

RAYMOND DEPARDON

TRAVERSER

SEPTEMBER 13 - DECEMBER 24, 2017



Dahlak Islands, Eritrea, 1995

Press opening: Tuesday September 12, 9 a.m. - 12 p.m.

Opening: Tuesday September 12, 18 - 21 p.m.

FONDATION HENRI CARTIER-BRESSON
2, impasse Lebouis - 75014 Paris





Le Gare Farm, parents' room, 1984
Medallion left to right, Jean and Raymond Depardon

"The lack of out of frame is what I miss about photography and what I hold against it. The frame is the shot; in other words, it's the opposite of off-camera. You use the frame to select. You have a bias, you cut, you don't show, you select, you kill, you bite, you enclose an image, you let something be seen and not the rest. Personally, I love the frame; to me it's what makes the image elegant."

Raymond Depardon

RAYMOND DEPARDON

TRAVERSER

SEPTEMBER 13 - DECEMBER 17, 2017

CURATOR

The exhibition is curated by Agnès Sire, director of the Fondation Henri Cartier-Bresson, in collaboration with Raymond Depardon.

TOURING

The exhibition will be shown at the Lympia gallery in Nice from March 1 to June 30, 2018.

PUBLICATIONS

A book accompanying the exhibition has been co-published with Éditions Xavier Barral. It includes a larger selection of images, as well as a long hitherto unpublished interview between Raymond Depardon and Agnès Sire.

THE EXHIBITION

SEPTEMBER 13 - DECEMBER 24, 2017

"I try to frame the real world in front of me. It's often not very interesting in reality. I have to dream!"

Raymond Depardon

From 13 September to 24 December 2017, the Fondation Henri Cartier-Bresson will be presenting *Traverser* by Raymond Depardon. Writer, photographer and director, he seems to be able to do it all. This exhibition hinges on four main themes: *La terre natale* [homeland] in dialogue with *Le voyage* [journey] then *La douleur* [pain] in dialogue with *L'enfermement* [confinement]. With writing as the Ariadne's thread, this exhibition invites on a journey through the artist's work from his beginnings at Le Garet Farm until today.

It's not easy to produce a book and an exhibition of Raymond Depardon's pictures which take in the full breadth of his work. There are too many possibilities. He's covered all aspects of real life photography, from his first hesitant steps at Le Garet Farm, to celebrity hideouts, from reporting for the press to independent documentaries.

With Depardon, writing and film offer two very different temporalities: writing is primarily listening to yourself, daring to impose your own rhythm faced with what comes along, the famous "absences" of the photographer. Film is primarily about listening to someone else, the silence of the cameraman. Avoiding the rhetoric of compassion which has never appealed to him, creating slightly ordinary, calm images, without any particular eloquence, but full of emotion; a clear agenda that leads him alternately into intentional wandering and/or the decisive production of an archive to be passed on.

Finding his inclination; this was the desire mentioned by Depardon when he'd already published two books, *Notes* and *Correspondance new-yorkaise*, which largely helped to forge his identity as a photographer: the meeting point between photography of the real and the imaginary, between street photos and the phantoms of the absent, often materialised by accompanying texts. Writing then imposed itself, at the same time as film, as if to pick up the thread of lost time, after the decision to give up composed subjects created for the press. How can we get to the heart of this approach? What threads do we have to pull to share this particular temporality of non-decisive but essential moments? This exhibition offers a possible solution, encompassing almost sixty years of photographs, shown together for the first time. Returning to *La terre natale* (the homeland) is constant and inevitable for the artist. From Villefranche-sur-Saône where he grew up, to Paris, his adopted land, this territory is a strong anchoring point between his many trips. *Le Voyage* (the journey), the incessant comings and goings have made him an *expatriate of the interior*. A witness of *La douleur* (the pain) in his many reports and sensitive to it, Raymond Depardon also maintains a complex relationship with *L'enfermement* (the confinement).

The exhibition includes about one hundred prints, texts, films and documents by the author. The book, co-published with Éditions Xavier Barral, offers a more extensive selection of images, as well as a long hitherto unpublished interview with Agnès Sire, curator of the exhibition.

