HENRI CARTIER-BRESSON
DECISIVE MOMENTS
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Henri Cartier-Bresson was one of the greatest artists of the twentieth century. In a long life he turned photojournalism into an art form, and created many of the images by which his time is remembered.

This exhibition, which includes many of his finest photographs, is a collaboration with Peter Fetterman, an obsessive fan of Cartier-Bresson, and a dealer in photographs for over forty years. The prints in the show were made for Peter by the photographer towards the end of his life, and are of exceptional quality.

One of the most successful exhibitions in The Fine Art Society’s history was that of Herbert Ponting’s photographs of the Antarctic, taken on Scott’s expedition, held in our galleries just over a century ago. Ponting and Henri Cartier-Bresson share the quality of originality in their vision: having created photographs of their chosen subjects, all subsequent attempts are judged against their achievements.

Although he largely worked as a photojournalist, Henri Cartier-Bresson became an accomplished portrait photographer, but most especially one who captured images in everyday life which are complete and emotionally satisfying. The photographs are free of artificial effects, spontaneous; they make icons of scenes that the rest of the world would scarcely notice. His instinctive sense of design combined with his ability to recognise a subject that would never lose its power to captivate the viewer, as his photograph of two plump couples having a picnic on the banks of the Marne, continues to demonstrate.

GORDON COOKE
Henri Cartier-Bresson was my photographic hero, the man who inadvertently changed my life when I purchased (almost by accident) a print of his image Srinagar 1948 [cat.21] almost forty years ago. This ‘decisive moment’ sent me on a new personal and professional path which continues still today.

The images you see before you are a selection from an almost forty year journey of collecting his work. Call it a kind of obsession, malady, if you will. From looking at photographs seriously for this amount of time I instinctively know there are good photographers, even great ones, but Henri transcended ‘greatness’ and is in a class of his own. I had the great honor of working with him closely for over 14 years until his passing in 2004. Many of the images were personal requests, little ‘gems’ in his body of work that he had never printed and signed before as ‘collector prints’.

I remember sitting with him once in his apartment in Paris thumbing through a copy of The People of Moscow, one of my favorite of his out-of-print books. There is an image in it of some Bolshoi Ballet dancers in the top of the frame with members of the orchestra on the lower half of the frame beautifully lit [cat.31].

The conversation went like this. ‘Henri, I love this image, I’ve never seen a print of it anywhere’ I said. He replied ‘Well Peter, that is because no one has ever asked for one. It’s not important, just a snap shot.’ I responded ‘Well Henri, it may be a snap shot to you, but I think it is like a great Degas. Will you please make me a couple of prints?’ He replied ‘Okay, if you insist I will oblige’.

And so it went on with many more discoveries over the years. Collectors are only the temporary custodians of the objects of their desire. The time has come to share them with new friends in the city of my birth, London. In this sense my journey has come ‘Full Circle’, and is a testament to the power of photography.

PETER FETTERMAN
Behind the Gare St Lazare, Paris, France 1932
Gelatin silver print, signed in ink with the photographer's blindstamp on recto
20 x 16 in · 50.8 x 40.5 cm

All the photographs offered for sale are prints made from the original negatives in the 1990s under the direct supervision of Henri Cartier-Bresson.
2 Hyères, The Var department, France 1932
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 × 20 in · 40.5 × 50.8 cm
3 Brussels, Belgium 1932
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm

4 Allée du Prado, Marseilles, France 1932
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 12 in · 40.5 x 30.5 cm
5 Self-Portrait  c.1932
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
20 x 16 in · 50.8 x 40.5 cm

6 Italy 1933
Gelatin silver print, signed and inscribed in ink with the photographer’s blindstamp on recto
16 x 12 in · 40.5 x 30.5 cm
7 Salerno, Italy 1933
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
12 x 16 in · 30.5 x 40.5 cm

8 Roman Amphitheater, Valencia, Spain 1933
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm
Madrid, Spain 1933
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 × 20 in · 40.5 × 50.8 cm
10 Alicante, Valencia Province, Spain 1933
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
12 × 16 in · 30.5 × 40.5 cm

11 Calle Cuauhtemoctzin, Prostitutes, Mexico City, Mexico 1934
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
12 × 16 in · 30.5 × 40.5 cm
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
12 × 16 in · 30.5 × 40.5 cm

13 Coronation of King George VI, London 1937
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
20 × 16 in · 50.8 × 40.5 cm
14 Sunday on the Banks of the Marne, France 1938
Gelatin silver print, signed in ink with photographer's blindstamp on recto
16 × 20 in · 40.5 × 50.8 cm
15 The Visit of Cardinal Pacelli, Montmartre, Paris 1938
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm

16 Albert Camus, Paris, France 1944
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm
17 Henri Matisse, at his home villa Le Rêve, Vence, France 1944
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm
18 Easter Sunday, Harlem, New York, USA 1947
Gelatin silver print, signed in ink with the photographer's blindstamp on recto
20 x 16 in · 50.8 x 40.5 cm

