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AU

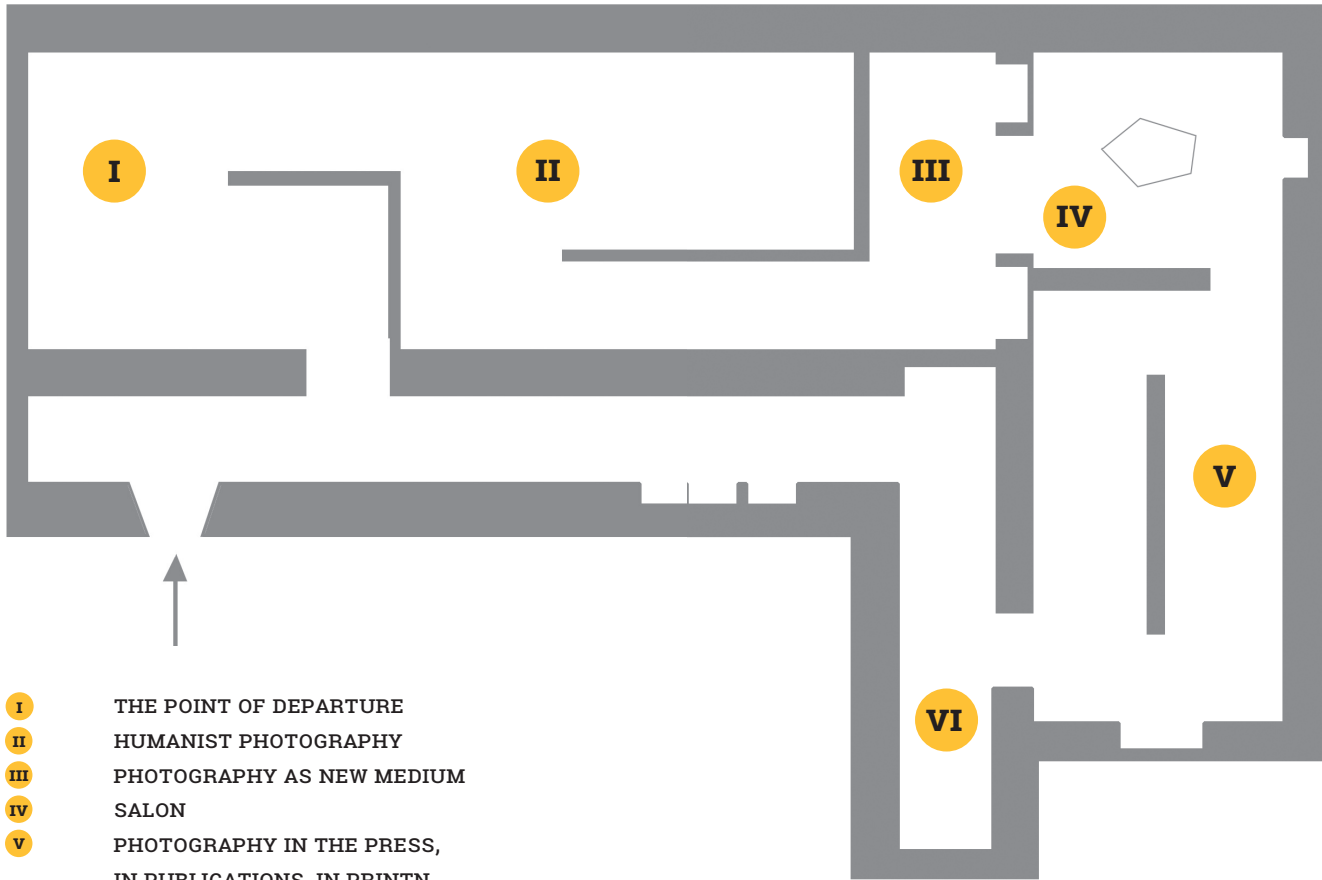
04/10/2019

— 05/01/2020

**PHOTOGRAPHERS OF HUNGARIAN
HERITAGE IN FRANCE**

André Kertész: Faces and reflection of the photographer,
seen in a silver glass ball, 1927, 9 x 12 cm, original contact
sheet made from glass negatives, Ministère de la Culture
(France), Médiathèque de l'architecture et du patrimoine,
détail, Distr. RMNGP Donation A. Kertész

REVOIR



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IN PUBLICATIONS, IN PRINTN
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AU REVOIR!

04/10/2019 -
05/01/2020

PHOTOGRAPHERS OF HUNGARIAN
HERITAGE IN FRANCE

With the works of |

AATOTH | AIGNER | ALMASY |
ANDRÉ | BARNA | BERNAND-MANTEL |
BRASSAI | CAPA | CSEH | DUMAS |
DETVAY | FEHER | FÉKÉTÉ | FLEISCHER
HAAR | HERVÉ | HERVÉ | KERTÉSZ |
KLEIN | KOLLAR | LABORI MÉSZÖLY |
LANDAU | MARTON | NADJ | PÖRNECZI |
REY | RÉVAI | SARKANTYU | STEINER |
SVED | TRAUNER |

INTRODUCTION

The international exhibition at the Castle Museum of the Budapest History Museum has brought the works of photographers of Hungarian heritage to Budapest, whose oeuvres are connected to France from the 1920s up till the present day. Through the vintage photographs of thirty authors – in part well-known, in part still unknown in Hungary – a cross-section of photographic history is drawn from the given immersion. The original photos are complemented with original documentation, objects and moving image material, as well. Alongside the nearly two hundred artworks, the curatorial conception dedicates a special section to a selection of fifty contact sheets, which offer original working surfaces that reflect their era, that permit an extraordinary insight into the creative process embracing the period extending from the 1920s all the way up to the present day. The sources for the exhibition that aligns an array of an impressive number of photographs that have never been shown before, is in part Hungarian, but the bulk is French public and private photography collections. The exhibition was born from the research of Júlia Cserba and Gabriella Cseh, with the fundamental idea provided by the recently published volume, *Magyar származású fotográfusok Franciaországban* [Photographers of Hungarian Heritage in France]. In the photography history of the twentieth century, with particular consideration given to the period between the two world wars, the number of photographers of Hungarian heritage was exceedingly high in France; with their activity

and agency of defining significance, they contributed to the development of modern photography and the renaissance of the genre. While in France it is common knowledge that such personalities who defined their age in the new media, as André Kertész, Brassai and Robert Capa were Hungarians, at the same time, it has been much less known, even in Hungary, of others, such as, for instance, Nora Dumas, Ergy Landau, André Steiner, Lucien Hervé, Rogi André, Rosie Rey, that they, too, were Hungarian compatriots. Artists and intellectuals who wanted to break free from the increasingly oppressive Hungarian political atmosphere in the years following World War I, and who yearned for greater creative freedom, left Hungary en masse. Many among them settled primarily in Berlin, and next in Paris. Among these émigrés who left in the 1920-1930s, there were those who arrived to Paris already as trained photographers, and those who had already earned a serious existence at home in Hungary, like for instance, Ergy Landau, Ilka Révai and Miklós Labori Mészöly, as well as those practiced in social photography, like Margit Kelen and Rosie Rey. Others, such as Émeric Fehér and François Kollár, became photographers in Paris, while Brassai, Alexandre Trauner, Rogi André, Marton Ervin and Étienne Sved arrived to photography by way of the fine arts. The newcomers to Paris, young people with a fresh spirit, were able to connect to the art scene in Paris relatively swiftly, within two to three years, taking part in important exhibitions and having their photos published in popular magazines. Well documenting the defining role Hungarian photographers played is the fact that their works appear in the most prestigious public collections in France. Alongside the rich Hungarian photographic material in the collection of the Nicéphore Niépce Museum in Chalon-sur-Saône, an unparalleled rich ensemble of press materials and albums representing the inter-war years and the years

following liberation is also preserved. This museum and archive contributed significantly to the realisation of this exhibition with the vintage artworks selected from their Hungarian collection, such as those of Brassai, André Steiner, Paul Almásy and Étienne Sved, among others, as well as the books and publications that published the photos of countless Hungarian photographers. The Bibliothèque nationale de France (BnF: National Library of France) has lent such rarities from its extraordinary collection to the Castle Museum of the Budapest Historical Museum (BTM), as the original prints of Rogi André, Robert Capa, Ergy Landau, Marton Ervin, and the inimitable André Kertész. One of the greatest French photographic archives, an institution that also handles negatives, the *Médiathèque de l'architecture et du patrimoine* (MAP: Media Archive of Architecture and Patrimony) photography collection cannot be left off the list, as it is here that the most important European legacies of François Kollar and André Kertész are found; beyond the prints from here, contact sheets and personal documents preserved here are also included in our exhibition. The unparalleled photo selection was enriched with pieces from private collections in Paris and Budapest, among them, such original works by André Kertész and Ergy Landau, that will appear before the general public for the very first time since they were made. Though the photographers of Hungarian descent who arrived following World War II were a smaller number, still, they occupied an undiminished significant place in French photography up through the sixties. Their legacy stands until the present day, and also carries inspirational significance for younger generations. Our contemporaries arrived to France for countless reasons – from Hungary, just as from anywhere else in the world – or as the descendants of earlier immigrants, born French into an era in which photography could be treated as a more

popular means of expression thanks to the previous technical evolution. Nevertheless, their predecessors who wrote photography history cannot be circumvented, and their influences can be discovered in the work of their successors, whether directly or indirectly. Lucien Hervé was the master of Illés Sarkantyu, while Gabriella Cseh obtained her doctorate through previous research work around the former studios of André Kertész, Brassai and Rogi André. William Klein, on the other hand, considers himself an American in Paris of Hungarian descent. With the work made with the camera, that has already become a legitimate creative form, there was no need to again fight those battles for innovative technical manifestations, which our predecessors already fought at the outset. Thus, the contemporary use of tools and devices often points beyond *photography as still image*, and, exploiting the potentials of the camera, makes a detour into multimedia borderlands, as we can experience with Carole Fékété, Alain Fleischer and also the oeuvre of Rodolf Hervé. Aatoth Franyo approaches photography from painting, while Josef Nadj comes from the perspective of movement.

The emphasised goal of the exhibition arranged at the Castle Museum of the Budapest Historical Museum, was to show against the background of well-known photographers, also the work of artists either lesser known or completely unknown in Hungary up till now, as well as to provide a space for contemporary generations, without any claims for completeness. The exhibition title ("Au revoir!" i.e., literally, "Until we meet again!"), beyond the Francophile connection to the bipolar existence of the authors and artworks, also refers to the possibilities for appearing and disappearing.