EXTRACTS FROM THE BOOK

TRAVERSER - ÉDITIONS XAVIER BARRAL

Agnès Sire: What I wanted to stress when I mentioned this specific temporality in your work, is the emergence of slack time which you probably always photographed but, one day, with Alain Bergala's text, it became as important as and more contemporary than the slightly hackneyed notion of decisive moment.

Raymond Depardon: This was the revival of slack time!

During the "slack time", you're not necessarily in the same place as someone looking for a decisive moment. For you, the increasing importance of slack time is often accompanied with a text. We talked about *Notes* and *Correspondance new-yorkaise* but there are two other volumes which are pivotal: *Errance* and *La Ferme du Garet*. In *La Ferme du Garet*, there are so many texts. It's something you had to do, to fold up and put behind you but, ultimately, I'm intrigued by this notion of beyond-time. The beyond-time you're trying to tame, is it something that's precisely "anti-this-whole-French-school-of-decisive-opportune-moment"? You said in an interview: "It's by taming this beyond-time that I managed to free myself from the tutelage of Cartier-Bresson. I could admit to myself that I wasn't him but I was still a photographer."

Yes, a bit, because there was a time, less so today, where the Cartier-Bresson approach was a dogma. Every year at Magnum, there's a general meeting of the cooperative, when photographers apply to join the group. At the time, some were systematically adopting this dogma hoping it would get them into the agency. And we weren't looking for duplicates obviously! Admittedly, we did have discussions between us because everything still relies on a moment which may perhaps be decisive, a bit less so in some cases and not at all in others. Working with Paul Virilio on the "Terre natale" exhibition opened up other perspectives for me; he spoke of "beyond time". And I said to myself: "Is this the time when I'm with the children, when I'm taking family photos, or the moments when I relax, when I'm not trying to achieve anything? No longer trying to observe, more distance, this idea of "beyond" sea/time/city interested me.

This concept of "beyond" also meant there was a real break. There are two things in a photo: the composition and the moment. The moment, I can see, is the slack time. As for the composition, perhaps sometimes photographing in colour changes this? A good photo is, precisely, a photo of a moment you love. I have to admit this isn't always obvious and I'm happy that the choices you made for this exhibition raise interesting questions: do we take photos consciously or unconsciously? It's complicated.

The question of transcendence is important, especially in photography. Evans expresses this very well. You said one day: "A great photo comes from a thought. It exists because it was there, buried within you."

I sincerely believe there's a true thought... Yes, a thought that expresses itself at a given time. And when you take this photo, you say to yourself: "Ah, yes, yes!". It's an affirmation. You're not surprised, it comes from a long way away. It's something that doesn't materialise, it's like it's suspended around you and...

EXTRACTS FROM THE BOOK

TRAVERSER - ÉDITIONS XAVIER BARRAL

This thought is made of everything you've accumulated, including film, photography, literature, life's joys and pain, and all this is crystallised in the chosen moment; it's also the construction of a sort of individual myth for you?

Yes, of course! It's a long journey because the thought, it's there, but the photo, it's almost right behind the thought. I don't know Bolivia very well, I don't know much about the people of the Altiplano, I look at the photos I took during my first trip: slightly unusual, strange, different. And then, I go back there and start understanding the difference between the nomads of Chad and the peasants of the Altiplano. There are points in common, but they don't have the same culture. And then, I go back to the photos I took twenty years ago; everything was there, I'd already noticed everything, I'd understood. Subconsciously, I'd obviously developed a thought about these people of the Altiplano. I knew they were a slightly melancholic people, a very silent, very closed melancholy, which had everything I liked. They were a bit sullen, a bit suspicious. One day, a patient in a psychiatric hospital said to me: "People were looking at me with really severe eyes." There, in Bolivia, people have these "really severe eyes". In a slightly hypocritical way, I defended myself: "I'm not a gringo, I'm not American or Spanish". But for them, I'm a White person, I'm a supporter of colonialism. I also suffered from this during the Algerian war; I'm practically a photographer of decolonisation. I was very young (eighteen) and sometimes, people looked at me and perhaps – dare I hope – said to themselves: "This is a new Frenchman, a new colonist, but he's young, perhaps we'll have a different relationship with this generation." My position was indefinable: at the time, I wasn't a colonist, I wasn't a social activist, I hadn't lived for in Africa for a long time but I knew...

