CAPA in Color
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CURATOR
Cynthia Young, curator of the Robert Capa archives

PARTNERS
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Cover:
Robert Capa — Woman at an ice bar, Zürs, Austria, 1949–50
International Center of Photography, New York
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Robert Capa — Damaged plane hosed down with chemicals after landing on belly following a raid over Occupied France, England, July 1941
International Center of Photography, New York
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ABOUT THE EXHIBITION
by Cynthia Young, curator of the exhibition and curator at Robert Capa archives

It is surprising, even shocking to some, that famous photojournalist Robert Capa (born Budapest 1913, died Indochina 1954) photographed in color, and not just occasionally, but regularly after 1941. His colored work is essentially unknown. Capa is considered a master of black-and-white war photography, a man who documented some of the most important political events of Western Europe in the mid-twentieth century. His photographs of 1930s Paris, the Spanish Civil War, World War II, postwar Europe, and his last images in Indochina are known to us in black-and-white. None of the posthumous retrospective projects of his work have included color, with a few rare exceptions.

Capa first experimented with color in 1938, two years after Kodak developed Kodachrome, the first color roll film. While in China covering the Sino-Japanese War, he wrote to a friend at his New York agency, Pix, "Please immediately send 12 rolls of Kodachrome with all instructions; whether special filters are needed, etc.—in short, all I should know. Send it 'Via Clipper,' because I have an idea for Life". Only four color images from China were published, but Capa's enthusiasm for color was born. He photographed with color film again in 1941 and for the next two years he fought hard to persuade editors to buy his color images in addition to the black-and-white. After the war, the magazines were eager to include color and his color assignments increased. For the rest of his life, he almost always carried at least two cameras: one for black-and-white and one for color film.

This reassessment of an integral aspect of Capa's work comes at a time when the stigma of color photography has long abated. Looking at Capa's career through his color photographs gives new insight into how tenaciously he operated as a photojournalist in a field dominated by black-and-white. His use of color parallels the reinvention of himself as a photographer in New York following the Spanish Civil War and again after World War II, helping him remain relevant to magazine editors. The color images of his postwar career have little of the political gravity of his war stories, but reflect a more playful and prosperous vision of a world desirable to the magazines.
HIGHLIGHTS OF THE EXHIBITION

After the exhibitions previously dedicated to Bruno Réquillart, Vivian Maier, Gilles Caron, Nicolás Muller ou Pierre de Fenoël, "Capa in Color" presents an important mandate of the Jeu de Paume--Tours, to reveal unique or unknown aspects from the archives of photographers.

After World War II, when Capa, considered as the most eminent photojournalist of the 20th century, worked on reports, he always took with him at least two different cameras, one with black-and-white films and the other with color films.

First exhibition dedicated to Capa’s fourteen years of color photography, "Capa in Color" looks at these photographs in the timeline of his career and of this period. Skillful in the black-and-white photography, Capa had to innovate by using color films in the middle of his career.

He continued to use color film until his death, in particular in Indochina where he died in May 1954. The color photographs he produced during this last campaign announced the new era with the domination of the photo coverage of Vietnam war in the 1960’s.

"Capa in Color" shows how color photography renewed his vision and how his work gained from a new sensibility after the war, by readapting his compositions in color, but also to a public attracted to entertainment and to the discovery of new types of images.
Recently presented at the International Center of Photography and now available for travel, "Capa in Color" presents Robert Capa’s color photographs to the European public for the first time. Although he is recognized almost exclusively as a master of black-and-white photography, Capa began working regularly with color film in 1941 and used it until his death in 1954. While some of this work was published in the magazines of the day, the majority of these images have never been printed or seen in any form.

"Capa in Color" includes over 150 contemporary color prints by Capa, as well as personal papers and tearsheets from the magazines in which the images originally appeared. Organized by Cynthia Young, curator of Capa Collections at ICP, the exhibition presents an unexpected aspect of Capa’s career that has been previously edited out of posthumous books and exhibitions, and show how he embraced color photography and integrated it into his work as a photojournalist in the 1940s and 1950s.

