



LES
FRANCISCAINES
DEAUVILLE



ICÔNES ROBERT CAPA

EXPOSITION

25 MAI > 13 OCT. 2024

lesfranciscaines.fr

Robert Capa
Les troupes américaines débarquent sur la plage d'Omaha Beach, le D-Day (détail), 6 juin 1944, Normandie
© Robert Capa / International Center of Photography / Magnum Photos. Courtesy Collection Golda Darty



Robert CAPA
Robert Capa before parachuting into Germany with American forces, Arras, France, March 23, 1945.
 © Robert Capa / International Center of Photography / Magnum Photos
 Courtesy Archive Magnum Photos

TABLE OF CONTENTS

1. The Promise?	p. 3
2. Searching for Robert Capa	p. 4
3. Exhibition Pathway	p. 5
4. Focus on 3 Artworks	p. 9
5. Around the exhibition	p. 11
6. Lenders	p. 12
7. Labeling	p. 12
8. Exhibition Curatorship	p. 12
9. Catalogue	p. 12
10. Press Visuals	p. 13
11. Les Franciscaines	p. 14
12. Practical details	p. 15

THE PROMISE?

1

As the 80th anniversary of the D-Day approaches, Les Franciscaines-Deauville is preparing to host an exhibition that resonates with the very essence of our duty to remember. In partnership with Magnum Photos, this exhibition highlights the masterful work of one of the greatest photo-journalists of all time: Robert Capa.

The connection between Deauville and Robert Capa dates back to 1951. That year, this photography genius, commissioned by the American magazine *Holiday*, cast his keen eye on the seaside resort, immortalizing its excitement, social contrasts, glamorous festivities, and vibrant atmosphere. Capa captured the soul of Deauville through his lens, thus providing a unique testimony of that bygone era.

The showcased photographs not only depict the summer enchantment of Deauville but also transport us to the heart of the major conflicts of the 20th century, from the beaches of Normandy to the blood-stained streets of China, Spain, Israel, and Indochina. Each photograph is an open window to history, to those heartbreaking moments that have shaped our contemporary world.

Curated by Capa's specialist and biographer, Michel Lefebvre, this exhibition promises a deep dive into the universe of this exceptional photographer. Les Franciscaines is proud to contribute to perpetuating the memory of these crucial events, enhancing this experience through encounters, interviews, and workshops throughout the exhibition.

More than just a retrospective, this exhibition is an invitation to reflection, contemplation, and transmission. By exploring Capa's work, we confront our own history, choices, and responsibilities. We remember the sacrifices made to preserve freedom and human dignity.

By welcoming these photographs into the heart of Deauville, we honor the memory of those who shaped our past while enriching our understanding of the present.

We would like to extend our special thanks to Steven Darty and Jean Sarkozy for their support, as well as to Magnum Photos and all the lenders who made this exhibition possible, allowing us to follow in the footsteps of this extraordinary adventurer, this trailblazer of humanity.

Robert Capa has left us a precious legacy that transcends borders and eras. His images remind us that true democracy lies in our ability to listen, understand, and act for a better world.

Together, let's dive into history with Robert Capa.
Together, let's honor the past to enlighten the future.

Philippe Augier
Mayor of Deauville
President of Les Franciscaines

2

SEARCHING FOR ROBERT CAPA

On December 3, 1938, the English newspaper *Picture Post* hailed "The greatest war photographer in the world: Robert Capa." The legend beneath the title is a vibrant tribute to Capa: "In the following pages, you will discover a series of images from the Spanish Civil War. Regular readers of *Picture Post* know that we do not spare praise for published works. We present these images simply because they are the best ever taken on the front line. They are by Robert Capa. He is Hungarian by birth, but being small and dark-skinned, he is often mistaken for a Spaniard. He loves working in Spain more than anywhere else in the world. A fervent democrat, he earns his living through his photos. Over a year ago, Capa's companion, as she was supposed to join him in Paris, was killed in Spain. (...) Today, he is back in Spain, taking photos for *Picture Post*." This tribute contains all the magic of a photographer who captivated the world with his work in Spain when he literally did not exist three years earlier.

