



Henri Cartier-Bresson - Press Folder

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BIOGRAPHY

- 1908 born on August, the 22nd in Chanteloup, Seine-et-Marne (F), attends the Lycée Condorcet
- 1927-28 studies painting at André Lothe
- 1931 stays at the Ivory Coast for one year; after his return Henri Cartier-Bresson takes his first photos; travels through Europe
- 1932 first exhibitions at the Julien Levy Gallery in New York and 'Cercle Atheneo' in Madrid
- 1934 accompanies an ethnographic expedition to Mexico, where he stays for one year, exhibition of his photos in the Palacio de Bellas Artes, Mexico-City
- 1935 lives in the USA; applies oneself with film introduced by Paul Strand
- 1936/39 works as an assistant of production for Jean Renoir
- 1937 produces a documentary film about the hospitals of the republican Spain („Victoire la vie“) and a film about the Secours Rouge International (“L’Espagne vivra“)
- 1940 gets arrested by the German forces; after two attempts to escape without avail he manages to escape
- 1944/45 joins the MNPGD, a secret aid organisation for captives and refugees; portraits artists and writers, for example Matisse, Bonnard, Braque, Claudel; joins a group of professional photographers in order to document the liberation of Paris; finishes the documentary film about returning captives and deportees “Le retour”
- 1946 spends more than a year in the USA, also to make up a ‘posthume’ exhibition, which was organised by the Museum of Modern Art in New York, whose people in charge believed that he did not survive the war
- 1947 founds with Robert Capa, David Seymour and Georges Roger the agency ‘Magnum Photos’
- 1948-50 spends three years in the Far East; lives in India, China and Indonesia
- 1952-53 lives in Europe; publishes his first book “Images à la Savette” (title of the American edition: “The Decisive Moment“)
- 1954 gets the admission to travel in the USSR as first western photographer



- 1958-59 travels again to China, stays for three months
- 1960 photo-reportage in Cuba; travels to Canada
- 1963 goes to Mexico, stays for four months
- 1965 spends six months in India and three months in Japan
- 1966 quits the work with the agency 'Magnum Photos', which keeps to distribute his photos
- 1969 spends a year in France to work for the exhibition "on France", shown at the Grand Palais, Paris; produces two documentary films for CBS News, USA
- 1972 travels again to the former USSR
- 1974 applies oneself with drawing; his interest is still directed at photos of portraits and landscapes
- 1975 first exhibition of drawings in the Carlton Gallery, New York, USA
- 1980 travels to India again
- 1981 gains the 'Grand Prix National de la photographie' of the French Ministry of Culture
- 1986 grant of the "Novecento Award" by Jorge Luis Borges in Palermo, Italy
- 1988 The Centre National de la Photographie in Paris establishes the "Henri Cartier-Bresson Prize"
- 2003 opening of the 'Fondation Henri Cartier-Bresson' in Paris
- 2004 dies on August, the 3rd in Montjustin (F)

SOLO-EXHIBITIONS (SELECTION)

- 2010 "Henri Cartier-Bresson: The Modern Century, The Art Institute of Chicago", Chicago
"Very Early Prints", Howard Greenberg Gallery, New York City
"Henri Cartier-Bresson: A Retrospective", MoMA - Museum of Modern Art, New York City
- 2009 "Die Europäer", Kunsthalle Erfurt, Erfurt (D)
"L'Imaginaire d'après nature", Musée d'Art Moderne de la Ville de Paris



