

ARTISTS ON BOTH SIDES OF THE CAMERA

PICTURES BY HUNGARIAN PHOTOGRAPHERS AND FILMMAKERS

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The separator sheets were made using the photos by István TÓTH about Béla CZÓBEL, 1970, Csaba KERTÉSZ – Home Gallery, Budapest, Hungary

and by István GAÁL Italy I Crossroads, 1960s, Dornyay Béla Museum, Salgótarján, Hungary

The exhibition ARTISTS ON BOTH SIDES OF THE CAMERA is based on two exhibitions organized by Műcsarnok – Kunsthalle Budapest in 2021:

WHO WE ARE | PHOTOGRAPHS ABOUT ARTISTS (curator: András BÁN) and THINKING IN IMAGES | PHOTOS BY FILMMAKERS (curator: Gábor GELENCSÉR)

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MAGYAR MŰVÉSZETI
AKADÉMIA



György SZEGŐ Artistic Director, Kunsthalle Budapest, curator of the exhibition

Artist Portraits and Photos by Filmmakers in the Arc of Time

The invention of photography dates back more than 180 years. The Lumière brothers patented the motion picture 126 years ago. However, picking up a camera, of whatever type, to take a picture or shoot a film however is by no means the beginning of the process. Many eminent filmmakers have said that they find themselves involuntarily composing pictures while merely glancing at day-to-day life all around them. Everything that comes before the act of thinking in pictures is an unfathomable mystery. In my foreword to the relevant eighth volume in our scholarly book series, I started out from the premise that the Műcsarnok | Kunsthalle Budapest, in its present lo-

cation, celebrated its 125th birthday on 4 May 2021. Following on from the aforementioned research time, I would like to explore and celebrate the connections between the photographic exhibitions of the jubilee year anew. The rearranged exhibition is based on our exhibitions entitled *Who We Are* and *Thinking in Images*. These exhibitions successfully provided an affirmative answer to my question posed in the underlying concept: is the history of Hungarian art also palpable in portrait photos and the photographs taken by film-makers? This approach yields exciting visual and anthropological results, but I am confident that it also offers a sensuous experience.



LAJOS ERDÉLYI
ERVIN PÁTKAY
sculptor, 1973
Lajos Erdélyi's Legacy, Budapest



**INTERIORS AT THE
EXHIBITION WHO WE ARE**
of Műcsarnok - Kunsthalle Budapest, 2021

The title of the original Kunsthalle exhibition, *Who We Are*, refers to the poet Endre Ady and the fundamental questions of ontology. I associate the question formed in the title of this 'jubilee' exhibition, marking the 125th anniversary of Kunsthalle Budapest's opening, with the dedication *FOR HUNGARIAN ART*, inscribed on the portico of the building. Thus, posed on Kunsthalle's jubilee, this ontological question – expanded to *Who are we and why are we here?* – lends currency to the ongoing philosophical self-examination, through art, of our human existence, life and death. Besides exploring the problematics of portrait photography, the exhibition sets out indirectly to reveal what artistic life and institutions, specifically art studios, meant to artists of bygone days.

This journey through time, which starts in the past, can be continued in the present as 2021 is also the year of the 2nd *National Salon of Photography*. The curators of the mega-exhibition were László Haris and András Bán. Thus, they were able to fit András Bán's

Who We Are exhibition of artist portraits, which explores the questions of art and human existence, between the grand presentation of the achievements of photographers in the past five years and the retrospective exhibitions spanning a period of seven years, including the *Who We Are / Photographs About Artists* exhibition – which I believe to be of historic importance. At the 2021 *Salon of Photography*, in addition to the three exhibition spaces and apse, in the side aisle on the city side we displayed a related selection of works in the *Thinking in Images | Photos by Filmmakers* exhibition, curated by Gábor Gelencsér, film historian, with assistance from the art historian Dóra Dekovics.

The collection displayed was put together from these two exhibitions. It is a source of great joy that we can now celebrate these artists and the 2021 anniversary, extended due to the pandemic, together with the viewing public.



