

# The Museum of Modern Art

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More than 70 works by André Kertész, the Budapest-born photographer, will be on view at The Museum of Modern Art from Tuesday, November 24 through January 24, 1965. The retrospective exhibition, selected by John Szarkowski, Director of the Museum's Department of Photography, will include works from three major periods: Budapest, 1912-25; Paris, 1925-35; and New York, 1936-to the present.

In his monograph on Kertész\*, which will be published by The Museum of Modern Art later this year, Mr. Szarkowski says, "His work, perhaps more than that of any other photographer, defined the direction in which modern European photography developed. Cartier-Bresson and Brassai are among these who have publicly acknowledged their debt to the pioneering vision of their predecessor."

In recent years, Kertész has turned again to independent work. These most recent pictures, many of them included in the exhibition, says Mr. Szarkowski, "...seem, in their freshness, to be the work of a greatly gifted beginner, discovering for the first time the beauty of photography. But, in their economy and ease, in their abandonment to the uncomplicated pleasure of seeing, they are the work of a master."

Kertész bought his first camera in 1912, while he was working as a clerk in the Budapest stock exchange, and one of his earliest photographs, "Boy Sleeping" (1912) will be among those included in the show. This early work reveals the qualities which still distinguish Kertész' photographs: his response to the moment, his acceptance of and interest in all aspects of life, his childlike candor.

In 1925, Kertész went to Paris, convinced that he would become a professional photographer. He arrived at the moment when the picture magazine and the illustrated newspaper were beginning to receive widespread attention, and he soon became one of the leading innovators of the new photo-journalism. Many of the photographs from the Paris period originally appeared in the leading Paris newspapers and such out-

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standing publications as Vu, Art et Medécine, Uhu, Variétés and Bifur.

Kertész had his first one-man show in Paris in 1927 and his works were included in the First Independent Salon of Photography the following year. Recalling an exhibition of the work of ten leading European photographers in 1934, one of his contemporaries wrote, "André Kertész was not just another colleague for the younger generation of French photographers. He was respected and admired, with almost the veneration which youth is supposed to have for old age. Yet Kertész, at the time of the exhibition, was just forty."

During these years in Paris, many of Kertész' friends were artists and he frequently photographed them: portraits of Calder, Vlaminck, Chagall and Eisenstein, as well as pictures of the studios of Legér and Mondrian are included in the exhibition.

Established as a successful photographer, in 1936 Kertész agreed to make a two-year visit to the United States to photograph for the Keystone Studios in New York. Before the two years were up the approach of war made return impossible for the Hungarian national and the visit became permanent. In the years that followed, Kertész made tasteful records of fashionable interiors, fashion shots, still-lives for the leading fashion magazines, but his most meaningful work was done when he had an occasional break in an assignment and could work on his own. In 1962, Kertész was able to cut all his ties with the markets he had served for twenty-five years and to devote all his time to this work.

\*ANDRÉ KERTÉSZ, edited by John Szarkowski.  
64 pages; 50 illustrations, paperbound,  
\$2.95. Published by The Museum of Modern  
Art.

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Photographs and additional information available from Elizabeth Shaw, Director, and Lynn Traiger, Assistant Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. CI 5-8900.