Robert Capa’s (1913—1954) reputation as one of history’s most notable photojournalists is well established. Born Endre Ernő Friedmann in Budapest and naturalized as a U.S. citizen in 1946, he was deemed "The Greatest War Photographer in the World" by Picture Post in a late 1938 publication of his Spanish Civil War photographs. During World War II, he worked for such magazines as Collier’s and Life, extensively portraying preparation for war as well as its devastating aftermath. His best-known images symbolized for many the brutality and valor of war and changed the public perception of, and set new standards for, war photography.
July 27, 1938, while in China for eight months covering the Sino-Japanese war, Robert Capa wrote to a friend at his New York agency, "... send 12 rolls of Kodachrome with all instructions... Send it "Via Clipper" because I have an idea for Life". Although no color film from China survives except for four prints published in the October 17, 1938 issue of Life, Capa was clearly interested in working with color photography even before it was widely used by many other photojournalists.

In 1941, he photographed Ernest Hemingway at his home in Sun Valley, Idaho, in color, and used color for a story about crossing the Atlantic on a freighter with an Allied convoy, published in the Saturday Evening Post. While Capa is best known for the black-and-white images of D-Day, he also used color film sporadically during World War II, most notably to photograph American troops and the French Camel Corps in Tunisia in 1943.

Capa’s use of color film exploded in his postwar stories for magazines such as Holiday (USA), Ladies’ Home Journal (USA), Illustrated (UK), and Epoca (Italy). These photographs, which until now have been seen only in magazine spreads, brought the lives of ordinary and exotic people from around the world to American and European readers alike, and were markedly different from the war reportage that had dominated Capa’s early career. Capa’s technical ability coupled with his engagement with human emotion in his prewar black-and-white stories enabled him to move back and forth between black and white and color film and integrate color to complement the subjects he photographed. These early stories include photographs of Moscow’s Red Square from a 1947 trip to the USSR with writer John Steinbeck and refugees and the lives of new settlers in Israel in 1949–50. For the Generation X project, Capa traveled to Oslo and northern Norway, Essen, and Paris to capture the lives and dreams of youth born before the war.

Capa’s photographs also provided readers a glimpse into more glamorous lifestyles that depended on the allure and seduction of color photography. In 1950, he covered fashionable ski resorts in the Swiss, Austrian, and French Alps, and the stylish French resorts of Biarritz and Deauville for the burgeoning travel market capitalized on by Holiday magazine. He even tried fashion photography by the banks of the Seine and on the Place Vendôme. Capa also photographed actors and directors on European film sets, including Ingrid Bergman in Roberto Rossellini’s Viaggio in Italia, Orson Welles in Black Rose, and John Huston’s Moulin Rouge. Additional portraiture in this period included striking images of Picasso, on the beach near Vallauris, France with his young son Claude.

Capa carried at least two cameras for all of his postwar stories: one with black-and-white film and one with color, using a combination of 35mm and 4x5 Kodachrome and medium-format Ektachrome film, emphasizing the importance of this new medium in his development as a photographer. He continued to work with color until the end of his life, including in Indochina, where he was killed in May 1954. His color photographs of Indochina presage the color images that dominated the coverage from Vietnam in the 1960s.

"Capa in Color" is the first museum exhibition to explore Capa’s fourteen-year engagement with color photography and to assess this work in relation to his career and period in which he worked. His talent with black-and-white composition was prodigious, and using color film halfway through his career required a new discipline. "Capa in Color" explores how he started to see anew with color film and how his work adapted to a new postwar sensibility. The new medium required him to readjust to color compositions, but also to a postwar audience, interested in being entertained and transported to new places.