LÁSZLÓ LUGOSI LUGO
ISTVÁN B. GELLER
sculptor, graphic designer, 2003





ÉVI FÁBIÁN
ORSOLYA DROZDIK
visual artist, performer, 2012

I would also like to share what it is that I find exciting about the premise of *Who We Are*. Firstly, it provides an opportunity to examine the current state of the world, to assess the levels of uncertainty regarding the values of life and art. Secondly, I have a personal interest because I have myself examined two different areas of portrait photography and the photographic depiction of the human form in previous projects. In one, as an artist, I approached the subject from the standpoint of clinical psychology by transposing the portraits of the Szondi personality test into another artistic discipline in the form of collage elements. In the other work, as part of a research project conducted in the 1980s, I was involved in the cataloguing of private photographs. As part of this, I compiled a dictionary of the faces and gestures visible on the photographs, as well as the symbols projected by the environment, and their psychological motivations. Both these approaches are special, albeit peripheral areas of portrait photography.

Nevertheless, there is an overlap between the portraits made by non-professional photographers and by photo artists. *The Flowers of Decay* (curator: László Haris), and exhibition currently showing at Kunst-halle, brings further proof of the open-endedness of the definition of photographic art. Here too, it is important where the models are looking, what they are wearing, how they are posing (if at all), how they hold their cigarette or whether they are 'hiding' from the camera, either in the emotional or physical sense. If the lens has a wider angle of view than a conventional close-up portrait, is the background coincidental or has it been arranged? In photos of painters, what do the positioning and lighting of the easel, the palette, the canvases and other props signify? I also see the connection with Lipót Szondi's personality test: Both the subject of the portrait and the photographer have an instinctive ability to analyse faces, an 'inate' memory that they are born with. The photographer relies on this too, not just on his or her acquired skills.



LENKE SZILÁGYI
VALÉRIA SASS
sculptor, 1989



The photographer adds this genetically received interpretation of the face both to the shared *Who We Are* exhibition and to my own visual self-examination as a viewer. The maker of a “good” portrait subconsciously – even before Sigmund Freud and Lipót Szondi – used an interactive “analyst’s couch” that was, in many ways, similar to the functional furniture of psychotherapy.

The primary emphasis is now on the relationship between the worldview described with the photographer’s eye and the art of the portrait’s subject. Does the photograph show the artist’s career, human character and the era in which both the photographer and the subject lived? Is the photo capable of revealing the face’s secret: the artist’s personality?

Remembrance of an individual is a function of the human capacity to remember and forget, which Susan Sontag decoded as follows: “Photographs are perhaps the most mysterious of all the objects that make up, and thicken, the environment we recognize as modern. Photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood.”¹

This visual thickening could also hold up a mirror to a country’s cultural history or to the past and present of an artistic institution. Artúr Bárdos also wrote of the portrait as a “reflection of the personality”.² The mirror itself has wielded a mysterious power since ancient times. Greek mythology marvelled at the reflective quality of water, while the Etruscans elevated the bronze mirror to the status of a ritual object. Their mirrors placed in graves alongside the deceased symbolised the gift of second sight, the future, marriage, birth and death. In one of the British Museum’s Etruscan mirrors the figure of Hinthial is named: In Etruscan, this name means both shadow and soul. In folk superstition, the pairing of death and the mirror remained into the following millennia. Károly Kerényi reconstructed the orphic ritual of the Etruscans and the ancients – including the role of the mirror – in which initiates acted the dismemberment of Dionysus while keeping death at bay with mirrors held in their hands. Just as the deity, when still a child, gazed into the water to guard against self-forgetting. The relationship between the portrait photograph and such use of a mirror needs no further explanation.

The first pictures to also capture the personality were Coptic portraits painted on wooden tablets and placed over the faces of mummies, as the earliest known examples of painting that records individual features. The good condition of the wooden panels displaying the faces of mummies found near Faiyum is due to the encaustic hot wax painting technique. In a ceremony, the portrait was embalmed, or “fixed” if you like. Freud explained the human subconscious memory with an analogy of the early wax cylinder sound recordings in the late 19th century.

Returning to Greek mythology, perhaps the most beautiful of the water metaphors to be used 20th-century science is Thalassa. According to Sándor Ferenczi’s ontological theory, Thalassa represents an evolutionary longing to return to the primeval sea, to the womb. Were I to appropriate Ferenczi’s vision and transpose his metaphor, then art would be the primeval sea, and the symbol of rebirth of its rebirth the portrait – including the classic photograph with its wet processing technology. The genre of portraiture is not in decline; this is proven by many examples in contemporary art. In the 21st century the expression “fixing” evokes the original medium of photography, and I have deliberately used it at the end of this foreword as a closing thought: a nod to our human capacity for synergistic and visual memory.