Robert Capa covered five wars: Spain, China, World War II, Israel, Indochina, and each time brought back the best images, those that matter and remain in history. He did not originate photojournalism but what I call modern photojournalism, which appeared with the development of manageable cameras like the Leica and illustrated press. He achieved success at the beginning of the Spanish Civil War in 1936. His pseudonym was invented shortly before, with his friend, German refugee Gerta Pohorylle. She became Gerda Taro and he, the stateless Hungarian Endre Friedmann, became Robert Capa. From that time on, because he saw how his colleagues were exploited and their names obscured, he was obsessed with defending

the work of photojournalists: selling their photos directly to newspapers rather than selling them cheaply to an agency that would not credit them, retaining their prints and negatives, and controlling the captions accompanying their shots. That's also modern photojournalism. These ideas would later lead, in 1947, to the creation of the cooperative Magnum Photos with his friends David "Chim" Seymour, Henri Cartier-Bresson, George Rodger, and William Vandivert.

No photographer has generated as much interest, publications, discussions, or controversies as Robert Capa. At his death in April 1954 in Indochina, he owned nothing but a few suits, cameras, and English editions of novels he enjoyed reading in his bath. His refuge was a small room he rented in the attic of the *Hôtel Lancaster* on *Rue de Berri* in Paris. He resided there between assignments, poker games, and bets on horse races. He left tens of thousands of photos scattered all over the world after fleeing to the United States in the fall of 1939 in the face of the threat of war. His brother, Cornell Capa (1918-2008), spent his life searching for them and reconstructing his work by all means necessary. Most of the work on Capa was done at his initiative, with that of Richard Whelan (1946-2007), the historian he chose to build the legend, and John G. Morris who participated throughout his life in this memory work. In addition to this official history, very rich but full of shadows, Robert Capa has been the subject of numerous independent studies.

To get closer to Robert Capa's work, this exhibition presents approximately 150 period documents: original prints, newspapers, books, objects mainly from

the Golda Darty collection and the Magnum Photos archives. Most exhibitions offer very large format prints, retouched, sometimes cropped, carefully framed like works of art. The vintage print, even with its imperfections, is a much better testimony, like its appearance in the newspaper, to the work of the press photographer. Access to one of his Leica cameras or to his prints with their indefinable charm allows one to understand the photographer's universe and to explain his work.

What we wanted to show first is how, why, and where he took his photos. It may seem obvious, but it is not necessarily so given how much his life is a puzzle. Also, showing the making of images. A photo is an interpretation of reality, a point of view chosen by the photographer to testify, but it is also a physical object. Explaining how a photo reaches from the shooting location to the newspaper that will publish it, how it will travel thousands of kilometers, by car, train, plane, and why, in the 1930s, the speed of image transmission accelerates, which is also one of the conditions for the development of modern photojournalism. Finally, showing that Capa also handled color photography as a lover of life and made endearing portraits, fashion shots, cinema shooting, or travel shots: from Deauville to Biarritz, from the Alps to Budapest."

Michel Lefebvre,
exhibition curator
March 2024

EXHIBITION PATHWAY

3

FIRST SECTION: GALERIE DES MAITRES

“The dearest wish of a war correspondent is to be unemployed.” This first section of the exhibition “Robert Capa, Icons” presents a lesser-known aspect of the artist’s work, featuring color reports made after World War II for the American magazine *Holiday*, including those on Deauville. This section allows us to understand the artist’s work from a different angle than the one that brought him worldwide renown, namely Capa the photojournalist, showcasing his work in fashion as well as his portraits. Capa handled color photography as a lover of life, creating endearing portraits, fashion shots, cinema stills, or travel shots: from Deauville to Biarritz, from the Alps to Budapest.