Gabriella Cseh and Júlia Cserba
curators of the exhibition

I THE POINT OF DEPARTURE

André Kertész is one of the greatest figures of the history of photography, one of the most often quoted, and of indisputable importance. His photos convey humanistic values, his compositions preceding their time. His life oeuvre is a reference for photographic history, whose importance is duly made palpable in this exhibition. A speciality of the exhibition are the three nearly 100-year-old photos, which recently came to light, and which the public can view for the first time ever. Characteristically human relations, as well as a respect for the environment appear in the small photographs: Kertész's heritage in Szigetbecse (village near Budapest) and humanist worldview defined his unique art for eternity. His avantgarde spirit had a significant influence not only on his contemporaries, but also on the subsequent generations of artists, and up until the present day, we can still discover his direct or indirect impact. The artist, who otherwise did not have teaching ambitions, indicated a one-way path to photography to Brassai and André Rogi, among the first. The inspirations of his *Distortions* series can be felt in Alain Fleischer's photos, Rodolf Hervé's images, and also Teri Wehn-Damisch's film about Kertész, which shows how the artist produces a new series several decades later. Henri Cartier-Bresson considered him his master, and the non-conformist narrative form of his photojournalism actually created a standard.



André Kertész: Faces and reflection of the photographer, seen in a silver glass ball, 1927, 9 x 12 cm, original contact sheet made from glass negatives, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész

1 CSEH GABRIELLA

In her series entitled *Interior Stories*, Cseh examines the private interiors and memories of Parisian photographers of Hungarian extraction. The field of her research is, in part, the apartments of those artists who are no longer living. The search for the apartments occurs on the basis of period photos and data from the archives, and these thus appropriated images frame the foundation of the visual world. Cseh's research opened the door to André Kertész's first apartment in Paris, where the photographer made his first well-known self-portraits in the 1920s, when he was in his late twenties. In the course of this exploration that was a private initiative, it was possible to document the familiar motifs, still accessible in the location, and even their demolition. The radiator found in the flat is clearly visible in those early self-portraits, and Cseh elevates it in the exhibition space, presenting it as a part of the installation. The photographic results of the archaeological work visualise time in a spatial impression – with an interval of a century.



Interior Stories: André Kertész's first apartment in Paris and self-portrait, rue de Vanves, 1927-28, 2015, Paris, 26 x 74 cm, giclée print on Hahnemühle Photo Rag Baryta paper, detail; source: Médiathèque de l'architecture et du patrimoine - André Kertész Archives, © Cseh Gabriella

2 ANDRÉ KERTÉSZ

André Kertész is one of the greatest and most quoted figures of the history of photography, of undisputed importance. His photographs are regularly featured in exhibitions around the globe. The current show, nevertheless, provides viewers with such rarities that can be seen for the very first time from the artist. The three small-sized Kertész-photos on view in the exhibition were only discovered a few months ago, together with another seven pieces, nearly a century after they were made.

These photos, the size of their negatives, but of cropped proportions, are genre pictures, showing human relations, as well as revealing love and respect for the environment, and were most likely made in Szigetbecs. The artist appears in a number of prints, as do furthermore, close friends and family.



Lovers, Hungary, 1921,
4 x 4 cm, vintage gelatin
silver bromide contact
print, Ministry of Culture
(France), Médiathèque
de l'architecture et du
patrimoine, Distr. RMNGP,
Donation: A. Kertész

3 ANDRÉ KERTÉSZ

Kertész, returning to Paris nearly sixty years after his first *Distortions* photos, made a similar series. The exhibition in the Castle Museum of the Budapest Historical Museum presents a few pieces of the older *Distortions* series nearly at the very beginning of the show. The exceptional appearance of the latter photos is possible thanks to Teri Wehn-Damisch, who immortalised the moments of Kertész's newer photos in her 1986 portrait film, *André dans les villes: Budapest-Paris-New York*. This exhibition offers the unique possibility for the first time to study together Kertész's *Distortions* series and their preliminary studies.

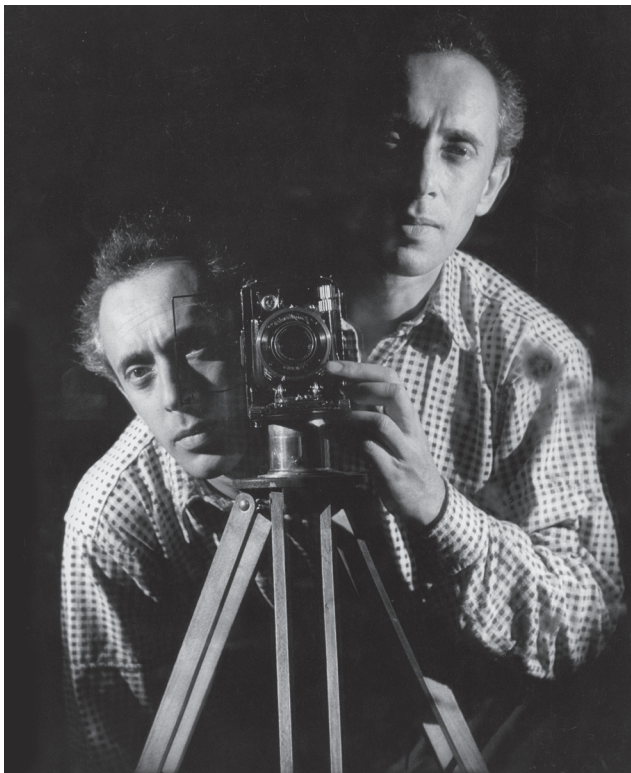
Distortions 1/11, Paris, 1984, 26 x 29 cm,
vintage gelatin silver bromide print,
courtesy Teri Wehn-Damisch

4 RODOLF HERVÉ

Rodolf Hervé, a defining figure of the Budapest underground scene of the 1990s, breaking from classical photography, worked often with multiple exposures, the use of prisms, and posterior interventions, in configuring his daring Polaroids of marked tone and atmosphere.



Members of the group Résonances, Tilos az Á, Budapest, 1990, Polaroid, 10.2 cm x 10.4 cm, courtesy Várfok Galéria © Heirs of Rodolf Hervé



Ervin Marton: *Self-Portrait*, 1952, 39 x 29.5 cm,
vintage gelatin silver bromide print,
©Ervin Marton Estate (USA)

II HUMANIST PHOTOGRAPHY

The tendency in 1930s France took its point of departure presumably as a counter-reaction to the German New Objectivity (*Neue Sachlichkeit*) and strengthened in the years following World War II. Its representatives did not chase after the “unusual”, the “astounding”, or the “fascinating”, but rather reflected reality with a kind of subjective objectivity, lyrically, with empathy, with sensitivity. Although Man stands at the focus of Humanist photography, that does not mean that Man is necessarily at the centre of its visual representation: in the images, the theme and the environment carry equal importance. While there were those whose almost entire life oeuvre was characterised by this style (e.g., Robert Doineau, Izis, Brassäi), there were also those for whom Humanist photography represented only a segment of their work, such as, for instance Émeric Fehér, Lucien Hervé or François Kollar, but we could also include Ergy Landaut and Nora Dumas here. The popularity of Humanist photos is also demonstrated by the fact that, alongside the contemporary magazines, they were also published in the form of posters, postcards and calendars.

5 ROGI ANDRÉ

It was Rogi André who taught Robert Capa darkroom techniques upon his arrival to Paris in the early 1930s. Nevertheless, she turned decidedly from photojournalism to portrait photography. Her portraits of artists represent and accompany through to the present day the biographies and publications of such artists as Dora Maar, Picasso, Colette, and many others, but she also often photographed subjects in her studio who were not public figures. By the end of her turbid life, the introverted photographer left behind only a relatively thin, disorderly portfolio for posterity. Research into the *Anonymous* portraits, nevertheless revealed a new, familiar face: we can marvel at the full-body portrait of the young Denise René, French gallerist who often showed the work of emerging Hungarian artists, on a sofa, her legs tucked beneath her, looking into the camera focused on her. André Lhote's words praising the photos of Rogi André are not surprising: "it is clear that a painter made these photos". Gabriella Cseh, with this photo series made in the course of revising the legacy of Rogi André, draws the viewer into the research and acquaints them with the complex personality of the photographer, and with the details of her life that were hidden up till now.

Denise René posing in front of a Jean Lurçat tapestry, ca. 1935, 23.3 x 16.8 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)

6 ÉMERIC FEHER

August, ca. 1934, 24 x 30 cm, vintage gelatin silver bromide print, private collection, Paris © Yvonne Fehér-Guilliams

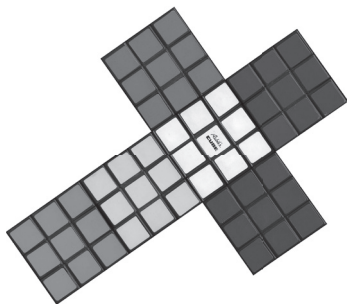


The photo appeared in the 1937 New York exhibition, *Photography: 1839-1937*, curated by photo historian Beaumont Newhall, while one of the artistic consultants was László Moholy-Nagy.

7 CAROLE FÉKÉTÉ

Fékété presents her *Rubik's Cube* not as the object we are accustomed to. She kicks over everything around it, retaining only the motif on its sides as a hand-hold for the viewer. She chooses one of the earliest employed forms in art: the cross, whose meaning can be diverse: centrepiece, division, radiance, triangle, square, etc.

She evokes Malevich's Suprematist period, and with it, the backdrop of the infinite world, stripped of objects and people, and the limitless game with space; while its fallen form can call to life the question of uncertainty, among others, in the viewer. The title of the work likewise holds contradictions and defies logic. The position of the work that intentionally turns its back on easily decoded installations, rather strives to maintain a strangeness.