Here I quote the following commentary by the curator András Bán, from our catalogue, on the inception of the original Budapest exhibition (which also included photographs by renowned historical artists):

**INTERIORS AT THE
EXHIBITION WHO WE ARE**
of Műcsarnok - Kunsthalle Budapest, 2021





LENKE SZILÁGYI
IMRE BUKTA
visual artist, performer, 1989

"I compiled the material of the exhibition *Who We Are* upon the initiative and request of György Szegő, the Art Director of Kunsthalle Budapest. I took as my starting point Aladár Székely's photograph of Pál Szinyei Merse, which was published in his album. Szinyei's name is typically linked with the sarcasm and lack of appreciation for his *Picnic in May*. Székely's intention was to show the exact opposite of this. The year was 1910, when the cultured public already knew and recognised Ady, Bartók and The Eight, knew where Nagybánya was, and were familiar with periodicals like *Nyugat* [West] and *Huszedik Század* [Twentieth Century]. It was truly the twentieth century in Hungary by then. Székely's portrait shows Pál Szinyei Merse, by then a successful artist, sitting confidently and elegantly. His intention was to present the most prominent artists of his age without poses and idealisation, i.e. as accurately as possible. To achieve this,

he used the tricks known to studio photographers in an innovative way in order to dispel stiffness, concentrate on the moment of exposure and choose the best backgrounds and lighting. His exacting standards and bold realism set the bar high for us. Our exhibition, titled *Who We Are*, posed the following challenge: how has the artist portrait changed since Aladár Székely?

It also had to be decided whether the pictures should be selected based on their photographic values or the acclaim and reputation of the persons they depict? If an artist was popular or photogenic and many people captured his or her image, should we present this person's many faces or is it better to display a diversity of faces and types? We also had to consider to what extent the function of these photographs could be shown and if we should document why and how they came into being or how they became known to the public?



INTERIOR AT THE EXHIBITION *WHO WE ARE*
of Műcsarnok - Kunsthalle Budapest, 2021

Then came the technical challenges: the photographers will of course be presented to the visitors, but should we also say something about the more than one hundred artists featured in the photographs? Should the backgrounds of the photographers be shown along with publications and albums on photography? After all, this is not an extensive monograph in the making but merely a two-room exhibition. So we said yes to eventualities and curatorial subjectivity and defined our goal as such: we should choose coherent units from the best available photos of a dozen or so photographers and include some – ad hoc – detours to illustrate the contexts and uses of the photos, thus throwing light on what it means to live as an artist, what the modern artist cult means. We can be reproached for having left thousands of photographs out of this selection but praised if the included material is seen as fresh and enjoyable. Our work was given

impetus by Marianna Mayer, an art historian at Kunsthalle in charge of this exhibition, as well as experts from our partner institutions (mainly Péter Baki, Csilla Csorba and Zsuzsa Farkas). The contemporary photographers we called upon to participate in the exhibition were very tolerant when, due to the constraint of the available exhibition space, I had to let go of many more excellent photos than the number of those that made it onto the walls”.³

My foreword precedes an essay by the film historian Gábor Gelencsér. Therefore, I shall merely quote the words of the eminent Hungarian cinematographer Jean Badal on the related arts: “...a director must be able to photograph, a cinematographer to direct and edit... and not only that. I studied dance for four years! Which came very handy later, when shooting with Nureyev, Béjart and Roland Petit!”⁴



ELEMÉR VATTAY
NICOLAS SCHÖFFER
sculptor, around 1980
Collection of Kinga Vatai, Budapest