- 2008 "A vue d'oeil", Maison Européenne de la Photographie, Paris
"The Europeans", Cultural Foundation, Abu Dhabi, United Arab Emirates
"Henri Cartier-Bresson and the Art and Photography of Paris", The Art Institute of Chicago, Chicago
"Henri Cartier-Bresson / Walker Evans - Photographier l'Amerique, 1929-1947", Fondation HBC, Paris
- 2007-08 "Tête à tête", Graphikmuseum Pablo Picasso, Münster (D)
"The Early Work", Versicherungskammer Bayern, Munich; Städtische Kunsthalle Mannheim, Mannheim (D)
- 2007 Museum Haus Ludwig, Saarlouis (D)
- 2006-08 "Henri Cartier-Bresson's Scrapbook: Photographs, 1932-46", Fondation HBC, Paris; International Center of Photography, New York; National Media Museum, Bradford (UK)
- 2006 Tokyo Metropolitan Museum of Photography, Tokyo
"Photographien und Zeichnungen", Ludwig Galerie - Schloß Oberhausen, Oberhausen (D)
Pera Museum, Istanbul
"Cuadernos Mexicanos 1934-1964", Museo de Arte de El Salvador – MARTE, San Salvador
- 2005 "A Retrospective", Foam Fotografie Museum, Amsterdam
Fondation Pierre Gianadda, Martigny
"La Suisse et les Suisses", Musée de l'Élysée, Lausanne
Centro Cultural Borges, Buenos Aires
"Henri Cartier-Bresson und Alberto Giacometti - Die Entscheidung des Auges", Kunsthaus Zürich, Zurich
"Henri Cartier-Bresson, Danny Lyon", MMSU - Museum of Modern and Contemporary Art, Rijeka, Croatia
"Die Essenz von Paris", Wien Museum, Vienna
- 2004 "Homage à Henri Cartier-Bresson", Bibliothèque Nationale de France, Paris
Palazzo delle Esposizioni, Rome
"Henri Cartier-Bresson Fotógrafo, Primera Retrospectiva en Chile", Museo Nacional de Bellas Artes, Santiago, Chile
Baukunst Galerie, Cologne
Museum Ludwig, Cologne
"Retrospectiva", CaixaForum - Fundació la Caixa, Barcelona
"A Velvet Hand, A Hawk's Eye - Henri Cartier-Bresson", Marion Center for Photographic Arts, College of Santa Fe, Santa Fe, USA
- 2003-07 "De qui s'agit-il? - Retrospective de Henri Cartier-Bresson", Bibliothèque Nationale de France, Paris; Fundació La Caixa, Barcelona;
Martin-Gropius-Bau, Berlin; Galleria Nazionale d'Arte Moderna, Rome;
Dean Gallery, Edinburgh (UK); MoMA, New York; Forma – Centro Internazionale di Fotografia, Milan; The National Museum of Modern Art, Tokyo
- 2003 Contemporary Art Centre, Vilnius, Lithuania
CASA. Centro de Arte de Salamanca, Salamanca (E)
- 2002 LCCA - Latvian Centre for Contemporary Art, Riga, Latvia



- 2001 Ludwig Museum – Museum of Contemporary Art, Budapest
“Tête à Tête”, Art Gallery of South Australia, Adelaide, Australia
- 2000 Europeans, Meilahti Art Museum, Helsinki
- 1999 “Tête à Tête”, National Portrait Gallery, London
Walker Art Gallery, Liverpool
Hasselblad Center, Gothenburg (S)
Scottish National Portrait Gallery, Edinburgh (UK)
- 1998-99 “Photos and Drawings”, Baukunst Galerie, Cologne
- 1998 “Line by Line”, Royal College of Art, London
Palazzo delle Esposizioni, Rome
Kunsthaus Zürich, Zurich
Galerie Beyeler, Basel
Kunstverein für die Rheinlande und Westfalen, Düsseldorf (D)
Howard Greenbergh Gallery, New York
- 1997 “Les Européens”, Maison Européenne de la Photographie, Paris
“Dessins 1974-1997”, Galerie Claude Bernard, Paris
- 1996-97 “Pen Brush and Cameras”, The Minneapolis Institute of Arts, Minneapolis;
The Montreal Museum of Fine Arts, Montreal, QC
- 1995 “Dessins et Hommage à Henri Cartier-Bresson”, CRAC, Centre Régional
d’Art Contemporain Valence et Drome (F)
- 1994 “Dessins et premières photos”, La Caridad, Barcelona
“Hommage à Henri Cartier-Bresson”, International Center of Photography,
New York
- 1993 “Photo Dessin - Dessin Photo”, Arles (F)
- 1992 Musée de Noyers-sur-Serein (F)
Palazzo San Vitale, Parma
Centro de Exposiciones, Saragossa und Logrono (E)
“L’Amérique”, FNAC, Paris
“Hommage à Henri Cartier-Bresson”, International Center of Photography,
New York
National Gallery of Modern Art, New Delhi, India
- 1991 Taipei Fine Arts Museum, Taiwan
Osaka University of Arts, Osaka (J)
- 1990 Galerie Arnold Herstand, New York
- 1989 Chapelle de l’Ecole des Beaux Arts, Paris
Fondation Pierre Gianadda, Martigny (F)
Mannheimer Kunstverein, Mannheim (D)
“The Early Work”, Museum Folkwang, Essen (D)
- 1988 “Hommage à Henri Cartier-Bresson”, Centre National de la Photographie,
Palais de Tokyo, Paris
Palais Liechtenstein, Vienna
Institut Français, Athens (GR)
- 1987 “Early Photographs”, Museum of Modern Art, New York
- 1986 Institut Français, Stockholm
Museo Nacional de Artes Visuales, Montevideo
- 1985 Salzburger Landessammlung, Salzburg (A)