You were a young creator of images! So, when you say: "I'm always possessed, if I stay still for too long, I'm afflicted with a nameless ill." What is this ill? It's important to know, because it's a bit demonic being possessed.

Yes, because I'm haunted by negative thoughts and the only way to stop these negative thoughts is to take new photos, create new thoughts...

What are these negative thoughts related to? You get neurasthenic if you do nothing, is that what you mean?

Yes, a bit for sure, but it's not just that; I'm trapped by the past. The past as in regret; regret at missing a photo, regret at not declaring myself, regret at falling in love with a woman and a story of unrequited love, regret hunts me down. On the other hand, it's also something positive because it makes me write. As soon as I have a bit of time, to relax, to get a breath of fresh air, I write and it feels good; also, while I'm taking photos, I stop thinking so much, even though photos are thoughts. I've always felt that of the three – the future, present and past - the worst for me is the present. Strange for a photographer. Theoretically, he should be master of the present. François Soulages said I was captured by "a nostalgia for possibilities" and "enthusiasm for projects". All this is lacking in the present. And it's true that – in the past – if I had a date with a young girl in a café, I wasn't great during the date, even though I'd thought about it before and it carried on going afterwards. This is the absence of the photographer!



Collegno psychiatric hospital, Turin, Italy, 1980

"The photographer is here, he looks like a new arrival, a new resident, you see him every day, he's not a doctor or a nurse, he's not one of the team, he hangs around too, he's looking for something, he looks kind, a bit ill at ease still, he doesn't talk.

It's like he's not looking, he's got something in his hand. Someone else attacked him, he wanted to hit him, he just got away because the door was shut, there was no nurse.

Perhaps he's a voyeur. A professional voyeur. Looking at the evil, the suffering of every day, outside or in here. There's also the light, this November light that permeates the rooms.

He protects himself from this light that's slightly aggressive. There's no sadness, it's the mind that's in control. Everything is free, no connections, no contacts. The thought alone remains free, it's the only thing that still has its freedom.

The photographer too is free."

Raymond Depardon

RAYMOND DEPARDON

CHRONOLOGY

- 1942** Born on July 6 into a farming family in Villefranche-sur-Saône, Rhône. Raymond Depardon grew up at Le Garet Farm with his older brother Jean.
- 1954** Got hold of a Lumière 6x6 camera his brother had been given for his birthday. First snapshots of the farm. He developed his own photos.
- 1956** Obtained his high school certificate. His father gave him a second-hand 6x6 camera. Taken on as an apprentice in a photography-opticians shop in Villefranche-sur-Saône.
- 1957** Enrolled for a photography correspondence course to obtain his “photographer operator” qualification. Landed his first commissions of amateur footballers.
- 1958** Became Louis Foucherand’s assistant, after finding his address by looking in the directory under the heading “photo-reporter”. Moved to Paris.
- 1960** Joined the Dalmas agency where he covered a broad range of subjects, including photographs of stars, various events and the Olympic games and many reports abroad. Covered the war in Algeria and landed his first big publication photographing the French military mission, SOS Sahara. In five years, he became the agency’s principal reporter.
- 1966** Founded the Gamma agency with Hubert Henrotte, Hugues Vassal, Léonard de Remy and Gilles Caron, the first agency offering its photographers autonomy and responsibility.
- 1969** His first documentary short filmed in Czechoslovakia, one year after the Soviet repression of the Prague Spring, *Ian Palach* is a tribute to a young Prague man who set himself on fire.
- 1970** First trip to Chad with Gilles Caron, Robert Pledge and Michel Honorin.
- 1973** After some of the photographers left, he recruited some reporters and re-energised the agency; received the Robert Capa Gold Medal with David Burnett and Chas Geresten for their book *Chili*.
- 1974** Shot his first documentary feature film on Valéry Giscard d’Estaing’s presidential campaign entitled *1974, Une partie de campagne*, which is only shown in theatres in 2002. Photographed and directed a film entitled *Les Révolutionnaires du Tchad* which resonates all over the world and contributes to the release, in 1977, of the hostage Françoise Claustre, a French ethnologist imprisoned for three years.
- 1977** Second feature film, *Numéros zéro*, on the launch of the daily newspaper *Le Matin de Paris*.
- 1978** Published *Tchad*, his first book, printed in a hundred copies. Left Gamma and joined the Magnum cooperative agency. Photographed the civil war in Lebanon and Afghanistan. After this trip, he published his first collection of texts and photographs entitled *Notes* (Afruyen, 1979). Shot the film *San Clemente*, in a psychiatric hospital in Venice, the culmination of photographic research he started in 1977 on reclusive insanity.
- 1981** Founded his film production company with Pascale Dauman: Double D copyright film. His film *Reporters* appealed to a wide audience and won the César Award for the best documentary. His *Correspondance new-yorkaise*, in the daily newspaper *Libération*, was noted, confirming his move away from photojournalism.