Rubik's Cube, 2010-2015, 50 x 50 cm, ensemble of 6 square images, inkjet prints and Diasec mat, courtesy the artist © Carole Fékété

8 BRASSAI



Unknown author:
*Lajos Tihanyi and
Brassai, Paris, undated,*
Hungarian National
Gallery (MNG)

Painter Lajos Tihanyi and Brassai, then still seeking his career under his name, Gyula Halász, developed a life-long friendship in the early 1920s in Berlin. In 1928, Brassai took over the studio of the painter in the Hôtel des Terrasses, as Tihanyi was leaving Paris for New York. This photograph that emerged from Tihanyi's legacy is most likely a document of their reunion in Paris. Brassai fashioned his first photo lab in the Hôtel des Terrasses. The Tihanyi legacy was rescued ultimately by his friend, Brassai, and another Hungarian artist, Ervin Marton.

9 BRASSAÏ

The first edition of Brassai's album, *Paris de nuit*, was a watershed moment in his friendship with André Kertész. At the outset of their acquaintance, their relationship was one of photojournalists, but then they began to spend more and more time together, and their friendship deepened. And thus, Brassai – still called Gyula Halász at the time – often accompanied Kertész on his photo shoots, where he gradually was inclined to cultivate the craft. In his room in the Hôtel des Terrasses, with persevering work, he perfected his technique of night photography, and in 1932 he published under the name Brassai his photo album of sweeping success, that up till the present day continues to appear in ever newer editions. Both artists sincerely believed the photographing of Paris by night to be their own idea, no matter who it was who executed it. Their divergent opinions on this generated tension between them that lasted throughout their lives.

Paris de nuit
[Paris by Night], book, 1932,
Musée Nicéphore Niépce,
Ville de Chalon-sur-Saône

10 CSEH GABRIELLA

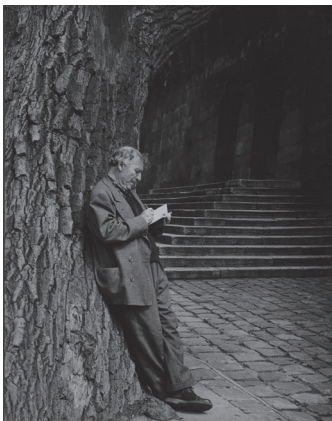
Gabriella Cseh, almost bordering on a miracle, managed to catch the last untouched traces of Brassai's studio, 25 years after the artist's death, and 3 days before the interior was demolished. In her photos, such personal objects recount the past, as the photographer's enlarger, the reed-mask woven to form two bull's heads, to honour the journal, *Minotaure*, the sculptor's stand, and two large vintage prints from his *Graffiti* series.



Interior Stories: Brassai's studio in Paris, rue du Saint-Gothard, 2008, 30 x 45 cm, giclée print on Hahnemühle Photo Rag Baryta paper, detail, courtesy the artist © Gabriella Cseh

11 ERVIN MARTON

Ervin Marton was commissioned as photographer to document the events in connection with the art publication, *Les peintres témoins de leurs temps* [The Painters, as Witness to Their Times]. In connection with this, he made countless artist portraits presenting the already accomplished artists. Appearing in his photos are Jean Cocteau, Jacques Prévert, Jean Genet, Albert Camus, Charlie Chaplin, Yves Montand, Paul Léautaud, François Mauriac, Pablo Picasso, and many others. In the course of this work, he connected with Marc Chagall, even accompanying the painter to his studio, and even within his close family circle, where Marton made numerous photos of his contemporary, as a photographer-witness of his era. A vintage print of one of these portraits was acquired by the BnF collection.



Marc Chagall, Paris, 1951,
39.1 x 29.5 cm, vintage gelatin
silver bromide print, private
collection © Ervin Marton
Estate (USA)

12 ÉMERIC FEHER- ERVIN MARTON

Countless nude photos deserving of attention are associated with both the name of Fehér and Marton, which were published by various magazines. Among others, one of Fehér's nudes was included in the album published in London in 1937, *My Best Nude Study: 48 Studies by Leading Photographers* (George Routledge & Sons, Ltd.). The two photographers enjoyed a close friendship. One of the surviving souvenirs is this collaborative album.

Émeric Fehér – Ervin Marton:
Études de nus [Nude Studies], 1948

III PHOTOGRAPHY AS NEW MEDIUM

PHOTOGRAPHY IN CONTEMPORARY ART

Photography, as new medium, first began to infiltrate contemporary art in France in the early 1970s – first and foremost through the work of Alain Fleischer and Christian Boltanski. Photography is just the same to countless contemporary artists as paint and canvas to a painter, or the material that awaits moulding by a sculptor: submitted to various kinds of procedures, it becomes a visual art creation. Whether the shot is made with an analogue or digital camera, only the fantasy of the artist dictates the richness of the repository of tools available to her or him. Such is, for instance, the toppling of the traditional rules of shooting, as well as of developing and enlarging the prints; an interplay with light, time, reflection, dimensions; a collaboration of images, even with other photos, or with other compositions deriving from other genres and mediums, image modifying procedures; posterior over-painting, scraping, covering, folding, and visualisation in electrographics, in a projected form, in installation.

13 ALAIN FLEISCHER

In Alain Fleischer's photos made in the early eighties, various metal household objects appear: in the surface of a spoon, an iron, or a teapot, the distorted faces of real people, transformed in an unrealistic mysterious way, are reflected back to us. This series was inspired by a childhood memory: *"Whenever I had tea at my grandmother's, I always observed her distorted face reflected in the teapot".*



Kafka, 1982, 57 x 40 cm, gelatin silver bromide print,
private collection © Alain Fleischer

14 JENŮ EUGÈNE DETVAY

The manual character of Detvay's photo about a hand – which also emphasises the physical dimension of the artwork itself – is just as present in his approach to photography as the themes of the images. We can bear witness to the development and impressions of the relationship of the picture and its author “handling” each other, during the period of his Polaroid era dealing with hands and touch. The subject of his photos is the medium of the mental and physical connection. The artist who researches the palm of his hand, fingerprints, skin surfaces, positive-negative relations, and the limits drawn between perfection and the possibility for error, observes himself: the gestures and movements employed in the course of his darkroom procedures can be their version of the artist documented with his camera or pinhole camera.



Five, 1987 / 1998,
57 x 47 cm, gelatin silver
bromide print, Polaroid
665, courtesy the artist
© Detvay Jenů Eugène

15 FRANYO AATOTH

Aatoth's photos made in Thailand bear strongly graphic features, and faithful to the latter period of his painting, they portray a non-figurative world. The Lake appearing in the photos is simultaneously a concrete and abstract place. Aatoth captures the elements of nature in such a minimalist mode, that it can be interpreted as a result of meditation itself. The location of the photo, Rairakhdhammatchart, is the land of dharma teaching.

The Lake, Rairakhdhammatchart, Thailand,
2016, 70 x 100 cm, colour print,
courtesy Várfok Galéria,
Budapest © Franyo Aatoth

16 SACHA GOLDBERGER

Sacha Goldberger is a descendant of the Goldberger family, which established the modern Hungarian textile industry, and the great-grandchild of Dr Leó Buday-Goldberger, who was deported to Mauthausen and perished there. Reaping enormous public success, his humorous album entitled *Mamika* [Mommy] was compiled with the participation of his grandmother, today over one hundred years old: Baroness Frederika Goldberger, i.e., "Mamika".

Sacha Goldberger: *Mamika*, Balland, book, 2010

IV SALON

In the early 1910s, family photos, then still considered status symbols, only were found on the walls of elegant, exclusive, bourgeois salons, but relatively soon, the recording of parents, children and important family events became accessible to everyone. As interest grew, so the photographers' studios proliferated. The photographs were usually taken in front of a theatre set-like background, supplemented with various objects, but at first, there were also cases when the background was painted onto the glass plate afterwards.

In the photos of the first half of the 20th century, often featured were well-known actors, writers, public figures, elegant ladies and also female nudes handled with discretion. From the late 1910s, however, beyond the practical services of photography, artistic endeavours also began to emerge, and exhibitions and salons became a regular phenomenon. Ilka Révai – concentrating exclusively on the face – established a new style in portrait photography. Her salon held on Wednesdays became a popular meeting place for writers, poets and artists. Ergy Landau, Nora Dumas and Rosie Rey, on the other hand, created life oeuvres comprising many fields of photography.

While studio photography has lost much of its significance by now, even today it is still in use. In these times, it is primarily contemporary art that avails itself of it, but the newest trend in family photos also means turning to photo studios.



Miklós Labori Mészöly: *Untitled*, 1930s, 19 x 23 cm,
vintage gelatin silver bromide print,
collection of the Mészöly family, © Heirs of Labori Mészöly

17 ERGY LANDAU

Ylla (Kamilla Koffler, 1911-1955), just like Nora Dumas, from 1931 worked as a retoucher in Ergy Landau's Paris studio. Through her, she became a member in 1933 of the just launched Rapho agency, and in the same year, she opened her own studio, specialising in animal photography.

Portrait of Ylla, 1952, 39 x 29.5 cm,
vintage gelatin silver bromide print, Musée Nicéphore Niépce,
Ville de Chalon-sur-Saône © Ergy Landau / Rapho

18 ILKA RÉVAI



Avant-garde movement arts, blossoming in the 1920s-30s, and attracting primarily enlightened women, enjoyed a close connection to music and visual art, just as to photography. This photo of Ilka Révai is not simply a female nude, but a movement study that treats photography as an artistic tool, just as it is present in the oeuvres of such significant contemporaries, as Olga Máté, Angelo, André Kertész and Lajos Lengyel.

Éva, second half of 1920s,
15.5 x 22.8 cm, vintage gelatin
silver bromide print,
courtesy Csaba Kajdi, Budapest © DR

19 MIKLÓS LABORI MÉSZÖLY

Labori Mészöly's studio photographs of the twenties and thirties, with their carefully posed models, painted backdrops and accompanying objects, are classical and typical examples of the genre. Alexander Trauner transubstantiated his own photographs to be elements of the sets in his films.



Female Model, end of 1920s, vintage gelatin silver bromide print, 24 x 16.5 cm, courtesy Meszoly Family, Paris © Heirs of Labori Mészöly

20 JOSEF NADJ



Defining himself as a dancer, choreographer, and photographer and visual artist, Nadj, in his works, from one piece to another, expands his toolkit and develops his own complex vocabulary, drawing into his gesture creation, beyond dance, other mediums, including photography. “Every cycle of mine also has its parallel in photography; I’m in sync with it”, he professes. In his *Mnémosyne* series, he animates mummified creatures in his studio, creating balance and permeability between the directing-acting-photographing, and theatrical-studio possibilities.