- “Henri Cartier-Bresson en Inde”, Centre National de la Photographie,
Palais de Tokyo, Paris
- 1984-85 “Paris à vue d’œil”, Musée Carnavalet, Paris
- 1984 Museum of Modern Art, Oxford (UK)
- 1983 Printemps Ginza, Tokyo
Tor Vergata University, Rome
Pavillon d’Arte Contemporanea, Milan
Fundacion Juan March, Madrid
- 1982 Musée d’Arte moderno de Mexico, Mexico City
- 1981 Musée d’Art moderne de la Ville de Paris
The Corcoran Gallery of Art, Washington, DC
- 1980 “Portraits”, Galerie Eric Franck, Geneva
- 1975 Carlton Gallery, New York
Galerie Bischofberger, Zurich
- 1974 exhibition about the USSR, International Center of Photography, New York
- 1970 “En France”, Grande Palais, Paris, travels to the USA, the USSR, Australia
and Japan
- 1968 Museum of Modern Art, New York
- 1965-67 second retrospective, first shown in Tokyo, then in the Musée des Arts
décoratifs, Paris; later in New York, London, Amsterdam, Rome, Zurich,
Cologne (exhibition hall) and other cities
- 1964 The Philipps Collection, Washington, DC
- 1959 National Gallery of Canada, Ottawa
- 1955 retrospective touring exhibition: Musée des Arts décoratifs, Paris;
travels to Museums in Europe, USA und Canada
- 1952 Institute of Contemporary Art, London
- 1947 Museum of Modern Art, New York
- 1934 Palacio de Bellas Artes, Mexiko-City
- 1932 Galerie Julien Levy, New York
Cercle Atheneo, Madrid

BIBLIOGRAPHY (SELECTION)

- 2008 *Henri Cartier-Bresson: The Early Works 1926 – 1934, Cat.:*
Versicherungskammer Bayern, Munich / Kunsthalle Mannheim 2008 (reprint
in German language of the exhibition catalog of the Museum of Modern Art,
New York 1987).
- 2005 *Henri Cartier-Bresson und Alberto Giacometti*, ed. by Tobia **Bezzola**, Cat.:
Fondation Henri Cartier-Bresson, Paris and Kunsthaus Zürich, Zurich
2005.
- 2003 *De qui s'agit-il ?* (with texts of Philippe **Arbaizar**, Jean **Clair**, Claude
Cookman, Robert **Delpire**, Jean **Leymarie**, Jean-Noel **Jeanneney**, Serge
Toubiana), ed. by Fondation Henri Cartier-Bresson, Paris 2003.