RAYMOND DEPARDON

CHRONOLOGY

- 1983** Release of the film *Faits divers* produced in the police station in the 5th arrondissement of Paris.
- 1984** Was commissioned by the Datar Photographic Mission. Photographed the places of his childhood and the surroundings of the family farm, with a large format camera and in colour. Co-produced *Les années déclics* with Roger Ikhlef. Publication of *San Clemente* by the CNP.
- 1985** *New York, NY* won the César Award for the best short film. Produced *Empty quarter, une femme en Afrique*, a film on the fringes between documentary and fiction presented at the Cannes Film Festival.
- 1987** Married Claudine Nougaret and shot *Urgences* with her, a film on psychiatric emergencies at Hôtel-Dieu. Birth of their first child.
- 1989** Photographed the fall of the Berlin wall.
- 1990** Produced *La Captive du désert*, presented at the Cannes Film Festival.
- 1991** Awarded the Grand Prix National de la Photographie. Birth of his second child.
- 1992** Founded the film production company *Palmeraie et désert* with Claudine Nougaret.
- 1995** *Délits flagrants* won the César Award for the best documentary. Publication of the *La Ferme du Garet* by Les Éditions Carré.
- 1996** Publication of *En Afrique* by Les Éditions du Seuil. Shooting of the film *Afriques: Comment ça va avec la douleur?*
- 1997** Release of the film *Paris* in which the lead is played by Magnum photographer Luc Delahaye.
- 1998** "La solitude heureuse du voyageur" exhibition at the Musée de Marseille along with an interview with Jean-François Chevrier. Publication of *Depardon voyages* by Les Édition Hazan.
- 2000** "Détours", first big exhibition at the Maison Européenne de la Photographie. Publication of *Errance et Détours* which won the 2000 Nadar Prize.
- 2001** Release of the film *Profils paysans: l'approche*, first of a series of three films dedicated to the rural world of France.
- 2002** Produced *Un homme sans l'occident in Chad*, at the 2002 Venice Film Festival. Release of *1974, une partie de campagne* after a wait of 28 years.
- 2003** Was given exceptional permission to film hearings at the Paris correctional court, 10th division, for *Instants d'audiences*, which was presented at Cannes in 2004.
- 2004** Embarked on a big project that lasted five years, photographing France and its territories. At the same time, he filmed seven cities, Rio de Janeiro, Shanghai, Tokyo, Moscow, Berlin, Addis Ababa and Cairo, for the 7x3 installation at the Fondation Cartier pour l'art contemporain, in Paris. Publication of the book *Paris Journal* by Les Éditions Hazan.