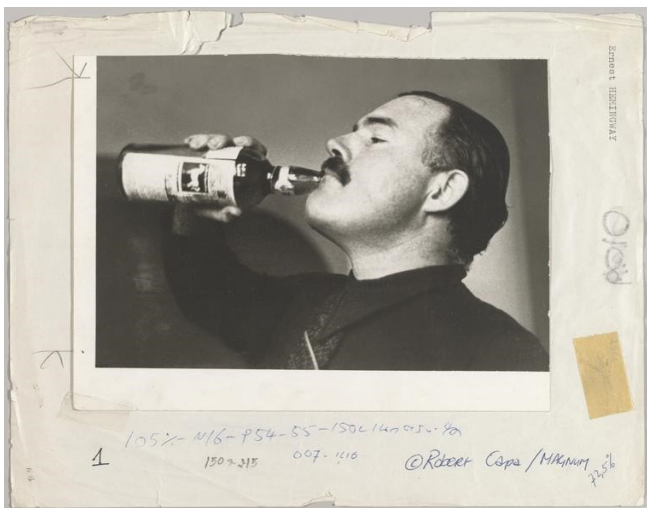
Robert CAPA
Fashion Photography, Paris, France, 1950s
© Robert Capa / International Center of Photography /
Magnum Photos. Courtesy Archives Magnum Photos

Robert CAPA
Hippodrome, Deauville, August 1951
© Robert Capa / International Center of Photography /
Magnum Photos. Courtesy Archives Magnum Photos

1 Robert Capa - Deauville & Fashion

After the war and with the creation of Magnum Photos, Capa diversified his subjects and began to take interest in cinema and fashion photography among others. From 1948 to 1954, Capa extensively photographed in Europe to produce travel journals for the magazine *Holiday*, including a beautiful reportage on Deauville and Biarritz.

Robert Capa arrived in Deauville in August 1951 for a reportage destined for the elegant American tourism magazine, *Holiday*. As a special correspondent, he stayed for two weeks as a journalist and reporter to observe and narrate Deauville. His reportage was published two years later under his name, followed by the mention “with photographs by the author.” With its dazzling colors, *Holiday* made its readers dream, like a true anthem to the happiness regained in the immediate post-war period.



2 Capa the Portraitist

Ernest Hemingway, John Steinbeck, Irwin Shaw, the columnist Art Buchwald, the screenwriter Peter Viertel, the filmmakers John Huston and Anatole Litvak, Pablo Picasso, and Françoise Gilot were among his close friends. He welcomed them all into his sparkling and glamorous universe.

Capa, as a savvy businessman, never missed an opportunity to sell "exclusive" reports about his friends to the press, and when Ingrid Bergman introduced him to Hollywood in 1946, he quickly sensed the potential of a new market: photography on film sets and of movie stars.

Robert CAPA

The American writer and journalist Ernest Hemingway is about to leave to cover the Battle of Teruel, Valencia, Spain, December 1937. © Robert Capa / International Center of Photography / Magnum Photos
 Courtesy Archive Magnum Photos

3 La Fabrique de l'Image



His life is like a puzzle. A photograph is an interpretation of reality, a viewpoint chosen by the photographer to testify, but it is also a physical object. Having access to one of his Leica cameras or to his prints with their indefinable charm allows one to understand the photographer's universe and to explain his work.