- 2001 *Paysages* (with texts of Erik **Orsenna** et Gérard **Macé**), Paris 2001.
- 1998 *Tête à tête* (with a text of Ernst H. **Gombrich**), Paris 1998.
- 1997 *Des Européens* (with a text of Jean **Clair**), Paris 1997.
- 1996 *L'Imaginaire d'après nature* (with texts of Henri **Cartier-Bresson**), Paris 1996.
- 1994 *Paris à vue d'œil* (with texts of Véra **Feyder** and André Pieyre de **Mandiargues**), Paris 1994.
- Double regard. dessins et photos* (with texts of Jean **Leymarie**), Amiens 1994.
- Carnets mexicains, 1934-1964* (with a text of Carlos **Fuentes**), Paris 1994.
- L'Art sans art* (with a text of Jean-Pierre **Montier**), Paris 1994.
- 1991 *L'Amérique furtivement* (with a text of Gilles **Mora**), Paris 1991.
- Alberto Giacometti photographié par Henri Cartier-Bresson* (with texts of Henri **Cartier-Bresson** and Louis **Clayeux**), Milano 1991.
- 1989 *L'Autre Chine* (with a text of Robert **Guillain**), Cat.: Collection Photo Notes/ Centre National de la Photographie, Paris 1989.
- Trait pour Trait (dessins). Les dessins d'Henri Cartier-Bresson* (with texts of Jean **Clair** and John **Russell**), Paris 1989.
- 1987 *Henri Cartier-Bresson: premières photos - De l'objectif hasardeux au hasard objectif* (with a text of Peter **Galassi**), Paris 1987.
- 1985 *Henri Cartier-Bresson en Inde* (with texts of Satyajit Ray and Yves **Véquaud** and notes of Henri **Cartier-Bresson**), Cat.: Centre National de la Photographie, Paris 1985.
- Photoportraits* (with a text of André **Pieyre de Mandiargues**), Paris 1985.
- 1983 *Henri Cartier-Bresson. Ritratti* (with texts of André **Pieyre de Mandiargues** and Ferdinando **Scianna**), Milano 1983.
- 1979 *Henri Cartier-Bresson, photographe* (with a text of Yves **Bonnefoy**), Paris 1979.



- 1976 *Henri Cartier-Bresson* (with texts of Henri **Cartier-Bresson**), Paris 1976.
- 1973 *A propos de l'URSS*, Paris 1973.
- 1972 *Visages d'Asie* (with a text of Robert **Shaplen**), Paris 1972.
- 1970 *Vive la France* (with a text of François **Nourissier**), Paris 1970.
- 1969 *L'Homme et la machine. Mission d'IBM*, Paris 1969.
- 1968 *Flagrants Délits*, Paris 1968.
- 1964 *China. Photographies et notes sur quinze mois passés en Chine* (with a text of Barbara **Miller**), New York 1964.
- 1963 *Photographies d'Henri Cartier-Bresson*, Paris 1963.
- 1958 *Henri Cartier-Bresson: Fotografie* (with a text of Anna **Farova**), Prag 1958.
- 1955 *Les Européens* (with a text of **Cartier-Bresson** and a cover of Joan **Miro**), Paris 1955.
- Moscou, vu par Henri Cartier-Bresson*, Paris 1955.
- 1954 *Les Danses à Bali* (with texts of Antonin **Artaud** and Béryll **de Zoete**), Paris 1954.
- D'une Chine à l'autre* (with a text of Jean-Paul **Sartre**), Paris 1954.
- 1952 *Images à la Sauvette* (with texts of Henri **Cartier-Bresson** and a cover of Henri **Matisse**), Paris 1952.
- 1947 *The Photographs of Henri Cartier-Bresson* (with a text of Lincoln **Kirstein** and Beaumont **Newhall**), Cat.: Museum of Modern Art, New York 1947.