Robert Capa — Spectators along the procession route in Piccadilly Circus before the coronation of Queen Elizabeth II, London, England, February 6, 1953
International Center of Photography, New York
© Robert Capa/International Center of Photography/Magnum Photos
EXHIBITION LAYOUT

WORLD WAR II

In 1941, Capa produced his first color film story for The Saturday Evening Post, about crossing the Atlantic from New York on a convoy. Once in England, he was also able to sell these images to the English magazine Illustrated, because the two magazines did not have the same readerships.

He made the crossing again the next year, carrying a larger-format camera that made bigger, more spectacular portraits of the ship’s crew. The turnaround time for Kodachrome film was several weeks. As Kodak maintained secrecy surrounding the formula, the undeveloped film had to go to a special Kodak processing plant and then returned to the photographer. It was not ideal for timely news. The magazines published few of Capa’s color images from the UK, but he persisted in using it. In 1943, he entered the battlefields of World War II in North Africa, first traveling on a troop ship from England to Casablanca. His last color images from the war were taken on a boat from Tunisia to Sicily in July 1943, where he debarked and moved up to Naples with American soldiers over the following months. It appears that for the rest of the war he did not use color film, apparently discouraged by a combination of the slow shutter speed of the film, long processing times, and the uneven commitment to his color images by the magazines.

Robert Capa — American Captain Jay F. Shelley stands in front of “The Goon,” a B-17 bomber, before a raid over Italy, Tunisia, 1943
International Center of Photography, New York
© Robert Capa/International Center of Photography/Magnum Photos
SOON AFTER HIS RETURN FROM ENGLAND, IN THE FALL OF 1941, CAPA TRAVELED TO SUN VALLEY, IDAHO, TO DO A STORY FOR LIFE ON HIS FRIENDS, THE WRITERS ERNEST HEMINGWAY AND MARTHA GELLHORN, WHOM HE HAD MET DURING THE SPANISH CIVIL WAR. AFTER WORLD WAR II, CAPA SOUGHT OUT NEW RELATIONSHIPS WITH MAGAZINES AND HOLIDAY BECAME ONE OF HIS MOST IMPORTANT SUPPORTERS.

A glamorous travel magazine that featured New Yorker-caliber writers, Holiday was launched in 1946 by the Philadelphia-based Curtis Publishing Company, which also carried The Saturday Evening Post and Ladies' Home Journal. Born in full color, it was a peacetime publication catering to an ideal of American postwar prosperity. Holiday covered American cities, but immediately assigned stories on stylish international hot spots, places readers could dream of visiting with the advent in 1947 of nonstop transatlantic flights. In 1950, Holiday sent Capa to Indianapolis, and while his pictures of a nuclear family of five exploring the city are uninspired, he also photographed a family-run traveling circus. Despite Capa’s lukewarm attitude toward American culture, the color images present a strong vision of American small-town life.

THE YEAR 1947 WAS A TURNING POINT IN CAPA’S LIFE. HE FOUNDED MAGNUM, THE PHOTOGRAPHERS COOPERATIVE AGENCY HE HAD DREADED OF SINCE 1938. THE SAME YEAR, HE TRAVELED TO THE SOVIET UNION, A TRIP THAT HE HAD WANTED TO MAKE IN 1937 AND THEN IN 1941, BOTH TIMES UNABLE TO OBTAIN A VISA OR MAGAZINE SUPPORT FOR THE TRIP.

He teamed up with writer John Steinbeck to report on the lives and opinions of ordinary Russians in opposition to Cold War rhetoric. Their adventures were published in the book A Russian Journal the following year and syndicated in newspapers and international picture magazines. Although the color images were well represented in the magazines and on the cover of Illustrated for a special issue, Capa did not shoot much color film in the Soviet Union, and no color was included in A Russian Journal, except for the cover. Either he deemed only a few places worthy of the new medium-format Ektachrome color film that did not require special processing—chiefly Moscow and collective farms in the Ukraine and Georgia—or he had only a limited amount of film and used it sparingly. The images of Red Square take full advantage of color film.
PICASSO

Some of Capa’s color works were considerably less successful than his black-and-white photographs. This was the case with his 1948 feature on Picasso, originally sold to Look as a story about the artist’s pottery, but as Capa failed to take pictures of the pottery, it became a story about Picasso and his family.