Magazine *Vu* du 15 juillet 1936
 Magazine *Regards* du 10 décembre 1936
 Magazine *Regards* du 17 décembre 1936
 Courtesy Collection Golda Darty

Robert CAPA

Portrait of Robert Capa, Japon, 1954
 © Robert Capa / International Center of Photography / Magnum Photos
 Courtesy Collection Golda Darty

Robert CAPA

Leica II Mod. D, 1930. The first Leica of Robert Capa, with which he took photos of Trotsky and the Hungarians. It comes from the estate of his mother, Julia Friedmann.
 © Robert Capa / International Center of Photography / Magnum Photos.
 Courtesy Collection Golda Darty



CONTINUATION OF THE EXHIBITION

3bis

SECOND SECTION: SALLE ANDRE HAMBOURG

Robert Capa is certainly "the greatest war photographer in the world," as the English Picture Post wrote in 1937. He covered five wars: Spain, China, World War II, Israel, Indochina, and each time he brought back the best photos. He achieved success at the beginning of the Spanish Civil War in 1936, when he invented his pseudonym with his friend Gerta Porohylle; she became Gerda Taro and he, the Hungarian Endre Friedmann, became Robert Capa.

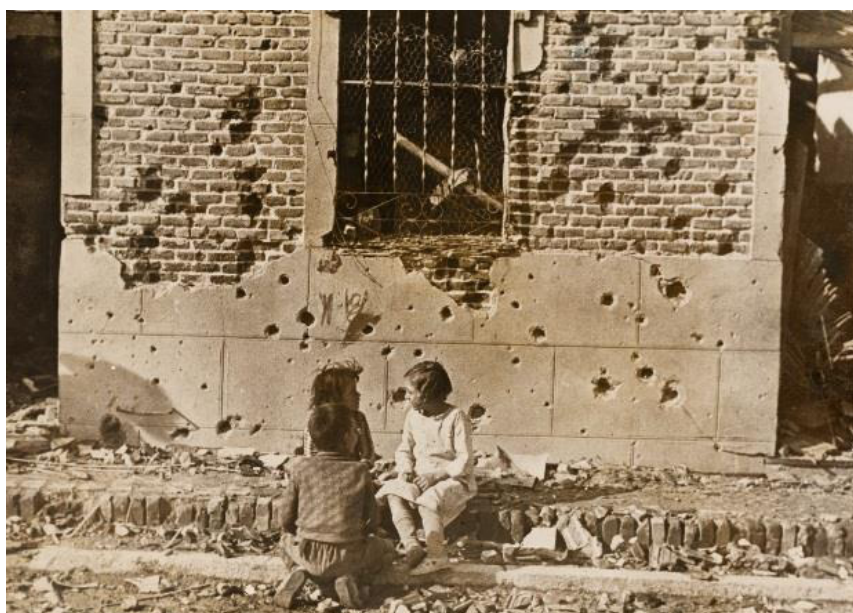
This section of the exhibition presents his work as a photojournalist, from 1932 with his photo of Trotsky in Copenhagen, to his death during a reportage on the Indochina War on May 25, 1954.

5 Capa before Capa

Robert Capa was born on October 22, 1913, under his real name Endre Ernő Friedmann, into a Jewish family in Budapest. Forced into exile in 1931 for protesting against the authoritarian regime of his country, he settled in Berlin and studied journalism at the Hochschule für Politik. The Dephot agency assigned him his first mission as a photographer, covering Leon Trotsky's conference on the history of the Russian Revolution for Danish students in Copenhagen. With the rise of Nazi power in Germany, he had to leave the country and eventually settled in Paris, where he befriended photographers André Kertész, David "Chim" Seymour, and Henri Cartier-Bresson. In 1934, he met the German refugee Gerta Pohorylle, who became his partner both personally and professionally. Together, they invented their respective pseudonyms, Robert Capa and Gerda Taro.



Robert CAPA
Leon Trotsky giving a lecture, Copenhagen, Denmark, November 27, 1932.
Contact sheet. © Robert Capa / International Center of Photography /
Magnum Photos. Courtesy Collection Golda Darty



6 The Spanish Civil War

From 1936 to 1939, Capa traveled to Spain multiple times to report on the Civil War for illustrated magazines such as *Regards*, *Life*, and *Weekly Illustrated*, among others, which helped solidify his reputation worldwide.