PRESS RELEASE Henri Cartier-Bresson

16 September – 15 October 2004

The Baukunst Galerie, Cologne, dedicates the forthcoming exhibition to Henri Cartier-Bresson. The famous French photographer died on the 3rd of August in Cereste near Marseilles. The opening takes place on the 15th of September from 6 until 9 p.m. with an introduction by Christiane Stahl, Director of the Alfred-Ehrhardt-Foundation, Cologne. This one man show follows a special exhibition at the Museum Ludwig which has been organised to honour the artist and as reaction to his death. The actual retrospective of his photographic oeuvre started 2003 in Paris, was shown in Barcelona, is now in Berlin, and will travel to Rome, Edinburgh and New York. 1998/99 the Baukunst Galerie showed for the first time Henri Cartier Bresson's photographs and drawings.

Henri Cartier Bresson is one of the most famous photographers of the 20th century. He was born at the 22nd August 1908 in Chanteloup as a son of an industrialist. 1927 to 1929 he studied painting in Paris. In the 30s he began to photograph: He discovered the German camera Leica, which he could take with him to use it in the all-decisive moments. Voyages of photographic discovery had taken him almost around the whole world.

With his right feeling for the special moment he became well-known very quickly. In 1933 his first exhibitions took place in Madrid and in New York. During World War II, Henri Cartier-Bresson was a prisoner of war, 1943 he managed to escape. During his captivity he had not taken any photos. Back in Paris he has become a member of the "Résistance". 1945 he directed his distressing film „The Return“ about the return of French prisoners of war and refugees. In 1947 he founded the agency "Magnum" together with Robert Capa, David Seymour and George Rodger. For the next two decades he travelled through the world as a photo-journalist on the behalf of the agency and always he seemed to be in the right place at the right moment. Looking back these have often been historical moments in terms of political changes. But, he never focussed on the actual event, he rather caught the atmosphere of the moment by keeping the eye on the emotions as reflected in a facial expression for example. Famous, too, are his portraits of prominent contemporaries as Albert Camus, Jean-Paul Sartre and Alberto Giacometti.

In the middle of the 70s Henri Cartier-Bresson stopped taking pictures and began again to draw. Baukunst Galerie shows about 40 photographs from the 30s until the 70s, among them are the famous photographs of the series "En France", "Les Européens" and "L'Amérique" and of his award-winning documentaries "The Coronation of King George VI" and "The Last Days of Kuomintang". Furthermore, pictures which had been taken in Mexico, China, Russia and in Georgia.

Henri Cartier-Bresson has found his subjects in the every day life, in cities as well as in isolated landscapes. He has always focussed on the specific atmosphere of the moment.

He said about his work: "There is nothing in the world which has not a decisive moment". His essay "L'instant décisif" became the basis for the work of a whole generation of photo-journalists. He has used his camera like a painter his sketch-book. He went through his life always ready to get inspired by something. In his opinion taking a photograph was a spontaneous reaction, which catches a moment forever. He has used his camera instinctively in the right moment and in the right place. He has taken the picture of a man jumping over a puddle in front of Gare Saint-Lazare or a Turkish men on a step in black clothes. These examples illustrate that his photos have been composed in the sense of a classical painterly composition. In these photos one has to recognise that as a photographer he always remained a painter. Cartier-Bresson also has had a feeling for colour, even though he only made photos in black and white without flashlight. Once he said: "I can find emotions only in black and white".

Henri Cartier-Bresson was called "the eye of the 20th Century". This does not mean that his work was just about documentation. He has tried to catch a glimpse of the human soul, of thoughts and dreams. One can see his love to the people, which does not depend on colour, social status or culture. He said that whenever he did something there was always a relation between eye and heart: While taking a picture one eye was looking at the subject and the other one was looking inside.



REPORT: Henri Cartier-Bresson, Sibylle Bergemann, Loredana Nemes

18/06-28/08/09

On Wednesday, the 17th of June 2009 from 6 to 9 p.m., the Baukunst Galerie opens the large group-exhibition "REPORT" with photos of Henri Cartier-Bresson, Sibylle Bergemann and Loredana Nemes. The Cologne based photo specialist Simone Klein will give an introduction in the œuvre of the three photographers from different generations and social environments. They all focus on the detection and capture of the perfect moment with the human being as the central point. Thereby the socio-political context is always visible. Though in the first instance the incidental occurrences at the side scene of major national events arouse their special interest. The strength of their elaborately composed photos is unfolded with documentary ethos and emotional approach to the subject. The current show at the Baukunst Galerie combines an extensive selection of black and white gelatin silver prints on baryta paper, which represent a cross section of the diverse groups of works in the œuvre of each photographer.