He instructed his Magnum colleague Maria Eisner: "Look gave me a definite assignment but no price so you have to insist on $200 pro black-and-white and $300 pro colored page, and $250 for expenses. If they are not willing to pay a reasonable sum, you can withdraw, but Madame Fleurs Cowles was so positive on this matter and the pictures are so exclusive that I could be very surprised if this doesn’t work". Both Fleur Cowles at Look and Len Spooner at Illustrated were disappointed with the color images, although delighted with the story, which included Capa’s now famous picture of Picasso holding a sun umbrella over his ravishing young artist girlfriend, Françoise Gilot, parading on the beach.

HUNGARY

In 1948, Holiday sent Capa to his native Budapest and commissioned him to write the accompanying article. Capa had been widely praised for the hilarious and self-deprecating 1947 book about his wartime exploits, Slightly Out of Focus, so the editors were hardly taking risk by asking him to write a long article.

Holiday used four color images in the November 1949 issue. Unlike the glamorous destinations the magazine usually covered or that Capa would later cover for them, the images and accompanying article, one of the strongest texts he wrote about a place, functioned more as a letter from Budapest. He observes with fascination and humor the clashing end of one empire with the start of another, bittersweet against the reality of what his childhood city had become. While he seemed to have had more color film on this assignment than in Russia, it was expensive to buy and process, so he still conserved, and there are many more black-and-white negatives of similar scenes than in color.

MOROCCO

Capa’s 1949 trip to Morocco was one of the few postwar stories he made concerning a political subject, but it was a complicated sell and failed as an international news story.

The assignment was muddled from the start, as it combined Moroccan politics, lead mines, and the filming of The Black Rose with Orson Welles. Paris Match first published some of the pictures in a piece about the annual tour of the country by the Moroccan leader Sultan Sidi Mohammed. Illustrated published a story with only black-and-white images about the strange effects of the Marshall Plan, in which as a French colony Morocco received American aid through France, although the French General was not recognized as the leader in charge by the U.S. State Department. Some of the best images are portraits of the Moroccan people.
CAPA’S BIG GEO-POLITICAL ASSIGNMENT OF THE LATE 1940S TOOK HIM TO ISRAEL. HE FIRST TRAVELED THERE IN 1948 TO COVER THE ARAB-ISRAELI WAR, THEN RETURNED IN 1949, FOR HOLIDAY AND ILLUSTRATED, WITH WRITER IRWIN SHAW.

He came back in 1950 to continue photographing the new nation in transition, focusing on the influx of refugees arriving from Europe and neighboring Arab countries, the ongoing repair of the physical destruction, portraits of immigrants, agricultural work, kibbutzim, and various Jewish festivities. While there is only one color image from the 1948 trip, of the Altalena ship burning in the water off the beach in Tel Aviv - a result of the conflict between extreme right-wing Irgunists and the Israeli government - by the time Capa arrived in 1949, he seemed to have all the color film he needed. His Israel stories were picked up by all the major international picture news magazines, spurred by the 1950 publication Report on Israel, with text by Shaw and photos by Capa.

Robert Capa — Construction of new settlements for workers, Negev Desert, outside Be’er Sheva, Israel, 1949–50
International Center of Photography, New York
© Robert Capa/International Center of Photography/Magnum Photos

NORWAY
IN THE SUMMER OF 1951, CAPA TRAVELED TO NORWAY FOR HOLIDAY AND AGAIN THE FOLLOWING YEAR TO COVER THE WINTER OLYMPICS.