Mnémosyne 33, 2018, 30 x 30 cm, giclée print on Canson Baryta paper, courtesy the artist © Josef Nadj

V PHOTOGRAPHY IN THE PRESS, IN PUBLICATIONS, IN PRINT

The launch of *VU*-magazine [Seen] played a fundamental role in the accomplishments of the genre. The photo-reports gave the backbone to the magazine founded by Lucien Vogel in 1928, of exacting design and execution, and with it, a new horizon opened to photographers. This forum served as a model for the subsequently launched *Regards*, *Miroir du Monde*, *Voici*, as well as the American *Life* and *Look* magazines. Just a few names among those who were Hungarian contributors to *VU*: Lucien Aigner, Rogi André, Bernand-Mantel, Brassai, Robert Capa, Nora Dumas, Georges Friedman, Michel Graner, H. Guttmann, Lucien Hervé, Emerich and Margit Kelen, André Kertész, François Kollar, Ergy Landau, Martin Munkacsi, Nicolas Muray, Rosie Rey, André Steiner, László Willinger. The photographers were either directly commissioned by one or another magazine to produce their photos, or else in the charge of one or another photo agency forming one after the other, their photo reports were published on the wars, and on the political, cultural and quotidian events; or their works documenting social phenomena, customs and lifestyle appeared in national and international magazines.



André STEINER: Snake Charmer, Marrakech, 1933, 30 x 24 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône © Nicole Bajolet Steiner

21 ROBERT CAPA

Capa in 1942 returned to Europe from New York on a boat transporting weapons, in order to report on the events of the war from the front line. In 1944 he was there at the landing at Normandy, and at the liberation of Berlin and Paris and other French cities. To the question, about why he, who was everywhere, did not take photos in the liberated concentration camps, he answered this way: *"Photo-reporters overran the concentration camps, and every new photo made of the horrors, only reduced the strength of the message"*. (Sebastien Smirou, *Un temps pour se séparer (Notes sur Robert Capa)*, Éditions Helium, 2016.) Together with the American 17th air transport division, and undertaking the risk, Capa took a parachute jump over Germany, aiming to clear the Reine, in a rush. He wrote this: "Everyone just lies on the ground when they come down, but some never get up again".

World War II, Germany, 1945, vintage gelatin silver bromide print, 35 x 24.1 cm, Bibliothèque nationale de France (BnF)

22 ROBERT CAPA

There are two possible readings of Capa's photograph: we see the Berliners swimming in joy at the new start at life in the shadow of the ruins; on the other hand, the mediation of the thoughts remaining unsaid with these words, that after so much horror, how it would be possible to act as if none of this had ever happened.

The horror of war ended, the Germans begin their return to a happier life, Germany, 1945, 34.6 x 27.2 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)

23 ROBERT CAPA

In 1934, Robert Capa became acquainted with Gerda Taro, originally known as Gerta Pohorylle. Capa, still known by the name Endre Friedmann, could thank Gerda not only for the American-sounding name "Robert Capa" to advance his career, but as a photo-reporter, they also photographed the most intense clashes of the Spanish Civil War together. Capa was in Paris just at the time in the summer of 1937 when Gerda Taro became the victim of a hit and run on the Spanish front. On her 27th birthday, she was buried at Père Lachaise, her funeral attended by thousands. Until the end of his life, Capa was never able to work through her loss. The only known photo of the two of them together was taken by their friend, the American photographer, Fred Stein, on the terrace of a Paris café in 1936.

Gerda Taro, Spain, 1937, 23.4 x 29.1 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)

24 ÉTIENNE SVED

In 1938, Étienne Sved intended to settle in Paris, but as he did not obtain permission, he travelled on to Egypt and he rode out the war there. During the seven years he spent there, for the most part on the back of a donkey, he roamed almost all of Egypt, taking an enormous quantity of photos of antique edifices, statues, burial grounds, and also people living their daily lives: the monuments of several thousand years ago and the present. His friendship with Egyptologist Étienne Drioton, director of the state institution preserving Egyptian antiquities, made it possible for him to photograph the entire antique collection of the museum with his 6x6 Rolleiflex, and also for all of the surviving sites of early Egyptian civilisation to be open to him.



Young Man on the Prow of a Boat, between 1938-1944,
20 x 18 cm, vintage gelatin silver bromide print,
Musée Nicéphore Niépce, Ville de Chalon-sur-Saône
© Heirs of Étienne Sved

25 BÉLA BERNAND-MANTEL

The Salzburg Marionette Theatre, one of the oldest in the world, is a puppet theatre that still functions today. It was founded in 1913 by Austrian sculptor Anton Aicher, who performed the first shows with puppets he had made himself. The company won a gold medal at the 1937 World Expo in Paris. He was the official photographer of the Comédie Française, the Opera de Paris, the Odeon, the Folies Bergères and the Avignon Festival. He documented every theatre event, rehearsal and performance. His stage photos emerge in the multitude of period programmes.



Jean-Louis Barrault in the role of Baptiste, Children of Paradise, Théâtre de l'Odéon, Paris, 1959, 18 x 24 cm, vintage gelatin silver bromide print, private collection, Paris © Heirs of Béla Bernand-Mantel

26 ERGY LANDAU

The Archer, 1953-54, 18 x 24 cm, vintage gelatin silver bromide print, courtesy Christine Dufour-Beothy
© Ergy Landau / Rapho

Ergy Landau had a close friendship with artist Anna Beöthy-Steiner, wife of the sculptor István Beöthy, who lived in France, and whose elder daughter, Christine, was a regular model for children's and advertising photos. Photos made of travel to China and Mongolia were preserved by Christine Beothy, and thanks to her generous assistance, some of them are on view in this exhibition.

27 ANDRÉ STEINER

Snake Charmer, Marrakech, 1933,
30 x 24 cm, vintage gelatin silver bromide print,
Musée Nicéphore Niépce, Ville de Chalon-sur-Saône
© Nicole Bajolet Steiner

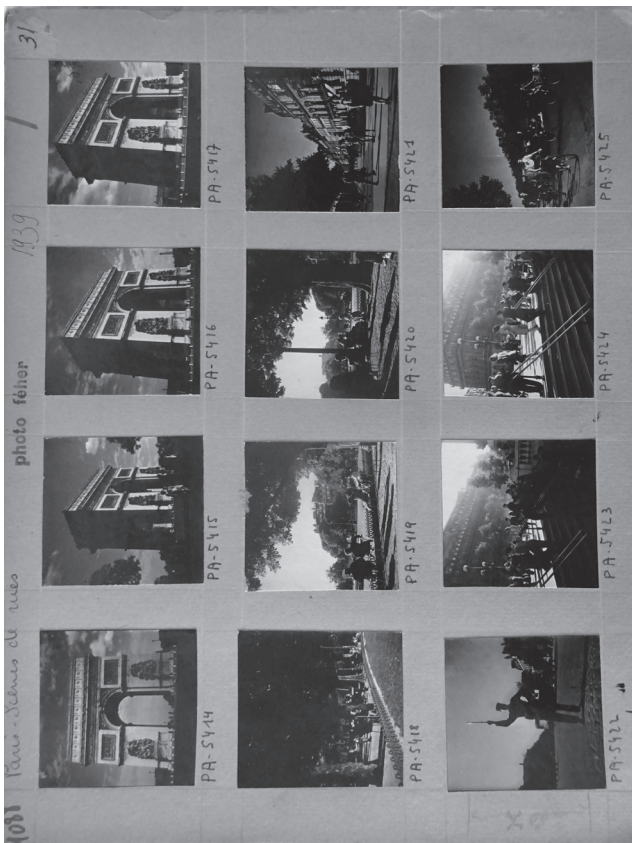
In 1933, André Steiner was commissioned by the Ministry of Colonies to produce documentary photos of Morocco. He returned to Paris from his trip with a large body of photographs, which were then published in various magazines, and some of them were featured in exhibitions arranged by the Musée d'Ethnographie (Ethnographic Museum) between 1933-35.

28 VU

Robert Capa's first connection with the magazine, *Vu* [Seen], was not in the capacity of photo-reporter, but he rather appeared in its pages as a character in an illustrated serial novel. On the cover page of the 4 July 1934 edition, the Australian murderer with a boomerang who is featured (*Le Tueur au boomerang*) is none other than André Friedmann, later to be known as Robert Capa. In the 7 November 1934 edition, he finally had photos published, but without his byline; however, in the edition of two weeks later, finally his photos appeared under his own name.

VI THE CONTACT PRINT, THE WORKING CARRIER

In photography, the chosen moment and choice of viewing angle and technique are at least as important as ultimately elevating the appropriate shot to the real composition. This selection, which is generally an intermediate working process, occurs with the aid of the contact sheet, which is a photo-based page, that is created by the direct contact of the negative and light-sensitive photo paper, i.e., a positive image that is of the same dimensions. With its appearance, we are able to deduce the techniques employed by the artist, the style of the photograph, the creative thinking process, and even the time period covered by the contact sheet. Its small format demands close-up contemplation from the viewer, although this was originally not an image-carrier intended for an audience. Nevertheless, for the interested observer, it can offer an insight suitably rich in information into the creative thinking, darkroom secrets, and also the relationship between the author and the artwork. The different relationships of the artists featured in the exhibition to their own works and contact sheets delineate quite a colourful palette, in which the contact sheet appears as a working phase, as a recycled surface, as an image directly elevated to artwork, and as an indirect inspiration to the public.



Émeric FEHER: *Arches*, 1939, 24 x 30 cm, undated, vintage gelatin silver bromide contact print, private collection, Paris ©Yvonne Feher-Guilliams

29 WILLIAM KLEIN

"I was a real little American, with baseball, football, games – i.e., nothing special. My grandmother did not teach me a word of Hungarian, but she did prepare Hungarian dishes and pastries".

In the early nineties, Klein – painting over the contacts of his earlier photos – began a new work: he created his *Contacts Peints* [Painted Contacts] series, composing the material for many exhibitions going forward. In the reinterpreted pictures of a strong shift in scale, the artistic endeavours of the photographer, filmmaker and painter William Klein combine.



School's Out, Dakar, 1963 (over-painted 2000),
 119.4 x 142.9 cm, chromogenic print,
 courtesy the artist © William Klein

30 - 34 ÉMERIC FEHER

Feher's collection of contact sheets provides much detailed information on the artist's working style and his photo-making practice. His repertory categorised with notes, dates and inventory numbers fills a classical function, serving as a kind of preview image. Exactly the same is characteristic of many of his contemporaries, as well.