Henri Cartier-Bresson (1908-2004) is one of the most important photographers of the 20th century and exerted main influence on its images, faces and stories. He became an idol for generations of reportage and artistic photographers because of his ability to catch the "l'instant décisif" (the decisive moment) with his famous Leica. Hardly anyone has created as much icons of the photographic history. Thus he often directed his view against the main flow of world history and documented major national and international events in his own way. For instance the girl with the flowers in the line of uniformed men at the commemoration of the USSR (1973) remains unforgettable. Anyhow he also found his subjects in his daily environment – as the prominent motif of the lovers hidden below the umbrella in "Dieppe" (1926) – and on his travels through Europe, Asia and the United States, as the men with their dark peaked caps in "Taxi Drivers" (1931). The perfect composition of faces, lines, light and shadow does not only unveil his rapid eye and expert instinct for the perfect moment, but also his exceptional power of imagination. In the current exhibition a selection of motifs from 1926 to 1975 will be shown.

Sybille Bergemann (*1941 in Berlin) belongs to the outstanding German photographers, whose opus made photographic history. As a protagonist of the subjective author photography she was able to intrude deep into the surface of the pseudo-egalitarian society of the former German Democratic Republic (GDR). She started her career at the end of the 60s in East Berlin. After her apprenticeship by Arno Fischer she had her first publications in the journals "Sonntag", "Das Magazin" and "Sibylle". She became famous as a fashion photographer, but parallel intensively worked on portraits, reportages and pictorial documentations of cities and landscapes. In 1990 she was a founder member of the photo agency "Ostkreuz". Her fashion and portrait photography derives its intensity from the contrast of the model and the surrounding. New levels of interpretation are opened up by staging the stylish models in front of public places and ruinous industrial buildings. In her reportages she is also searching for the certain moment, when the person and the environment establish a focused correlation. In anticipation of filmic strategies she stages the incidental and conserves the reality in a moment, which internalises the past and the future. Up to now her melancholic, graphically composed black and white prints without any nostalgia for the supposed delights of the GDR did not loose any atmospheric density. This was impressively demonstrated by the remarkable solo-exhibitions at the Arts Academy in Berlin and the Museum of Photography in Braunschweig in 2006 and 2007.

Loredana Nemes was born in 1972 in Sibiu, Rumania, fled to Germany in 1986 and today lives and works in Berlin. The autodidact sees the motivation of her anonymous approach to other people with her Rolleiflex camera in this social dislocation and subsequent endeavour to affiliate. Thus she tries to find an access to the homeland of her childhood by taking pictures of her fellow countrymen in the series "Rumanian Faces" (2001-2007). In "Behind the Curtain" (2001-2003) she is likewise interested in the human beings *behind* the stage of the romantic magic world of the circus Roncalli and vividly portraits their individuality and emotions during their daily business. In another series entitled "Under Ground" (2005-2006) she is taking pictures of passengers in subway vehicles in international metropolises. The portrayed people seem to be strangely unobserved. In these minutes of transit humans of all nationalities are affiliated with each other by a moment of absent-mindedness and intimacy. Although their facial expressions and gestures seem to be familiar with us, the physiques are extraordinary expressive. Every picture is telling a personal story. Nemes succeeds to grasp the private realm, which encloses every individual even in a crowd. In Berlin the photographer does not get the permission to enter the Turkish men cafés for her current series "Berlin's Men's Worlds" (2008-2009). Nevertheless she finds an approach to this foreign society by photographically retaining the outer surface with the dimly silhouettes behind the frosted glass and the curtains in her own inimitable way.