The Norway trip also provided two subjects for the later Generation X project. In his accompanying article, Capa presciently wrote, "For years I have been talking with and taking pictures of kings, peasants, and commissars, and I have ended up believing that curiosity, plus freedom to travel and low fares, is the closest thing to democracy in our time—so maybe democracy is tourism”.

DEAUVILLE AND BIARRITZ
FOLLOWING THE SUCCESS OF HIS SKIING STORY, CAPA PROPOSED A PIECE ON FRENCH SEASIDE RESORTS. IN THE SUMMER OF 1950, HE TRAVELED TO DEAUVILLE IN NORMANDY, WITH ITS RACETRACK AND CASINO, PHOTOGRAPHING ONLY IN BLACK-AND-WHITE (ALL THAT APPEARED IN ILLUSTRATED).

He knew he could do more with the story and pitched it to Holiday as a double feature with Biarritz, in Basque Country. A year later, he returned to Deauville with color film to photograph the scene, capturing the mix of social classes at the horse races. He then traveled to Biarritz, covering the beach, nightlife, and traditional folklore. For this story, the black-and-white and color images complement each other—the color adding details to the black-and-white, which set the stage. The layout, not published until September 1953, balances the color and black-and-white with Capa’s humorous, self-deprecating text about his time in each resort..

Robert Capa — Woman on the beach, Biarritz, France, August 1951
International Center of Photography, New York
© Robert Capa/International Center of Photography/Magnum Photos
In his article on Norway for Holiday, Capa wrote: “I have revisited Budapest because I happen to have been born there, and because the place offered only a short season for revisiting. I even got to Moscow, which usually offers no revisiting at all. I kept on revisiting Paris because I used to live there before the war; London, because I lived there during the war; and Rome, because I was sorry that I had never lived there at all.”

Capa traveled to Rome for Holiday in 1951 and his pictures were published in April 1952, with a text authored by Alan Moorehead. A writer for The New Yorker at the time of the Rome assignment, Moorehead had been a correspondent for the Daily Express of London during World War II, and he and Capa had been together in North Africa, Sicily, and Normandy. Capa’s accompanying color photographs pursued a glamorous city filled with beautiful people engaged in endless partying, reflecting a Rome removed from postwar destruction and entering the period of La Dolce Vita.

Skiing was one of Capa’s favorite pastimes and he vacationed annually in Klosters, Switzerland, to relax and recuperate. In 1948, he and a Magnum colleague were trying to drum up a story on Megève, France, a popular ski resort for Parisians, on its “dual personality . . . simple peasant life and gay, café society set.”

Capa photographed in Zürs, Austria, in early 1949, for a Life story, although the magazine ultimately killed it. Holiday pulled in after Life dropped out and, in late 1949, signed on to a feature about the great skiing resorts of Austria, Switzerland, and France, which would become one of Capa’s most joyous and successful color stories. In fact, it was arguably better in color, which provided the additional elements of glitter and humor that black-and-white often missed. For two months, he traveled from the Austrian resorts of Kitzbühel, St. Anton, Zürs, and Lech, to the Swiss towns of Davos, Klosters, and Zermatt, then over the French border to Val d’Isère. In each place, he found a glamorous circle to depict: director Billy Wilder and writer Peter Viertel from Hollywood, young international ski champions, and current and ex-European royalty, including the Queen and Prince of Holland. Everyone was healthy and the mood festive. Capa found a relaxed, casual confidence in his subjects.
Robert Capa — Capucine, French model and actress, on a balcony, Rome, Italy, August 1951
International Center of Photography, New York
© Robert Capa/International Center of Photography/Magnum Photos
PARIS WAS CAPA’S DE FACTO HOME FROM 1933 TO 1939 AND THEN AS HIS POSTWAR BASE, USUALLY IN A BACK ROOM OF THE ELEGANT HOTEL LANCASTER OFF THE CHAMPS-ÉLYSÉES, WHERE HE WAS FRIEND WITH THE OWNER.