Robert CAPA
The bombing of Vallecas during the Spanish Civil War, Madrid, Winter 1936-1937 © Robert Capa / International Center of Photography / Magnum Photos
Courtesy Collection Golda Darty

7 China

In 1938, Capa photographed the Chinese resistance movement against the Japanese invasion for eight months.



8 Capa & Color

It wasn't until 1947, when color photography became increasingly popular among photographers due to a significant improvement in slide film quality, simplification of printing processes, and price reduction, that Capa began to almost always carry at least two cameras: one for black and white and one for color.

Original projection created by Magnum Photos for the exhibition "Robert Capa, Icons."

Robert CAPA

Nationalist Army Officers, China, 1938

© Robert Capa/International Center of Photography/Magnum Photos
Courtesy Collection Bernard Matussière

9 World War II

From 1941 to 1945, Capa covered World War II in Europe. He photographed the fronts in North Africa, Italy, Germany, and France. He covered D-Day, the Allied troops' landing in Normandy on June 6, 1944.

Robert CAPA

American troops landing on Omaha Beach, D-Day, June 6, 1944

© Robert Capa / International Center of Photography / Magnum Photos
Courtesy Collection Golda Darty



Robert CAPA

On the road from Nam Dinh to Thaibinh, Indochina (Vietnam), May 25, 1954. This photograph is one of the last taken by Robert Capa. © Robert Capa / International Center of Photography / Magnum Photos. Courtesy Collection Golda Darty

10 Russia, Israel, Indochina War

Together with his friends David "Chim" Seymour, Henri Cartier-Bresson, George Rodger, and William Vandivert, he founded the Magnum Photos agency in May 1947 in New York. One of his first assignments for Magnum Photos was his trip to the Soviet Union with the American author John Steinbeck.

From 1948 to 1950, Capa traveled to Israel three times to photograph the first Arab-Israeli war, the birth of the new state, and the mass arrival of immigrants in the port of Haifa. In 1954, he was invited to Japan. Being close to Indochina, Life magazine asked him to cover the war there during the absence of a photographer, which he accepted. He died on May 25 in Thai Binh after stepping on a landmine.



DEATH OF A LOYALIST MILITIAMAN ON THE CORDOBA FRONT

Robert CAPA

Death of a Loyalist Militiaman on the Cordoba Front, Spain, early September 1936

© Robert Capa / International Center of Photography / Magnum Photos

Courtesy Collection Golda Darty

Robert Capa's most famous photograph was likely taken on September 5, 1936. The location of the shooting was identified in Espejo, near Cordoba, where there was no combat. The militiaman falling was briefly identified, but the lead turned out to be false. It is highly probable that the militiamen staged a combat scene for photographers Robert Capa and Gerda Taro. The very old print opposite was made from the lost original negative, as evidenced by the scratches. It comes from the Life archives and has been used multiple times, as shown by the different writings on both sides. This photo has the format of a 24x36, like that of the first publication in Vu (page 41). Other original prints are taller, especially the one published by Life (page 43), which means that the negative comes from a 6x6 camera, and the height of the print depends on the size of the paper.

HEAD SHAVING IN CHARTRES

The "Head Shaving in Chartres," involving Simone Touseau, is one of the dozen photos taken by Robert Capa on August 16, 1944. This iconic image symbolizes an episode that accompanied the liberation of France, the purge of collaborators, particularly women who had relationships with Germans.