The contact sheets found in Étienne Sved's heterogeneous legacy are not only the witnesses of a vanished world, but also made an important contribution to the precision and enrichment of biographical data on the basis of the depicted locations. The frames and notes drawn on André Kertész's contacts have rendered them classical, while the 1:7 scale contact prints made from glass plates, during their time spent in the archive, has raised them to the status of art objects, whose presentation form (on the wall, in frames) is meant for emphasis. Carole Fékété chose the contact form to present her series entitled *Flowers*; thus, the organic forms set in parallel with the processes emphasises the diversity of possibilities. Illés Sarkantyú has arranged the subject of his work into an artwork: closed portfolios containing the artist's contact sheets, found in the Lucien Hervé Archive.

Arches, 1939, 24 x 30 cm, undated, vintage gelatin silver bromide contact print, private collection, Paris
©Yvonne Feher-Guilliams

35 LUCIEN HERVÉ

Lucien Hervé, photographer of Le Corbusier's buildings, mounted the contact photos of his documentation onto coloured cardboard, producing two examples of each. One for the architect, and one for him. Fondation Le Corbusier has some 1200 such contact sheets, and of these, almost two hundred have been included in the book.

Quentin Bajac, Béatrice Andrieux, Michel Richard, Jacques Sbriglio:
Contacts: Le Corbusier/Lucien Hervé, Éditions Seuil, 2011

LIST OF WORKS

AATOTH, Franyo (1954)

The Lake, Rairakhdhammatchart, Thailand, 2016, 70 x 100 cm, colour print, courtesy Várfok Galéria, Budapest, © Franyo Aatoth

AIGNER, Lucien (1901-1999)

Feodor Chaliapine, opera singer, 1935, 31 x 23 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)

Albert Einstein, 1940, 35 x 28 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)

ALMASY, Paul (1906-2003)

On the Banks of the Nile, ca. 1960, 49.5 x 40 cm, vintage gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône

Peru, 1967, 40 x 40 cm, vintage gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône

Health Inspection, ca. 1960, 37.8 x 30.1 cm, vintage gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône

The Last Monks of the Meteora Monasteries, 1949, 35.8 x 30.3 cm, vintage gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône

In the Jewish Quarter of Marrakech, 1968, 39.8 x 30 cm, vintage gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône

Distribution of Medicine, 1960, 39.4 x 30 cm, vintage gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône

Mexico, 1960, 39.6 x 40 cm, vintage gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône

Jamaica, ca. 1960, 47.2 x 40.5 cm, vintage gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône

Zaire, ca. 1960, 39.5 x 30.4 cm, vintage gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône

Interview on the Banks of the Niger, 1970, 39.5 x 30.4 cm, vintage gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône

ANDRÉ, Rogi (1900-1970)

Denise René posing in front of a Jean Lurçat tapestry, ca.1935,

23.3 x 16.8 cm, vintage gelatin silver bromide print,
Bibliothèque nationale de France (BnF)
Dora Maar, 16.5 x 21.6 cm, vintage gelatin silver bromide print,
Bibliothèque nationale de France (BnF)
Henri Matisse, 1933, 38 x 29.1 cm, vintage gelatin silver bromide print,
Bibliothèque nationale de France (BnF)
Face of a Young Woman, 28.8 x 17.3 cm, vintage gelatin silver bromide
print, Bibliothèque nationale de France (BnF)
Colette, 1947, 39 x 29.5 cm, vintage gelatin silver bromide print,
Bibliothèque nationale de France (BnF)

BARNA, Anna (1901-1964)

Femme Fatale, Paris, 1930s, 25 x 15 cm, vintage gelatin silver bromide
print, courtesy Vintage Galéria, Budapest, © DR
Untitled, Paris, 1930s, 25 x 20 cm, vintage gelatin silver bromide print,
courtesy Vintage Galéria, Budapest, © DR
Untitled, Paris, 1930s, 25 x 19 cm, vintage gelatin silver bromide print,
courtesy Vintage Galéria, Budapest, © DR
Untitled, Paris, 1930s, 25 x 20 cm, vintage gelatin silver bromide print,
courtesy Vintage Galéria, Budapest, © DR
Spanish Priests, Paris, 1930s, 25.5 x 19 cm, vintage gelatin silver bromide
print, courtesy Vintage Galéria, Budapest, © DR

BERNARD-MANTEL, Béla (1911-1967)

Gérard Philipe, in Epiphanies, Théâtre des Noctambules, Paris, 1947,
18 x 24 cm, vintage gelatin silver bromide print, private collection, Paris,
© Heirs of Béla Bernard-Mantel
Albert Camus, 1953, 18 x 24 cm, vintage gelatin silver bromide print,
private collection, Paris, © Heirs of Béla Bernard-Mantel
Louis Jouvet, in La Folle de Chaillot, Théâtre de l'Athénée, Paris, 1945,
18 x 24 cm, vintage gelatin silver bromide print, private collection, Paris,
© Heirs of Béla Bernard-Mantel
Jean Marais, in Chéri by Colette, Théâtre de la Madeleine, Paris,
October 1949, 18 x 24 cm, vintage gelatin silver bromide print, private
collection, Paris, © Heirs of Béla Bernard-Mantel
Jean-Louis Barrault in the role of Baptiste, Children of Paradise,
Théâtre de l'Odéon, Paris, 1959, 18 x 24 cm, vintage gelatin silver
bromide print, collection, Paris, © Heirs of Béla Bernard-Mantel
Marionnettes of Salzburg at the Paris World Expo of 1937, I-III,

18 x 24 cm, vintage gelatin silver bromide print, private collection, Paris,
© Heirs of Béla Bernard-Mantel

BRASSAÏ (1899-1984)

Left Bank of Paris, 30 x 40 cm, vintage gelatin silver bromide print,
Musée Nicéphore Niépce, Ville de Chalon-sur-Saône

Marlène, ca. 1937, 38 x 27.5 cm, vintage gelatin silver bromide print,
Musée Nicéphore Niépce, Ville de Chalon-sur-Saône

The Poet, Jacques Prévert, 1945, 38 x 27.5 cm, vintage gelatin silver
bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône

Picasso in his Studio, 1939, 38 x 27.5 cm, vintage gelatin silver bromide
print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône

My Heart in Balance, singer Kiki de Montparnasse, 1933, 33.5 x 28 cm,
vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de
Chalon-sur-Saône

Dalí and Gala in their Studio, 1932, 28 x 36.5 cm, vintage gelatin silver
bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône

Kiki de Montparnasse and her friends, Paris, 1932, 30.1 x 40.4 cm,
vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de
Chalon-sur-Saône

Paris by Night, book, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône

Transmutations, Brassai, box with 12 sheets, mixed media, Musée
Nicéphore Niépce, Ville de Chalon-sur-Saône

Unknown author: *Lajos Tihanyi and Brassai, Paris*, undated, 14 x 18 cm,
Hungarian National Gallery (MNG)

CAPA, Robert (1913-1954)

World War II, Germany, 1945, 35 x 24.1 cm, vintage gelatin silver
bromide print, Bibliothèque nationale de France (BnF)

*The horror of war ended, the Germans begin their return to a happier
life, Germany*, 1945, 34.6 x 27.2 cm, vintage gelatin silver bromide print,
Bibliothèque nationale de France (BnF)

*Russian soldiers pose for pictures of themselves and the Berlin
Siegestsäule, to send to their folks back home, Germany*, 1945,
30.9 x 27.3 cm, vintage gelatin silver bromide print, Bibliothèque
nationale de France (BnF)

Gerda Taro, Spain, 1937, 23.4 x 29.1 cm, vintage gelatin silver bromide
print, Bibliothèque nationale de France (BnF)

CSEH, Gabriella (1975)

Interior Stories: André Kertész's first apartment in Paris, rue de Vanves, Kertész's radiator, 1927-28 and 2009, 200 x 148 cm, giclée print on Hahnemühle Photo Rag Baryta paper, original object, Médiathèque de l'architecture et du patrimoine – André Kertész Archives, collection of the artist, © Cseh Gabriella

Interior Stories: Brassai's studio in Paris, rue du Saint-Gothard, 2008, 30 x 45 cm, giclée print on Hahnemühle Photo Rag Baryta paper, collection of the artist, © Cseh Gabriella

Interior Stories: André Kertész's apartment in Paris, rue de Cotentin, 1931-36 and 2015, detail, 26 x 74 cm, giclée print on Hahnemühle Photo Rag Baryta paper, Médiathèque de l'architecture et du patrimoine – André Kertész Archives, collection of the artist, © Cseh Gabriella

Interior Stories: André Kertész's first apartment in Paris, rue de Vanves, site of his first self-portraits in Paris, 1927-28, 2015, detail, 26 x 74 cm, digital print on Hahnemühle Photo Rag Baryta paper, Médiathèque de l'architecture et du patrimoine – André Kertész Archives, collection of the artist, © Cseh Gabriella

Interior Stories: André Kertész's first apartment in Paris, rue de Vanves, view to the Eiffel Tower, 1927-28, 2015, detail, 26 x 74 cm, giclée print on Hahnemühle Photo Rag Baryta paper, Médiathèque de l'architecture et du patrimoine – André Kertész Archives, collection of the artist, © Cseh Gabriella

Interior Stories: André Kertész's first apartment in Paris, rue de Vanves, Paris vista from the entryway, 1927-28, 2015, detail, 26 x 74 cm, giclée print on Hahnemühle Photo Rag Baryta paper, Médiathèque de l'architecture et du patrimoine – André Kertész Archives, collection of the artist, © Cseh Gabriella

Interior Stories: André Kertész's first apartment in Paris, rue de Vanves, Entrance to the apartment at the rue de Vanves, 1927-28, 2015, detail, 26 x 74 cm, giclée print on Hahnemühle Photo Rag Baryta paper, Médiathèque de l'architecture et du patrimoine – André Kertész Archives, collection of the artist, © Cseh Gabriella

Interior Stories: André Kertész's apartment in Paris, rue de Cotentin, 1931-36 and 2015, detail, 26 x 74 cm,

Interior Stories: André Kertész's first apartment in Paris, rue de Vanves, view to the Eiffel Tower, 1927-28, 2015, detail, 26 x 74 cm,