RAYMOND DEPARDON

CHRONOLOGY

- 2005** Release of the film entitled *Profils paysans: le quotidien* and presentation in the official selection at the Berlin International Film Festival.
- 2006** Invited by François Hébel to select 52 exhibitions as artistic director of the 37^e Rencontres Internationales de la photographie d'Arles.
- 2007** Exhibited at the Museum für Fotografie, Berlin with "Villes/Cities/Städte", a continuation of 7x3.
- 2008** *La vie moderne* won the Louis Delluc prize. Release of the book *La terre des paysans*, the culmination of forty years of his photographic work on the rural world. Installation of *Donner la parole*, co-created with Claudine Nougaret, as part of the "Terre natale ailleurs commence ici" exhibition arranged with Paul Virilio at the Fondation Cartier pour l'art contemporain in Paris.
- 2009** Won the Prix Nomad's for the catalogue of the exhibition "Terre Natale, ailleurs commence ici" with Paul Virilio. Awarded the Prix international planète Albert-Kahn for his whole body of work. Release of the book entitled *Paysans* published by Les éditions Points.
- 2010** Inauguration of "La France" de Raymond Depardon at the National Library in Paris, (BnF) François Mitterrand. Opening of the BAL, an exhibition space dedicated to document images, of which he is the chairman and founder.
- 2011** Presentation of *Au Bonheur des Maths* as part of the "Mathématiques, un dépaysement soudain" exhibition, co-produced with Claudine Nougaret at the Fondation Cartier pour l'art contemporain.
- 2012** Release of the film *Journal de France* co-produced with Claudine Nougaret and presented at the Cannes Film Festival as part of the official selection, Out of competition. Took the official portrait of the French President, François Hollande.
- 2013** Started a tour of the world for new shots for the exhibition "Un moment si doux" presented at the Grand Palais. Publication of the book *Manicomio* by Les éditions Steidl.
- 2014** "Un moment si doux" is shown at Le Mucem in Marseille. Publication of *Méditerranée* by Les Éditions Xavier Barral. *Berlin fragments d'une histoire allemande* published by Les Éditions du Seuil and exhibition at the French Cultural Centre in Berlin. Presentation of the film *8^e étage* for the thirtieth anniversary of the Fondation Cartier pour l'art contemporain. Publication of the book *Le désert, allers retours* by Les Éditions de La Fabrique. "La France" by Raymond Depardon is presented at the EPM library in Medellin, Colombia.
- 2015** Publication of *Adieu Saïgon* by Éditions du Seuil.
- 2016** Release of the film *Les Habitants*, publication of a book of the same name by Les Éditions du Seuil. A restored version of *Faits divers* is presented at Cannes Classics.
- 2017** Release of the book *Bolivia*, Fondation Cartier pour l'art contemporain. *12 jours* is presented at the Cannes Film Festival, official selection.



Glasgow, Scotland, 1980

"To travel, and be nothing at all
Neither tourist, nor reporter
Not trying to achieve anything...
Or prove anything"

Raymond Depardon

PRESS IMAGES

TERMS OF REPRODUCTION

The use of press visuals is authorised and exempt from royalties solely for the purposes of promoting the exhibition at Fondation Henri Cartier-Bresson. Images cannot be cropped. Only three visuals per medium can be published.

001

Le Garet Farm, parents' room, 1984
Medallion left to right, Jean and Raymond Depardon
© Raymond Depardon / Magnum Photos



002

Métro Avenue du Président-Kennedy, Paris 16th
arrondissement, 1997
© Raymond Depardon / Magnum Photos



003

Park Avenue, New York, 1981
© Raymond Depardon / Magnum Photos



004

Mauritania, between Oualata and Néma, 1986

© Raymond Depardon / Magnum Photos



005

Dahlak Islands, Eritrea, 1995

© Raymond Depardon / Magnum Photos



006

Glasgow, Scotland, 1980

© Raymond Depardon / Magnum Photos



007

Germany (formerly East Germany), 1990
© Raymond Depardon / Magnum Photos



008

Peshawar, Pakistan, 1978
© Raymond Depardon / Magnum Photos



009

Former brothel, Beirut, Lebanon, 1991
© Raymond Depardon / Magnum Photos



010

Collegno psychiatric hospital, Turin, Italy, 1980
© Raymond Depardon / Magnum Photos