Robert CAPA

A French woman, who had a child with a German soldier, is escorted home after being punished by having her head shaved, Chartres, August 18, 1944

© Robert Capa / International Center of Photography / Magnum Photos
Courtesy Collection Golda Darty



Robert CAPA

Deauville, August 1951

© Robert Capa / International Center of Photography / Magnum Photos

DEAUVILLE

A prestigious magazine allows him to exercise his talents: *Holiday*. The name suits him well because the journal sponsors vacations for Capa, skiing trips, visits to Deauville, Biarritz, and even Budapest. In this publication, he photographs in black and white and in color, and above all, he writes. In the September 1953 issue, he pens a long text about summer destinations, including Deauville and Biarritz. He tells the owner of the Harry's Bar in Paris and his favorite waitress Anna, that in mid-July, like the upper class, one must take the "Micheline" – the name of the train taken at that time – or a luxury car to reach Deauville, where one finds champagne, gambling, horse racing, and beautiful women: "The Deauville season begins on July 15th and ends in the first week of August. Then the polo players, pretty girls, playboys, and Maharajas begin the second stage of their vacation: they hit the road south and travel 500 miles to finish the season in Biarritz, the French Atlantic seaside resort, which is the capital of late summer."

AROUND THE EXHIBITION _____ 5

FRI.
MAY 24



CAPA IN THE MAKING

CONFERENCE With Michel Lefebvre, specialist of Robert Capa and curator of the exhibition accompanied by Patrick Peccatte.
La Chapelle - 18h

Robert CAPA
The American troops land on Omaha Beach, D-Day, June 6, 1944, Normandy.
© Robert Capa / International Center of Photography / Magnum Photos. Courtesy Collection Golda Darty

SAT.
MAY 25



MEETING WITH PHOTOGRAPHERS FROM MAGNUM PHOTOS

Le Cloître - 17h30

EXHIBITION OPENING

Le Cloître - 19h

Olivia Arthur
Magnum photographers
© Olivia Arthur/Magnum Photos

FRI.
MAY 31



D-DAY, 100 JOURS POUR LA LIBERTÉ

PROJECTION of a special documentary offered as a preview at Les Franciscaines. It chronicles day by day this key moment of World War II, through poignant testimonies and spectacular, collective, and intimate archives.

La Chapelle - 19h30

DIM.
2 JUIN

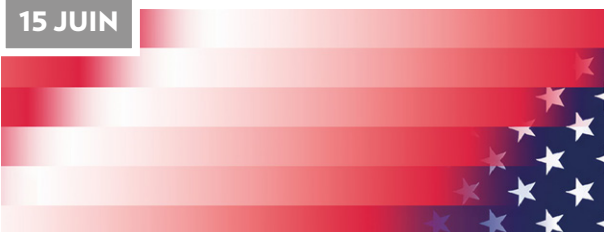


ON AIME GUÈRE QUE LA LIBERTÉ

LECTURE MUSICALE with Philippe Muller & Vincent Vernillat
Writers, journalists, war correspondents will narrate to us the gigantic landing of troops from around the world.

La Chapelle - 16h

SAM.
15 JUIN



THE DAWN OF THE AMERICAN CENTURY 1919-1944

CONFERENCE by Kléber Arhoul, Director General of the Caen Memorial, and Clément Fabre, History Aggregator

La Chapelle - 16h

6

LENDERS



Golda Darty is a family investment group specializing in supporting European companies and committed to cultural patronage. Its leaders, **Steven Darty** and **Jean Sarkozy**, have assembled a significant collection of works by the famous photojournalist Robert Capa, which begins in Deauville as part of the commemorative ceremonies for the Normandy Landings, kicking off a series of international exhibitions.

The family group is also active in advocating for housing accessibility for mentally handicapped adults through the Michelle Darty Public Utility Foundation, and in supporting sick children through the Endlessly association.



Seventy-seven years ago, the four founders of Magnum Photos - Robert Capa, Henri Cartier-Bresson, David Seymour, George Rodger - toasted to the creation of an independent photographic agency. Today, Magnum photographers are the authors of some of the most iconic and well-known images in the history of photojournalism. Whether journalist or artist, they share a common ambition: to contribute to the chronicle of the world, its people, places, and the spirit of an era by offering a strong and unique perspective.