Interior Stories: André Kertész's first apartment in Paris, rue de Vanves, Paris vista from the entryway, 1927-28, 2015, detail, 26 x 74 cm,

Interior Stories: André Kertész's first apartment in Paris, rue de Vanves,

site of his first self-portraits in Paris, 1927-28, 2015, detail, 26 x 74 cm, giclée print on Hahnemühle Photo Rag Baryta paper, Médiathèque de l'architecture et du patrimoine – André Kertész Archives, collection of the artist, © Cseh Gabriella

DETVAY, Jenő Eugène (1956)

Five, 1987 / 1998, 57 x 47 cm, gelatin silver bromide print, Polaroid 665, courtesy of the artist, © Detvay Jenő Eugène

Egg 1, 1998, 57 x 47 cm, gelatin silver bromide print, Polaroid 665, courtesy of the artist, © Detvay Jenő Eugène

DUMAS, Nora (1890-1979)

Blown Away by the Wind, 1947, 39 x 30 cm, vintage gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

Soup in Bed, 1930, 40 x 30 cm, vintage gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

Peasant with Pipe, 1930, 40 x 31 cm, vintage gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

Young Girl in a Haystack, 1930, 40 x 30 cm, vintage gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

Autumn (Wheel and Boot), 1947, 39 x 28 cm, vintage gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

Ranger, 1930s, 39 x 28 cm, vintage gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

Goats on the Roof, 1930s, 30 x 39 cm, vintage gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

Nude, 1930s, 38 x 28 cm, vintage gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

Woman Knitting, 1935, 38 x 29 cm, vintage gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

Feet, 1930s, 37 x 27 cm, vintage gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

Paris, undated, 19 x 18 cm, gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

Farmer and Cows, undated, 23 x 39 cm, vintage gelatin silver bromide print, private collection, Paris, © Nora Dumas / Rapho

FEHER, Émeric (1904-1966)

Untitled, ca. 1934, 18 x 24 cm, chemigram, private collection, Paris, © Yvonne Fehér-Guilliams

Untitled, ca. 1940, 24 x 30 cm, chemigram, private collection, Paris,
© Yvonne Fehér-Guilliams
Patches of Snow, Col du Galibier, undated, 24 x 30 cm, vintage gelatin
silver bromide print, private collection, Paris, © Yvonne Fehér-Guilliams
August, ca. 1934, 24 x 30 cm, vintage gelatin silver bromide print,
private collection, Paris, © Yvonne Fehér-Guilliams
Les Halles, 1935, 18 x 18 cm, vintage gelatin silver bromide print, private
collection, Paris, © Yvonne Fehér-Guilliams
Construction on the Atlantic, ca. 1959, 24 x 30 cm, vintage gelatin silver
bromide print, private collection, Paris, © Yvonne Fehér-Guilliams
Iron Works, ca. 1959, 24 x 30 cm, vintage gelatin silver bromide print,
private collection, Paris, © Yvonne Fehér-Guilliams
Construction / Rule, undated, 24 x 30 cm, photo montage, private
collection, Paris, © Yvonne Fehér-Guilliams
Knife Workshop: Knife Grinders, Thiers, 1948, 24 x 30 cm, vintage gelatin
silver bromide print, private collection, Paris, © Yvonne Fehér-Guilliams
Sarrans Dam, ca. 1934, 15 x 13 cm, vintage gelatin silver bromide print,
private collection, Paris, © Yvonne Fehér-Guilliams
Arches, 1939, 24 x 30 cm, vintage gelatin silver bromide contact print,
private collection, Paris, © Yvonne Fehér-Guilliams
Solitary Promenade along the River Bank, Paris, 1935, 19 x 18 cm,
vintage gelatin silver bromide print, private collection, Paris, © Yvonne
Fehér-Guilliams

FLEISCHER, Alain (1944)

Spirit of the Knife, 1982, 54 x 35 cm, gelatin silver bromide print, private
collection, © Alain Fleischer
Kafka, 1982, 57 x 40 cm, gelatin silver bromide print, private collection,
© Alain Fleischer
Weekend, 1982, 40 x 58 cm, gelatin silver bromide print,
private collection, © Alain Fleischer
Frame – Mirror, 1986, 60 x 43 cm, gelatin silver bromide print,
private collection, © Alain Fleischer
Print of the Iron, 1982, 60 x 43 cm, gelatin silver bromide print,
private collection, © Alain Fleischer
Man in the Sheets 8, 2003-2018, video, 11'47", private collection,
© Alain Fleischer

FÉKÉTÉ, Carole (1970)

Rubik's Cube, 2010-2015, 50 x 50 cm, ensemble of 6 square images,

direct scans, inkjet prints, Diasec mat, courtesy of the artist, © Carole Fékété
Flowers, 2003-2007, 24 x 30 cm, colour analogue contact sheet,
courtesy of the artist, © Carole Fékété

HAÁR, Ferenc (1908-1997)

Photographic views of Japan, Children, undated, 9 x 13.5 cm, vintage
gelatin silver bromide print, Series n°5, Bibliothèque nationale de France (BnF)

HERVÉ, Lucien (1910-2007)

Le Corbusier, Port-folio, PHOT'OEIL, 1987, 27.5 x 25 cm, *Supreme Court, Chandigarh, India*, 1955, gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône
Le Corbusier, Port-folio, PHOT'OEIL, 1987, 27.5 x 25 cm, *Secretariat (Ministry Cabinet), Chandigarh, India*, 1955, gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône
Le Corbusier, Port-folio, PHOT'OEIL, 1987, 27.5 x 25 cm, *Pilgrimage Chapel at Ronchamp*, 1954, gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône
Le Corbusier, Port-folio, PHOT'OEIL, 1987, 27.5 x 25 cm, *Under the Pillings of the Residential Unit of Nantes-Rezé*, 1954, gelatin silver bromide print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône
Untitled, 1963, 30 x 20.5 cm, analogue colour print, collection of Judith Hervé, Paris, © Heirs of Lucien Hervé
Untitled, 1962, 37.7 x 25.5 cm, analogue colour print, collection of Judith Hervé, Paris, © Heirs of Lucien Hervé

HERVÉ, Rodolf (1957-2000)

Self-Portrait, Budapest, 1990, 10.2 x 10.4 cm, Polaroid, courtesy Várfok Galéria, © Heirs of Rodolf Hervé
Members of the group Résonances, Tílos az Á, Budapest, 1990, 10.2 x 10.4 cm, Polaroid, courtesy Várfok Galéria, © Heirs of Rodolf Hervé
Self-Portrait, Budapest, 1993, 10.2 x 10.4 cm, Polaroid, courtesy Várfok Galéria, © Heirs of Rodolf Hervé
Victor Menshikoff, art collector, Budapest, 1992, 10.2 x 10.4 cm, Polaroid, courtesy Várfok Galéria, © Heirs of Rodolf Hervé
Untitled, 10.2 x 10.4 cm, Polaroid, courtesy Várfok Galéria, © Heirs of Rodolf Hervé
Min Tanaka, Anti-Atlas, Pagan Dance series n°3, Paris – Budapest,

1986/1992, 21 x 30 cm, electrographic, © Heirs of Rodolf Hervé
Selection of Rodolf Hervé's videos (with the participation of Tamás Szűcs), 1992-1996, 10'02", *hars-vario raw-misto series / Warm water / Ági (Bárdos Deák Ágnes)*, © Heirs of Rodolf Hervé

KERTÉSZ, André (1894-1985)

Portrait of Éva Révai, ca. 1927, 17 x 12 cm, vintage gelatin silver bromide print, private collection, Budapest
Distortions, 1984, N° 1/10, 3/7, 1/11, 26 x 29 cm, vintage gelatin silver bromide print, courtesy Teri Wehn-Damisch, Paris
Distortions 40, Paris, 1933, 24.5 x 19 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)
Underwater Swimmer, Esztergom, 1917, 18 x 24 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)
Portrait of Noémi Ferenczi, 24 x 18.5 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)
Chez Mondrian, 1926, 24.5 x 18 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)
Contact Sheets 1935-39, 24 x 30 cm, original contacts, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
Contact Sheets (with Brassai) 1935-39, 22 x 28 cm, original contacts, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
Contact Sheets 1936-37, 32 x 24 cm, original contacts cut in pieces, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
Contact Sheets 1935-39, 2.5 x 22.6 cm, original contacts cut in pieces, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
Contact Sheets 1935-39, 02.04.1937, 25.7 x 15.3 cm, original contacts, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
Contact Sheets 1960-62, 24 Sept. 1960, 24.7 x 14.5 cm, original contacts, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
Faces and reflection of the photographer, seen in a silver glass ball, 1927, 9 x 12 cm, original contact sheet made from glass negatives, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine,

Distr. RMNGP, Donation A. Kertész

- The Fork, Paris*, 1928, 9 x 12 cm, original contact sheet made from glass negatives, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Kiki de Montparnasse*, 1927, 9 x 12 cm, original contact sheet made from glass negatives, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Distortions, three photos*, 1933, 9 x 12 cm, original contact sheet made from glass negatives, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Contact Sheets 1963-66*, 19.5 x 23.6 cm, original contacts, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Contact Sheets 1963-66*, 24.9 x 19.5 cm, original contacts, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Contact Sheets 1963-66, 24 February 1966*, 21.7 x 28 cm, original contacts, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Contact Sheets 1969-70, 2 Sept. 1970*, 22 x 28 cm, original contacts, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Contact Sheets 1969-70, 14 December 1970*, 21 x 28 cm, original contacts, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Contact Sheets 1935-39, 8 May 1938*, 26 x 15.3 cm, original contacts, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Kertész's Brother, Hungary*, early 1920s, 4 x 5.5 cm, vintage gelatin silver bromide print, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Dancers, Hungary*, early 1920s, 4 x 4.5 cm, vintage gelatin silver bromide print, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Lovers, Hungary*, 1921, 4 x 4 cm, vintage gelatin silver bromide print, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész
- Latin Quarter "Au bon coin"*, Paris, undated, 28 x 22 cm, gelatin silver bromide posthumous print, 1988, Musée Niépce Musée Nicéphore-Niépcé, Ville de Chalon-sur-Saône

Sheep, Paris, May 1931, 19 x 27 cm, gelatin silver bromide posthumous print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône
New York, 8 October 1944, 19.5 x 16 cm, gelatin silver bromide posthumous print, Musée Nicéphore-Niépce, Ville de Chalon-sur-Saône