Holiday's editor Ted Patrick commissioned Capa to provide photographs for a special issue on Paris in 1952, and Capa brought in other Magnum colleagues—Henri Cartier-Bresson, Chim, and the young Dennis Stock. The magazine included texts by Irwin Shaw, Paul Bowles, Ludwig Bemelmans, Art Buchwald, and Colette, among others, and is a romantic paean to the city, almost a stage set for romance, gastronomy, and history. Some of Capa's best images from this story are the quirkiest ones and play with the contrasts that he seemed to revel in, between the young and old, human and animal, high-life and low-life, particularly at the horse races, about which he noted: "The sport of kings is also the sport of concierges". For his photographs of plein air painters, Capa wrote: "Place du Tertre is a painter's paradise. A few stops from Sacré Coeur we find an old gentleman in beard and beret looking like an American movie producer's idea of the kind of French painter found in Montmartre".

GENERATION X

CAPA DEVELOPED GENERATION X, ALSO KNOWN AS GEN X, FOR MAGNUM ON THE MARK OF THE HALF CENTURY IN LATE 1949. MCCALL’S WAS ORIGINALLY BEHIND THE PROJECT, BUT HAD PULLED OUT BY 1951, WHEN CAPA INSISTED ON INJECTING MORE POLITICAL CONTENT.

Holiday filled the void and supported the project all the way to a three-part series published in early 1953. Capa observed, "it was one of those projects, of which many are born in the minds of people who have big ideas and little money. The funny thing about this project is that it was accomplished". He assigned the photographers, including Chim, Cartier-Bresson, and Eve Arnold, to each create a portrait of a boy and/or girl in countries where they were already working or had worked. Each subject answered a detailed questionnaire about his or her life, family, personal beliefs, and goals. The project eventually included twenty-four individuals in fourteen countries on five continents. Capa photographed all his subjects—a French girl, a German boy, and Norwegian boy and girl—in color and black-and-white, but only the Norwegian photos were published in color. Capa's biographer Richard Whelan suggested that Capa's depiction of the French girl, Colette Laurent, was an oblique portrait of himself at the time: "Her life is superficial, artificial on the surface and holds none of the good things except the material ones".
ON THE SET

CAPA WAS FRIENDS WITH A NUMBER OF MOVIE STARS AND DIRECTORS AND INCORPORATED THEM INTO HIS PROFESSIONAL WORK. HE MET JOHN HUSTON IN NAPLES IN 1944, WHILE HUSTON WAS MAKING FILMS FOR THE ARMY SIGNAL CORPS, AND INGRID BERGMAN IN 1945 WHEN SHE WAS FILMING IN PARIS, BEFORE BEGINNING A ONE-YEAR LOVE AFFAIR.

As part of his 1948 trip to Morocco, he included a story on The Black Rose and its star Orson Welles. He photographed the set of Huston’s Beat the Devil, written by Truman Capote and filmed in the hillside town of Ravello, Italy. The cast visited the set of Viaggio in Italia in nearby Almalfi with Bergman, Roberto Rossellini, and George Sanders and Capa also dipped down to Paestum with his friend Martha Gellhorn, casting her as a caryatid in the ancient ruins. Capa covered another Huston film, Moulin Rouge, about the life of painter Toulouse Lautrec, shot in Paris and at Shepperton Studios near London. Capa’s color portraits of the actors eschew traditional head shots and capture the varied pace and playful moments on the set.

LONDON AND JAPAN

IN 1953, CAPA TRAVELED TO LONDON TO COVER THE CORONATION OF THE YOUNG ELIZABETH II WITH FRIENDS HUMPHREY BOGART AND JOHN HUSTON. HIS COLOR IMAGES OF CROWDS WAITING FOR THE PARADE OF GUESTS BEFORE THE CORONATION, FOR WHICH HE USED 35MM KODACHROME, SUGGEST A NEW INTEREST IN COLOR FOR COLOR’S SAKE.