7

LABELING



The exhibition *Robert Capa, Icons* has been labeled by the Normandy Region for the "80th Anniversary of D-Day & the Battle of Normandy".

EXHIBITION CURATORSHIP

8

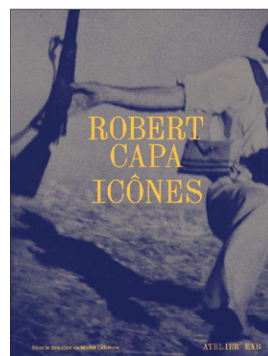


MICHEL LEFEBVRE

Journalist and collector, he is also the co-author of the book "Robert Capa, traces of a legend" (Paris, Editions de la Martiniere, 2011).

CATALOGUE

9



The catalogue of the exhibition "Robert Capa, Icons" published by Editions ATELIER EXB.

Available for purchase at the Franciscaines' boutique. Price: 45€



Robert CAPA
Leon Trotsky lecturing, Copenhagen, Denmark, November 27, 1932. Contact sheet.
 © Robert Capa / International Center of Photography / Magnum Photos. Courtesy Collection Golda Darty



Robert CAPA
The bombing of Vallecas during the Spanish war, Madrid, november-december 1936.
 © Robert Capa / International Center of Photography / Magnum Photos. Courtesy Collection Golda Darty



Robert CAPA
Death of a loyalist militiaman in the Córdoba front Spain, early September, 1936
 © Robert Capa / International Center of Photography / Magnum Photos. Courtesy Collection Golda Darty



Robert CAPA
A French woman, who has fathered a child with a German soldier, is escorted home after being punished by having her head shaved, Chartres, France, August 18th, 1944
 © Robert Capa / International Center of Photography / Magnum Photos. Courtesy Collection Golda Darty



Robert CAPA
US troops assault Omaha Beach during the D-Day landings, Normandy, France, June 6th, 1944
 © Robert Capa / International Center of Photography / Magnum Photos. Courtesy Collection Golda Darty



Robert CAPA
Robert Capa before parachuting into Germany with American forces, Arras, France, March 23rd, 1945
 © Robert Capa / International Center of Photography / Magnum Photos. Courtesy Archive Magnum Photos



Robert CAPA
Deauville, august 1951
 © Robert Capa / International Center of Photography / Magnum Photos. Courtesy Archive Magnum Photos

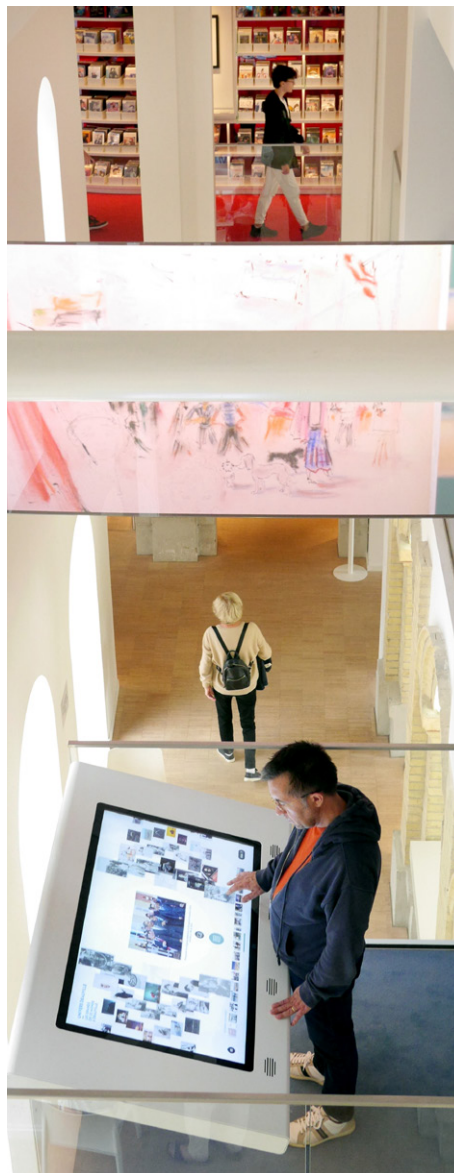


Robert CAPA
Racetrack, Deauville, août 1951
 © Robert Capa / International Center of Photography / Magnum Photos. Courtesy Archive Magnum Photos