KLEIN, William (1928)

School's Out, Dakar, 1963, 119.4 x 142.9 cm, contact sheets (over-painted in 2000), Chromogenic print, mounted on foam board, collection of the artist, © William Klein

Big Face, Big Buttons, 5th Avenue, New York, 1955, 50.4 x 60.4 cm, gelatin silver bromide print, print by Pierre-Louis Denis in the studio of William Klein, supervised by WK, collection of the artist, © William Klein
Happy Days bar, New York, 1954, 50 x 60.7 cm, gelatin silver bromide Lambda C-print made by Boris Gayrard, PICTO Bastille, collection of the artist, © William Klein

KOLLAR, François (1904-1979)

Bordeaux Harbour, 1930, 27 x 22.5 cm, vintage gelatin silver bromide print, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation F. Kollar

Double, 1931/32, 30 x 23 cm, vintage gelatin silver bromide print, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation F. Kollar

Double-exposure of a painting and a sculpture, ca. 1931, 18 x 24 cm, vintage gelatin silver bromide contact, montage, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône

Staircase chez Chanel, 29 x 22 cm, vintage gelatin silver bromide print, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation F. Kollar

Montage, contact size, 4.5 x 28.5 cm, vintage gelatin silver bromide contact, montage, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation F. Kollar

Mr. Borhan, photogram, 29 x 22 cm, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation F. Kollar

Untitled, paper positive with contact technique from photogram, 27.5 x 23 cm, Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, Distr. RMNGP, Donation F. Kollar

Poliet & Chausson Construction materials n°10, 1957, 29 x 22 cm, vintage gelatin silver bromide print, Ministère de la Culture (France),

Médiathèque de l'architecture et du patrimoine, Distr. RMNGP,
Donation F. Kollar

Rail Porter, 1932, 29 x 22.5 cm, vintage gelatin silver bromide print,
Ministère de la Culture (France), Médiathèque de l'architecture et du
patrimoine, Distr. RMNGP, Donation F. Kollar

Contact sheet of small images of Jean Cocteau and Susy Solidor, 1938,
5 x 4 cm, 4 frames on contact sheet, vintage gelatin silver bromide on
paper, Ministère de la Culture (France), Médiathèque de l'architecture
et du patrimoine, Distr. RMNGP, Donation F. Kollar

Genevieve Tabouis, 20 x 15 cm, contact sheet, vintage gelatin
silver bromide, Ministère de la Culture (France), Médiathèque de
l'architecture et du patrimoine, Distr. RMNGP, Donation F. Kollar

Untitled (fashion photos), 26.5 x 15.5 cm, contact sheet, vintage gelatin
silver bromide, Ministère de la Culture (France), Médiathèque de

l'architecture et du patrimoine, Distr. RMNGP, Donation F. Kollar
Untitled, contact sheet (people standing on one leg), 28 x 22 cm,
contact sheet, vintage gelatin silver bromide, Ministère de la Culture
(France), Médiathèque de l'architecture et du patrimoine, Distr.
RMNGP, Donation F. Kollar

Untitled, contact sheet (factory, workers at work), 6 x 6 cm, 12 frames
on contact sheet, vintage gelatin silver bromide, Ministère de la
Culture (France), Médiathèque de l'architecture et du patrimoine, Distr.
RMNGP, Donation F. Kollar

World Expo I, 1937, 6 x 6 cm, 6 frames on contact sheet, vintage gelatin
silver bromide, Ministère de la Culture (France), Médiathèque de
l'architecture et du patrimoine, Distr. RMNGP, Donation F. Kollar

World Expo II, 1937, 6 x 6 cm, 6 frames on contact sheet, vintage gelatin
silver bromide, Ministère de la Culture (France), Médiathèque de
l'architecture et du patrimoine, Distr. RMNGP, Donation F. Kollar

Princess Marina, 1932, 35 x 25.5 cm, vintage gelatin silver bromide print,
Musée Nicéphore Niépce, Ville de Chalon-sur-Saône

My friend, Tony Mella, decorator-painter, 1936, 22 x 28 cm, Ministère de
la Culture (France), Médiathèque de l'architecture et du patrimoine,
Distr. RMNGP, Donation F. Kollar

25 Kollar Photos, 1934, 30 x 40 cm, publication, Musée Nicéphore
Niépce, Ville de Chalon-sur-Saône

LABORI MESZÖLY, Miklós (1883-1976)

Portrait of a Man, end of the 1920s, 24 x 18 cm, vintage gelatin silver
bromide print, collection of the Meszoly family,

Paris, © Heirs of Labori Mészöly

Actress Gaby Morlay in front of the Hôtel Negresco, Nice, 1930s, 24 x 18 cm, vintage gelatin silver bromide print, collection of the Meszoly family, Paris, © Heirs of Labori Mészöly

Blue Skirt, end of 1920s, 24 x 18 cm, coloured vintage gelatin silver bromide print, collection of the Meszoly family, Paris, © Heirs of Labori Mészöly

Female Model, end of 1920s, 24 x 16.5 cm, vintage gelatin silver bromide print, collection of the Meszoly family, Paris, © Heirs of Labori Mészöly

Nude with a Dog, 1930s, 23 x 16.5 cm, vintage gelatin silver bromide print, collection of the Meszoly family, Paris, © Heirs of Labori Mészöly

Dancer, 1930s, 24 x 17 cm, vintage gelatin silver bromide print, collection of the Meszoly family, Paris, © Heirs of Labori Mészöly

Young Girl in a Blue Dress, early 1930s, 23.5 x 16.5 cm, vintage gelatin silver bromide print, coloured, collection of the Meszoly family, Paris,

© Heirs of Labori Mészöly

Éva Révai, Nice, Hôtel Negresco, 23.4 x 17.3 cm, vintage gelatin silver

bromide print, collection of the Meszoly family, Paris, © Heirs of Labori Mészöly

Untitled, 1930s, 19 x 23 cm, vintage gelatin silver bromide print,

collection of the Meszoly family, © Heirs of Labori Mészöly

LANDAU, Ergy (1896-1967)

Portrait of Éva Révai, Paris, early 1930s, 37.6 x 27.7 cm, vintage gelatin silver bromide print, private collection, Budapest, © Ergy Landau / Rapho
Monastery of Tibetan Lamas in Uninhabited Terrain, Mongolia, 1953-54, 17 x 23 cm, vintage gelatin silver bromide print, courtesy Christine Dufour-Beothy, © Ergy Landau / Rapho

Chinese Ballet at the Opera, 1953-54, 17,5 x 20,5 cm, vintage gelatin silver bromide print, courtesy Christine Dufour-Beothy, © Ergy Landau / Rapho

The Archer, 1953-54, 18 x 24 cm, vintage gelatin silver bromide print, courtesy Christine Dufour-Beothy, © Ergy Landau / Rapho

Portrait of a Woman, undated, 22.4 x 29 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)

Study, undated, 19.5 x 24.4 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF), © Ergy Landau / Rapho

Portrait of Ylla, 1952, 39 x 29.5 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Ergy Landau / Rapho

Italian Landscape, ca. 1930, 23 x 28 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Ergy Landau / Rapho

Simon Böske I, Miss Europa, Paris, 1929, 21 x 16 cm, vintage gelatin silver bromide print, private collection, Budapest, © Ergy Landau / Rapho

Simon Böske II, Miss Europa, Paris, 1929, 12 x 8 cm, vintage gelatin silver bromide print, private collection, Budapest, © Ergy Landau / Rapho

MARTON, Ervin (1912-1968)

Best Wishes, 8 x 20 cm, vintage gelatin silver bromide print, courtesy Étienne Reti, © Ervin Marton Estate (USA)

Happy New Year, 1948, 12 x 15 cm, vintage gelatin silver bromide print, courtesy Étienne Reti, © Ervin Marton Estate (USA)

Irène and Frédérique Joliot-Curie, 1950s, 18 x 13 cm, vintage gelatin silver bromide print, courtesy Étienne Reti, © Ervin Marton Estate (USA)

Chaplin, first half of the 1950s, 16 x 13 cm, vintage gelatin silver bromide print, courtesy Étienne Reti, © Ervin Marton Estate (USA)

Marc Chagall, 1951, 39.1 x 29.5 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)

Self-Portrait, 1952, 39 x 29.5 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)

Paul Léautaud, 1950s, 37.5 x 29.3 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)

Atelier in Paris I, 6 x 9 cm, vintage gelatin silver bromide print, courtesy Gabriella Cseh, © Ervin Marton Estate (USA)

Atelier in Paris II, 6 x 7 cm, vintage gelatin silver bromide print, courtesy Gabriella Cseh, © Ervin Marton Estate (USA)

Contact Sheet – Family Lunch, late 1930s, 18 x 18 cm, contact sheet, vintage gelatin silver bromide, courtesy Étienne Reti, © Ervin Marton Estate (USA)

NADJ, Josef (1957)

Inhancutili- tatem, 2018, 120 x 100 cm, Cyanotype, collection of the artist, © Josef Nadj

Mnēmosyne 3, 33, 66, 2018, 30 x 30 cm, giclée print on Canson Baryta paper, collection of the artist, © Josef Nadj

PÖRNECZI, Bálint (1978)

Renaud, independant Canadian director, Cannes, 2015, 100 x 100 cm, smartphone photo, digital print on archival baryta rag paper by Hahnemühle, collection of the artist, © Pörneczzi Bálint

RÉVAI, Ilka (1873-1945)

Éva, second half of 1920s, 15.5 x 22.8 cm, vintage gelatin silver bromide print, courtesy Csaba Kajdi, Budapest, © DR

Éva, second half of 1920s, 14.5 x 21.8 cm, vintage gelatin silver bromide print, courtesy Csaba Kajdi, Budapest, © DR

Éva, second half of 1920s, 22.8 x 17 cm, vintage gelatin silver bromide print, courtesy Csaba Kajdi, Budapest, © DR

Éva, early 1920s, 22.8 x 16.4 cm, vintage gelatin silver bromide print, courtesy Csaba Kajdi, Budapest, © DR

Portrait of Lajos Kassák, 1917, 23.9 x 18 cm, vintage gelatin silver bromide print, courtesy Csaba Kajdi, Budapest, © DR

REY, Rosie (Földi Rózsi) (1897-1972)