19 Natchez, Mississippi, USA 1947
Gelatin silver print, signed in ink with the photographer's blindstamp on recto
16 x 20 in · 40.6 x 50.8 cm
20 Truman Capote, New Orleans, USA 1947
Gelatin silver print, signed in ink with the
photographer’s blindstamp on recto
12 x 16 in · 30.5 x 40.5 cm
21. Jaipur, Rajasthan, India 1948
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm

22. Muslim women on the slopes of Hari Parbal Hill, Srinagar, Kashmir 1948
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm
23 Shanghai, China 1949
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm
24 Rice Fields in the Minangkabau Country, Sumatra, Indonesia 1950

Gelatin silver print, signed in ink with the photographer's blindstamp on recto

12 x 16 in · 30.5 x 40.5 cm
25 Square of the Vert Galant and Pont-Neuf, Ile de la Cité, Paris 1951
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
12 x 16 in · 30.5 x 40.5 cm

26 Schoolchildren looking from the top of Notre-Dame cathedral at the Seine River, Paris, France 1952–53
Gelatin silver print, signed in ink with photographer’s blindstamp on recto
20 x 16 in · 50.8 x 40.5 cm
27 Dingle Peninsula, County Kerry, Munster, Ireland 1952
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
12 × 16 in · 30.5 × 40.5 cm
28 Scanno, Abruzzo, Italy 1953
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
20 x 16 in · 50.8 x 40.5 cm
29 Town of Briançon, Hautes-Alpes, France 1951
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 12 in · 40.5 x 30.5 cm

30 Torcello in the Venetian Lagoon, Venice, Italy 1954
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
12 x 16 in · 30.5 x 40.5 cm
31 Swan Lake, Bolshoi Theatre, Moscow, USSR 1954
Gelatin silver print, signed in ink with the photographer's blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm
32 Stade Dynamo, Moscow, Russia 1954
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm

33 Canteen for workers building the Hotel Metropole, Moscow, Russia 1954
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
12 x 16 in · 30.5 x 40.5 cm
34 Near Juvisy-sur-Orge, Essonne, France 1955
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 × 20 in · 40.5 × 50.8 cm
35 Jerónimos Monastery, Lisbon, Portugal 1955
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
20 × 16 in · 50.8 × 40.5 cm

36 Bougival, Yvelines, France 1955
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
20 × 16 in · 50.8 × 40.5 cm
37 Mass led by the Cardinal Stefan Wyszyński and the ordination of 22 Catholic priests, Warsaw, Poland 1956
Gelatin silver print, signed in ink with the photographer's blindstamp on recto
20 × 16 in · 50.8 × 40.5 cm

38 Rome, Italy 1959
Gelatin silver print, signed in ink with the photographer's blindstamp on recto
20 × 16 in · 50.8 × 40.5 cm
39 A Transatlantic
Arriving in the Harbour,
New York City, USA 1959
Gelatin silver print, signed in
ink with the photographer's
blindstamp on recto
20 x 16 in · 50.8 x 40.5 cm

40 Times Square,
New Year’s Eve, Manhattan,
NYC, USA 1959
Gelatin silver print, signed in ink
with the photographer's blindstamp
on recto
20 x 16 in · 50.8 x 40.5 cm
Marilyn Monroe, during the filming of
*The Misfits* by John Huston, Nevada, USA 1960
Gelatin silver print, signed in ink with the
photographer’s blindstamp on recto
20 × 16 in. · 50.8 × 40.5 cm
42. The Palais Royal Gardens, Paris, France 1960
Gelatin silver print, signed in ink with the photographer's blindstamp on recto
20 x 16 in · 50.8 x 40.5 cm
43. Alberto Giacometti, Maeght Gallery, Paris, France 1961
Gelatin silver print, signed in ink with the photographer's blindstamp on recto
20 x 16 in · 50.8 x 40.5 cm

44. Alberto Giacometti, Rue d’Alésia, Paris, France 1961
Gelatin silver print, signed in ink with the photographer's blindstamp on recto
16 x 12 in · 40.5 x 30.5 cm
45 Island of Siphnos, Cyclades, Greece 1961
Gelatin silver print, signed in ink with the photographer's blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm

46 Stud farm to the south of Budapest, Hungary 1964
Gelatin silver print, signed in ink with the photographer's blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm
47  A farewell service for the late actor Danjuro at the Aoyama Funeral Hall, Tokyo, Japan 1965
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
12 x 16 in · 30.5 x 40.5 cm

48  Sarajevo, Bosnia Herzegovina, Yugoslavia 1965
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm
49 Brie, France 1968
Gelatin silver print, signed in ink with photographer’s blindstamp on recto
12 x 16 in · 30.5 x 40.5 cm

50 Near Cereste, Alpes de Haute-Provence, France 1999
Gelatin silver print, signed in ink with the photographer’s blindstamp on recto
16 x 20 in · 40.5 x 50.8 cm
The Fine Art Society
IN ASSOCIATION WITH
Peter Fetterman Gallery