11

LES FRANCISCAINES

Opened in May 2021, *Les Franciscaines* - Deauville combines in common spaces: a media library, a museum, exhibition spaces, and a performance hall. For the first time, from morning to evening, books, museum works, meetings and conferences, as well as shows and concerts, are discovered and experienced within the same site. This place of life and culture takes shape in a remarkable 19th-century heritage complex, the former convent of the Franciscan sisters, whose name it retains, renovated and reinvented by architect Alain Moatti. *Les Franciscaines* offers a year-round cross-disciplinary program and unique exhibitions to bring together and break down cultural practices by uniting generations. It is an intergenerational place where the visitor becomes an actor in their experience, where they feel at home, in a space-time of its own. With this facility, the City of Deauville has created a unique and innovative place that reflects its identity.



photos © Pierre-Olivier Deschamps Agence VU' / François Louchet

PRACTICAL DETAILS

12

OPENING HOURS

10h30 > 18h30

145 B Avenue de la République, 14 800 Deauville
Tuesday to Sunday
Closed on Mondays

CONTACT

contact@lesfranciscaines.fr
Phone : +33 2 61 52 29 20

www.lesfranciscaines.fr

TARIFS

EXHIBITIONS PASS

Full price: €13
Franciscaines members: €8
Youth and solidarity rate: €5

GUIDED TOURS on Saturdays at 2:30 PM (excluding entrance ticket)

Full price: €5
Franciscaines members: €3
Youth and solidarity rate: €2

"FRIENDSCISCAINES" SUBSCRIPTION

The "Friendsciscaines" Pass is an annual subscription to Les Franciscaines. It provides access to a wide range of cultural offerings under privileged conditions: exhibitions, shows, concerts, etc. It includes borrowing from all collections of the media library, access to digital resources, unlimited access to the André Hambourg Museum, free access to the FabLab, reduced rates for temporary exhibitions and shows, etc.

Individual Pass: €60 and Pass+: €90
Family Pass: €100 and Pass+: €150
Student and solidarity Pass: €30
Corporate Pass (10 subscriptions or more): €55 per person
Youth Pass: €12

NEW! With the Pass+, enjoy unlimited access to temporary exhibitions!



© Pierre Olivier Deschamps, Agence Vu

Beneficiaries of the reduced rate: subscribers, groups of 10 people minimum.
Beneficiaries of the youth and solidarity rate: under 18 years old, students*, job seekers, and recipients of social benefits.
Free admission: holders of ICOM card*, tour guides*; teachers (for school visits only); press (by appointment only).
*Upon presentation of proof of eligibility *Under 26 years old

PRESS CONTACT

Agence Heymann Associés

National Press
Alice Martins
alice@heyman-associes.com
06 31 80 29 40

International Press
William Walravens
william@heyman-associes.com
06 31 80 14 97

Les Franciscaines

Regional Press
Samuel Rouge
s.rouge@lesfranciscaines.fr
06 60 92 45 50

Magnum Photos

Press
Sophie Marcilhacy
sophie.marcilhacy@magnumphotos.com
06 19 72 37 26

WE THANK THEM FOR THEIR SUPPORT

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Founding partners



These sponsors and partners are working alongside the Franciscans to build a new vision of culture together. vision of culture. They are allocated according to their contribution and the project they have chosen to support.

Thanks to the sponsorship of the Total Foundation, the Fondation du Patrimoine has contributed €200,000 to the restoration of the Franciscan convent in Deauville.

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