In 1954, he received an invitation from Mainichi Press to travel to Japan for six weeks with Japanese cameras and an unrestricted amount of film to shoot what he liked in return for images they could publish. The trip was an easy one, but the color photographs lack focus. He wandered around markets, documented foreign signs, watched people visiting temples and shrines, and photographed Children’s Day in Osaka, but they are little better than tourist snaps. Only a few images of a May Day workers’ celebration in Tokyo, in bright colors, show some engagement, reminiscent of his 1930s images of workers in France and Spain.
INDOCHINA

IN 1953, CAPA EXPRESSED HIS READINESS "TO GET BACK TO REAL WORK, AND SOON. WHAT AND WHERE I DO NOT KNOW, BUT THE DEAUVILLE AND BIARRITZ AND MOTLEY MOVIE PERIOD IS OVER".

In the same letter, he writes of his desire to go to "Indochina, or any other proposition which would get me back to reporting on my own type of territory". While in Japan the next year, Capa received a cable from Life asking him to cover for their photographer in Indochina. The assignment was only for a few weeks and would bring in some needed money. He reached Hanoi on May 9 and on May 25, with Time reporter John Mecklin and Scripps-Howard correspondent John Lucas, left Mandalhn with two cameras, a Contax with black-and-white film, and a Nikon with color film. Their convoy traveled along a dirt road lined by rice paddies. Moving toward Thaibinh, Capa left the convoy and walked on by himself. He photographed the soldiers advancing through the fields, and as he climbed the dike along the road, he stepped on a land mine and was killed. While the color images are some of the strongest war pictures he made, none were used in the press at the time, probably in part because of the extra time required to process the color film.
THE ARTIST

1913
Born Endre Ernö Friedmann in Budapest, October 22

1930
Begins to photograph.

1931
Escapes Hungary for Berlin where he works for the Ullstein company and the Dephot photo agency.

1931-1933
Studies political science at Deutsche Hochschule für Politik in Berlin.

1933-1935
Settles in Paris. Meets Henri Cartier-Bresson, Chim (David Seymour) and Gerda Taro. Works with the Alliance Photo agency, run by Maria Eisner.

1935
Takes the pseudonym Robert Capa and begins a collaboration with Gerda Taro, born Gerta Pohorylle. Regularly photographs political events.

1936
Travels to Spain to cover the Spanish Civil War. His images are published internationally, including in Vu, Regards, Ce Soir, Weekly Illustrated, Picture Post and Life.

1937
Gerda Taro dies in Brunete, Spain.

1938
Covers the Sino-Japanese War in China for eight months as part of a film crew with Joris Ivens. Uses color film for the first time. Picture Post calls him "the best war photographer in the world."

1939
Photographs exiled Spanish Republicans in the concentration camps in the South of France. Escapes France and joins his mother, Julia, and brother Cornell in New York.

1941-1945
Photographs World War II as Life correspondent in Europe. His photographs are also published in Weekly Illustrated, Saturday Evening Post and Colliers. Participates in the D-Day landing in Normandy, France, June 6, 1944.

1947

1948-1950

1949
Publishes his first of many stories with Holiday magazine.

1951
Becomes president of Magnum.

1954
Acquires American citizenship. Travels to and photographs in Japan. Dies after stepping on a landmine on May 25 in Thai Binh, Indochine while reporting for Life. The French Army posthumously award him the Croix de guerre.
ALSO AT THE JEU DE PAUME CONCORDE

PHILIPPE HALSMAN
ASTONISH ME!
20 OCTOBER 2015 – 24 JANUARY 2016

OMER FAST
PRESENT CONTINUOUS
20 OCTOBER 2015–24 JANUARY 2016

NGUYEN TRINH THI
LETTERS FROM PANDURANGA. PROGRAMMATION SATELLITE 8
20 OCTOBER 2015 – 24 JANUARY 2016

PHILIPPE HALSMAN — Marilyn Monroe, 1959
Musée de l’Élysée © 2015 Philippe Halsman Archive / Magnum Photos

