, and by the time she left the magazine, ten years later, well over a hundred of her photographs had appeared on covers and she had shot photo essays for scores of stories, including the resignation of President Richard Nixon and the 1975 Rolling Stones tour. Her work at *Vanity Fair* since 1983, and later at *Vogue*, expanded her collective portrait of contemporary life. She has published several books and has exhibited widely, including at the National Portrait Gallery in Washington, D.C.; the International Center of Photography in New York; the Maison Européenne de la Photographie in Paris; the National Portrait Gallery in London; and the Hermitage Museum in St. Petersburg, Russia. She is a Commandeur in the French Ordre des Arts et des Lettres. Her many honors include the International Center of Photography's Lifetime Achievement Award, the Centenary Medal of the Royal Photographic Society in London, and the Prince of Asturias Award for Communication and Humanities.

François Pinault

François Pinault was born on August 21, 1936, in Champs-Géraux in Brittany. He established his first wood business in Rennes in 1963. Subsequently, he widened the scope of his activities and in 1988 the group went public on the French stock market. François Pinault decided to refocus the group's activities on specialised sales before entering the luxury-goods sector worldwide in 1999, when he acquired the Gucci Group (Gucci, Saint Laurent, Bottega Veneta, Boucheron...).

In 2003, François Pinault entrusted the group to his son François-Henri Pinault who turned it into a world leader in the luxury goods sector. In 2013 the group is renamed Kering.

In 1992, François Pinault created Artémis, a private company entirely owned by the Pinault family. Artémis owns the auction house Christie's, the news magazine *Le Point*, the football club Stade

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Rennais, the leading cruise ship company Ponant and Artémis Domaine, which includes numerous vineyards in Bordeaux, including Château Latour.

François Pinault is among the leading collectors of contemporary art in the world. Through the Pinault Collection he has developed a cultural project aimed at promoting contemporary art and at making it accessible to the greatest number of people possible.

Since 2006, the activities of the Pinault Collection have developed around different areas:

- Museum activities in Venice (Palazzo Grassi, Punta della Dogana and the Teatrino),
- A programme of exhibitions in other institutions (Moscow, Seoul, Monaco, Dinard, Lille, Dunkirk, Essen, Stockholm, Rennes, etc.),
- An intense cooperation with major museums in France and abroad to support a policy of loans and joint acquisitions (Centre Pompidou, LACMA, Philadelphia Museum of Art, etc.),
- Support of emerging artists with the establishment of an artist' residency in Lens in collaboration with the regional institutions (FRAC, Louvre-Lens, etc.),
- Support of modern and contemporary art with the creation of the Pierre Daix Prize in 2015.
- Patronage activities such as the restoration of the Victor Hugo's house in Guernsey, Hauteville House, in 2019.

The opening of the Bourse de Commerce – Pinault Collection in 2021 represents a new step in the implementation of the cultural project supported by François Pinault and his family.

Wim Wenders

Multifaceted director Wim Wenders conveys the chaotic poetry of his universe through films of pure beauty that draw inspiration from a variety of sources. His film-making, infused with a perennial evocation of his native Germany and tributes to people that he admires, speaks to us of movement, transience, anguish and hope.

A representative of the New German Cinema in its early days, his works reveal his formation as a critic and cinephile. His fascination with America is abundantly echoed in many of his films. Moreover, it was the film entitled *The American Friend* (1977), an adaptation of a Patricia Highsmith novel, which made his name in the United States. The heady atmosphere and aesthetic rigour of the film encapsulate his taste for a form of aimless wandering that we will find throughout his work.