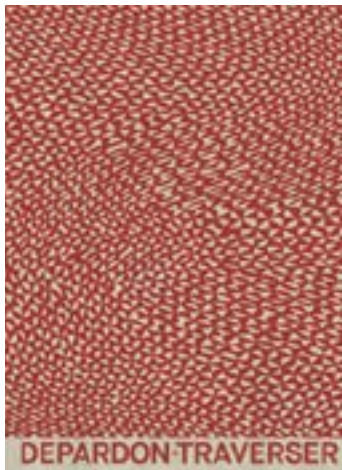
011

Clairvaux Prison, Aube, France, 1998
© Raymond Depardon / Magnum Photos



THE BOOK

TRAVERSER - ÉDITION XAVIER BARRAL



Raymond Depardon - Traverser

Éditions Xavier Barral

Introduction by Agnès Sire
Interview with Raymond Depardon
by Agnès Sire

September 2017
19 x 26 cm
140 photographs
260 pages
39 €
ISBN 978-2-36511-142-3



RENCONTRES

CONVERSATIONS

The Fondation Henri Cartier-Bresson proposes a cycle of conversations around photography led by **Natacha Wolinski**, art critic.

Raymond Depardon détours/retours

With Raymond Depardon, photographer and film-maker, and Agnès Sire, director of the Fondation Henri Cartier-Bresson, as part of the "Traverser" exhibition.

Thursday October 5, 2017 from 6.30 to 8.30 p.m.

Collectors' dialogue

With agnès b. and Marin Karmitz

Thursday November 23, 2017 from 6.30 to 8.30 p.m.

> Free admission with limited places, booking required: contact@henricartierbresson.org

THE FONDATION HENRI CARTIER-BRESSON SYMPOSIUM

Mobilités : a cycle of four meetings proposed by **Jean-François Chevrier**, art historian, professor at the École des beaux-arts de Paris and exhibition curator. Today, more than ever, the study of artistic forms, and specifically photographic works, calls for a historical and critical examination of the forms and language of mobility. The four meetings will show how photography can play a part in this endeavour when it's associated with social experimentation as well as with the arts of the image and the body in motion.

Introduction by Jean-François Chevrier

Thursday, December 14 2017 from 6.30 to 8.30 p.m.

> Free admission with limited places, booking required: contact@henricartierbresson.org

WEDNESDAYS ARE FREE!

Every Wednesday, from 6.30 to 8.30 p.m., the Fondation offers all visitors free access to its exhibitions.

> Free admission

SATURDAY TOUR

On the last Saturday of the month, there is a guide-led tour of the exhibition starting at 11.30 a.m.

> Last Saturday of each month at 11 p.m.

> Free with admission ticket

> Booking required: mediation@henricartierbresson.org

he Fondation Henri Cartier-Bresson is very grateful to Olympus, partner of our cultural program, for its support.



Former brothel, Beirut, Lebanon, 1991

“I’m a French photographer
in downtown Beirut
I’m walking in the street
the light of the walls reassures me
it guides me, I’m happy
Happy to be working with a big camera
No more dodging sniper fire
there are no more enemies, I go back to the places of war
to the places of the reporter
I haven’t lost my way
I still know where East and West is.
Although the bus-barricades have gone, the buildings are the same
It’s the same city, I love this city that’s now free.”

Raymond Depardon

INFORMATION

PRESS OPENING

We are glad to invite you to a press breakfast on Wednesday May 10, 2017 from 9 a.m. to 12 p.m.

RSVP: Emilie Hanmer / +33 1 56 80 27 03 / emilie.hanmer@henricartierbresson.org
or online: [RSVP](#)

ADRESSE

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OPENING HOURS

Tuesday to Sunday: 1 p.m. - 6.30 p.m.
Wednesday (free nocturne): 6.30 p.m. - 8.30 p.m.
Saturday: 11 a.m. - 6.45 p.m.

ADMISSIONS TICKETS

Full price 8 € / Reduced 4 €
Free for friend of the Fondation HCB
Free wednesdays nocturnes (6.30 p.m. - 8.30 p.m)

COMBINED TICKETS - BNF

Combined tickets with the exhibition
« Paysages français » at BnF (oct. 23 - feb. 4)
13 €

NOUVEAUTE
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FRIENDS

Becoming a member of the Foundation means you will receive (on a yearly basis): Unlimited free entry to the Foundation's exhibitions, invitations to the openings, a discount at the bookstore, priority registration for the Foundation's events, private visits with the curators

Member: 100 euros / Student: 60 euros

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The exhibition is part of the 70th anniversary of Magnum Photos.



TRANSFUCE