OMER FAST — Continuity [Continuité], 2012
Vidéo HD, couleur, son, 40 min.
Courtesy gb agency, Paris, Arratia Beer, Berlin, Dvir Gallery, Tel Aviv, et James Cohan Gallery, New York © Omer Fast

NGUYEN TRINH THI — Letters from Panduranga, 2015
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PRESS VISUALS

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● WORLD WAR II

1. Robert Capa — American Captain Jay F. Shelley stands in front of “The Goon,” a B-17 bomber, before a raid over Italy, Tunisia, 1943
   International Center of Photography, New York
   © Robert Capa/International Center of Photography/Magnum Photos

2. Robert Capa — Damaged plane hosed down with chemicals after landing on belly following a raid over Occupied France, England, July 1941
   International Center of Photography, New York
   © Robert Capa/International Center of Photography/Magnum Photos

● ISRAËL

3. Robert Capa — Construction of the new settlements for workers, Neguev Desert, outside Be’er Sheva, Israel, 1949-1950
   International Center of Photography, New York
   © Robert Capa/International Center of Photography/Magnum Photos

4. Robert Capa — Former shop near Jaffa gate, Jerusalem, Israel, 1949
   International Center of Photography, New York
   © Robert Capa/International Center of Photography/Magnum Photos
5. Robert Capa — Rambaugh Family Circus, Indiana, USA, 1949
   International Center of Photography, New York
   © Robert Capa/International Center of Photography/Magnum Photos

6. Robert Capa — Woman at an ice bar, Zürs, Austria, 1949-1950
   International Center of Photography, New York
   © Robert Capa/International Center of Photography/Magnum Photos

7. Robert Capa — American Judith Stanton, Zermatt, Switzerland, 1950
   International Center of Photography, New York
   © Robert Capa/International Center of Photography/Magnum Photos

8. Robert Capa — Jetty, Socoa, near Saint-Jean-de-Luz, France, August 1951
   International Center of Photography, New York
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Robert Capa — Model wearing Dior on the banks of the Seine, Paris, France, 1948
International Center of Photography, New York
© Robert Capa/International Center of Photography/Magnum Photos

Robert Capa — Woman on the beach, Biarritz, France, August 1951
International Center of Photography, New York
© Robert Capa/International Center of Photography/Magnum Photos

Robert Capa — Pablo Picasso playing in the water with his son Claude, near Vallauris, France, 1948
International Center of Photography, New York
© Robert Capa/International Center of Photography/Magnum Photos

Robert Capa — Model wearing Dior on the banks of the Seine, Paris, France, 1948
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Robert Capa — Spectators at the Longchamp Racecourse, Paris, France, ca. 1952
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13. Robert Capa — Humphrey Bogart and Peter Lorre on the set of Beat the Devil, Ravello, Italy, April 1953
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14. Robert Capa — Party, Rome, Italy, August 1951
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ON THE SET

15. Robert Capa — Ava Gardner on the set of The Barefoot Contessa, Tivoli, Italy, 1954
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16. Robert Capa — Capucine, French model and actress, on a balcony, Rome, Italy, August 1951
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17. Robert Capa — Spectators along the procession route in Piccadilly Circus before the coronation of Queen Elizabeth II, London, England, February 6, 1953
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18. Robert Capa — West of Namdinh, Indochina (Vietnam), May 1954
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19. Robert Capa — On the road from Namdinh to Thaibinh, Indochina (Vietnam), May 1954
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CONTACTS
Press relations: Annabelle Floriant
  t. +33 (0)1 47 03 13 22 / +33 (0)6 42 53 04 07 / annabellefloriant@jeudepaume.org
Communication : Anne Racine
  t. +33 (0)1 47 03 13 29 / anneracine@jeudepaume.org

JEU DE PAUME
1, PLACE DE LA CONCORDE, PARIS 8e • @CONCORDE
WWW.JEUDEPAUME.ORG