Old Peasant at the Market, Siberia, 1934, 22.5 x 15.2 cm, vintage gelatin silver bromide print, Historical Photo Archive at the Hungarian National Museum, 69.447, © Heirs of Rózsi Földi

Child's Funeral in Moscow, 1934, 17.6 x 23 cm, vintage gelatin silver bromide print, Historical Photo Archive at the Hungarian National Museum, 69.448, © Heirs of Rózsi Földi

Women and Children Sitting in the Street, Paris, 1930s, 19.4 x 24 cm, vintage gelatin silver bromide print, Historical Photo Archive at the Hungarian National Museum, 84.527, © Heirs of Rózsi Földi

Andor Németh, Paris, between 1939-44, 23.5 x 18 cm, vintage gelatin silver bromide print, Petőfi Literary Museum, 12.968, © Heirs of Rózsi Földi

Ferenc Fejtő, Paris, ca. 1930, 10.5 x 7.8 cm, vintage gelatin silver bromide print, Petőfi Literary Museum, F.3196, © Heirs of Rózsi Földi

Dockworkers at the Harbour, Paris, 1920s, 22 x 17.5 cm, vintage gelatin silver bromide print, Petőfi Literary Museum, F.15600, © Heirs of Rózsi Földi

Farewell at the Station, Paris, ca. 1930, 21 x 15 cm, vintage gelatin silver bromide print, Petőfi Literary Museum, F.17266, © Heirs of Rózsi Földi

SARKANTYU, Illés (1977)

Contacts, Paraphrase: Lucien Hervé, 2007/2012, 87 x 150 cm, giclée digital print on archival Baryta Rag paper by Hahnemühle, courtesy Sandly Orsolya, © Sarkantyu Illés

STEINER, André (1901-1978)

Nude with African Mask, 1934, 24 x 18 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Mme Nicole Bajolet Steiner

Self-Portrait, 1935, 30 x 40 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Mme Nicole Bajolet Steiner

Demolition of Smokestack, between 1930-40, 23.8 x 18.3, cm vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Mme Nicole Bajolet Steiner

Lily Steiner Smoking a Cigarette, 1934, 24.1 x 18.2 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Mme Nicole Bajolet Steiner

Dancer, 1936 and 1937, 22.8 x 17.9 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Mme Nicole Bajolet Steiner

Fashion Photo, 1935, 24 x 18.1 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Mme Nicole Bajolet Steiner

Model with Binoculars, Saint-Moritz, 1935, 24.4 x 18.1 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Mme Nicole Bajolet Steiner

Snake Charmer, Marrakech, 1933, 30 x 24 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Mme Nicole Bajolet Steiner

Lily, 1934, 22.9 x 15.4 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Mme Nicole Bajolet Steiner

Lily, 1936, 24.3 x 18 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Mme Nicole Bajolet Steiner

SVED, Etienne (1914-1996)

Showman with Monkey, between 1938-44, 24 x 17.7 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Heirs of Étienne Sved

Cemetery Watchman at Saqqarah, between 1938-44, 23 x 17.5 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © DR

Portrait of an Old Man, between 1938-44, 21.5 x 18 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Heirs of Étienne Sved

Egyptian Temple, between 1938-44, 30 x 24 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Heirs of Étienne Sved

Man Reading, between 1938-44, 18 x 23 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône,

© Heirs of Étienne Sved

Egyptian Statue, between 1938-44, 39.5 x 30 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône,

© Heirs of Étienne Sved

Maalesh, between 1938-44, 34 x 27.5 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône,

© Heirs of Étienne Sved

Untitled, between 1938-44, 24 x 18 cm, contact sheet, vintage gelatin silver bromide, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône,

© Heirs of Étienne Sved

Young Man on the Prow of a Boat, between 1938-44, 20 x 18 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Heirs of Étienne Sved

Small Contact Photos (1-6), between 1938-44, 6 x 6 cm, contact sheet, vintage gelatin silver bromide, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Heirs of Étienne Sved

Contact Sheet composed of 12 Small Photographs, 32.5 x 25.5 cm, contact sheet, vintage gelatin silver bromide, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Heirs of Étienne Sved

Sheet of Contact Album, between 1938-44, 35 x 24.3 cm, contact sheet, vintage gelatin silver bromide, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Heirs of Étienne Sved

Mourners in Ancient Cairo, between 1938-44, 24 x 17.7 cm, vintage gelatin silver bromide print, Musée Nicéphore Niépce, Ville de Chalon-sur-Saône, © Mme Nicole Bajolet Steiner

TRAUNER, Alexandre (1906-1993)

Parisian Roofs with the Head of Alexandre Trauner, 1935, 40 x 30 cm, vintage gelatin silver bromide print, Bibliothèque nationale de France (BnF)

YLLA (1911-1955)

Jacques Prévert, with Alexandre Trauner in the background, Saint-Paul-de-Vence, 1948, 10 x 10 cm, vintage gelatin silver bromide print, courtesy Pryor Dodge, © Ylla / Rapho

Jacques Prévert, Alexandre Trauner and Pierre Prévert, Saint-Paul-de-Vence, summer 1948, 10 x 10 cm, vintage gelatin silver bromide print, courtesy Pryor Dodge, © Ylla / Rapho

Jacques Prévert, Alexandre Trauner and Pierre Prévert working on the film, The Lovers of Verona, Saint-Paul-de-Vence, summer 1948,

10 x 10 cm, vintage gelatin silver bromide print,
courtesy Pryor Dodge, © Ylla / Rapho

Objects and Ephemera:

Alexandre Trauner's Rolleiflex camera with his name on it,
private collection, Paris

Quentin Bajac, Béatrice Andrieux, Michel Richard, Jacques Sbriglio:
Contacts: Le Corbusier / Lucien Hervé, Éditions Seuil, 2011

Letter to André Kertész from his Mother, Ministère de la Culture
(France), Médiathèque de l'architecture et du patrimoine, Distr.
RMNGP, Donation A. Kertész

Extract from the Immigration Register (André Kertész), Ministère de
la Culture (France), Médiathèque de l'architecture et du patrimoine,
Distr. RMNGP, Donation A. Kertész

Letter from Germain Krull - André Kertész - Eli Lotar to Lucien Vogel,
Ministère de la Culture (France), Médiathèque de l'architecture et du
patrimoine, Distr. RMNGP, Donation A. Kertész

*André Kertész Photo Exhibition, Vernissage evening of the exhibition
at the Sacre du printemps Gallery*, 14 x 8.5 cm, Ministère de la Culture
(France), Médiathèque de l'architecture et du patrimoine, Distr.
RMNGP, Donation A. Kertész

*Vernissage evening of the exhibition of André Kertész at the Sacre
du printemps Gallery, with Portrait of a Woman*, 2 pieces, 13.5 x 11 cm,
Ministère de la Culture (France), Médiathèque de l'architecture et du
patrimoine, Distr. RMNGP, Donation A. Kertész

Letter to André Kertész with envelope from Sándor Márai, 11.5 x 14.5
cm, Ministère de la Culture (France), Médiathèque de l'architecture et
du patrimoine, Distr. RMNGP, Donation A. Kertész

Continental Photo International Photo Service - André Kertész,
19.5 x 14.5 cm, Ministère de la Culture (France), Médiathèque de
l'architecture et du patrimoine, Distr. RMNGP, Donation A. Kertész

Books and Publications:

Kertész, André, *Nos amies les bêtes*, Librairie Plon, Paris, 1936

Feher, Emeric - Marton, Ervin, *Nude Studies*, Éditions du Chêne, 1948

L.Lorelle, *Esthétique du nu*, Photo-Cinéma, 1964

Beslon, René, *Rogi André, Portraits*, Éditions du Regard, 1981

Sleep in Art, with photo by Étienne Sved inside, made with a gelatin-coated light-sensitive glass plate, Chavane Éditeur, 1959

G. Lechevallier - François Kollar, *Verriers et céramistes, La France travaille*, Éditions des Horizons de France

Sved, Étienne, *Adolf ou à quand le Crépuscule des Odieux*, Nesle/Svéd, undated

Hervé, Rodolf, *Fulgurance*, Édition Ville Ouverte / Les Douches-la Galerie, 2008

Ylla, *Deux petits ours*, Guilde du livre, 1954

Ylla, exhibition catalogue, Musée Nicéphore Niépce, 1984

Genevoix, Maurice - Landau, Ergy, *Le petit chat*, Arts et métiers, 1957

Peindre, *Mieux vivre*, with photos by Rogi André, Nora Dumas, André Steiner, March 1937

Nora Dumas, exhibition catalogue, Musée Nicéphore Niépce, 1989

Bonnieux, Yves - Landau, Ergy *Horoldamba, le petit mongol*, Calmann-Levy, 1957

Gaspar, Pierre - Landau, Ergy, *La Chine aujourd'hui*, Éditions Clairefontaine, 1955

Le photographe, magazine with Ervin Marton's essay on nude photography, June 1953

Match, review of Robert Capa's photo-report on the Spanish Civil War, 2 February 1939

Match, review of Robert Capa's photo-report on paratroopers, March 1939

Réalités, Robert Capa's 19-page photo-report from the Ukraine and Moscow, February 1949

Steiner, André, *45 Nudes*, Éditions Sun, 1947

Goldberger, Sacha, *Mamika*, Balland, 2010

Folies Bergère, programme with an advertisement with the photo of EF Fiat, review, Kollar's photos from Paris, November 1937

Roegiers, Patrick - Baque, Dominique, *François Kollar*, Philippe Sers éditeur/Vilo/Ministère de la Culture, 1989

Fombeure, Maurice - Marton Ervin, *Paris m'a souri*, Alpina, 1959

Landau, Ergy, exhibition catalogue, Musée Nicéphore Niépce, 15 January 1988

Cheval, François - Catherine, Arnaud, *Steiner André, Ce qu'on n'a pas fini d'aimer*, le bec en l'air, 2011

Lorant, Stefan, *Wir vom film*, 1928

Thanks:

The Budapest Historical Museum would like to thank all those institutions and individuals, who generously loaned artworks for the exhibition:

Institutions:

Bibliothèque nationale de France (BnF), Paris
Hungarian National Museum, Budapest
Médiathèque de l'architecture et du patrimoine (MAP),
Charenton-le-Pont
Musée Nicéphore Niépce, Chalon-sur-Saône
Petőfi Literary Museum, Budapest
Museum of Fine Arts – Hungarian National Gallery, Budapest
French Institute, Budapest

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