NOTES

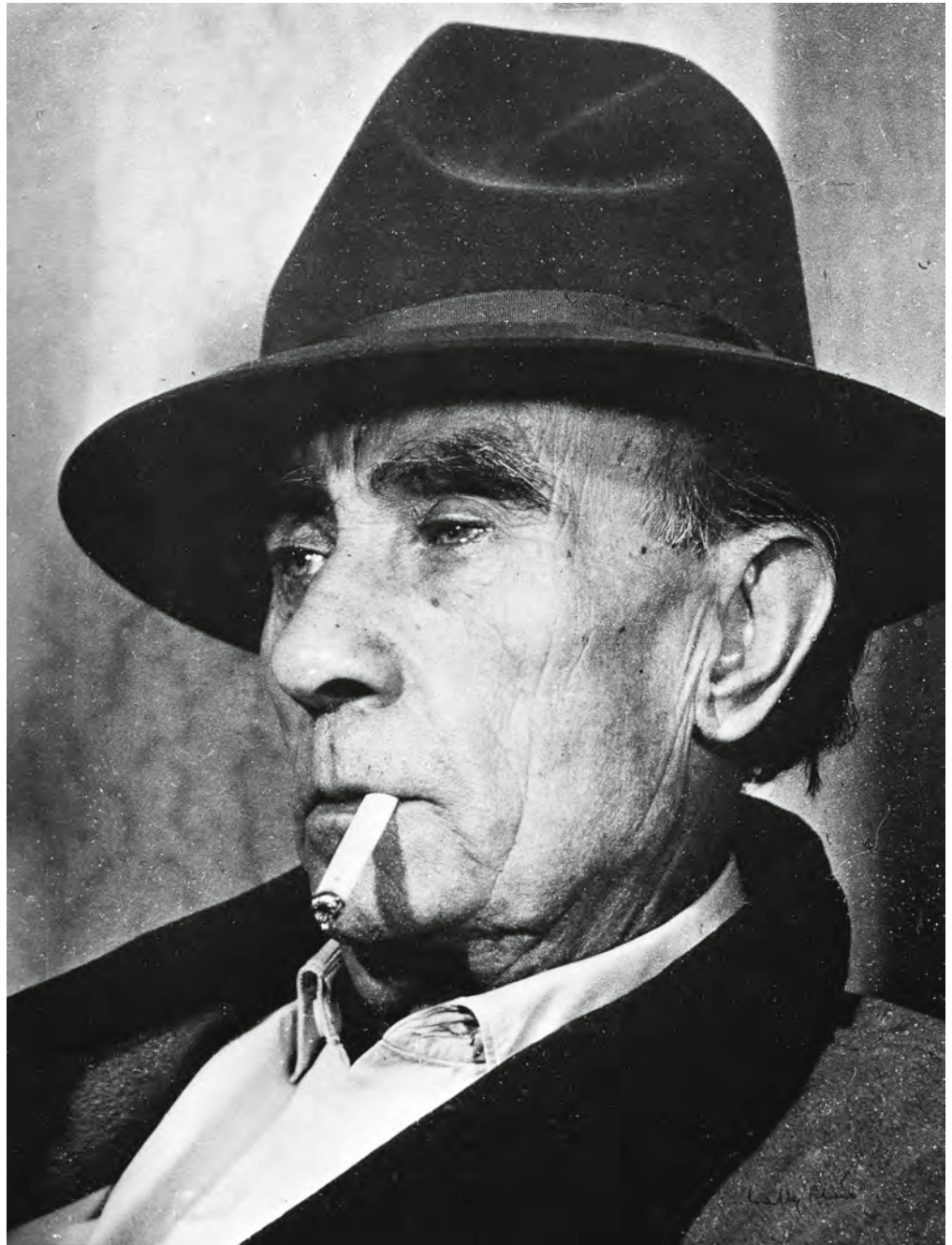
- ¹ Susan Sontag: On Photography. Európa, Budapest 1999 / original: 1973
- ² Artúr Bárdos: A portré hanyatlása [Decline of the Portrait] Művészet 1914/3
- ³ András Bán: Creators of Art on Creators of Art. In: Who We Are. Kunsthalle Budapest, 2021
- ⁴ Károly Csala: Diploma a Főiskola pincéjéből [Diploma from the Basement of the Academy]. In: Magyar filmesek a világban [Hungarian Filmmakers in the World]. Ed. Gábor Gelencsér, Magyar Filmunió, 1996

Elemér VATTAY (1931–2012)

He wanted to become a film director originally but then lived his life as a technical photographer. He became friends with a great many people in the subcultural scene, such as Lajos Kassák and Endre Bálint, and being a 'certified photographer', he also took pictures of his artist friends.

Lajos KASSÁK (1887 – 1967) writer, poet, literary translator, visual artist; a leading figure and organizer of the Hungarian avant-garde movement, and of constructivism in Central Europe with an influence that prevails up to the present day.

1964



Lajos ERDÉLYI (1929–2020)

He was a press photographer for Hungarian newspapers in Romania. He became a master of Transylvanian portrait photography and of photographing old Jewish cemeteries. He interviewed the greats of photography, including André Kertész, Brassai and Lucien Hervé. He made his portraits with a reporter's technique and the immediacy of snapshots.

Georges BRASSAI (1899–1984) originally Gyula Halász, photographer, film artist, painter, writer; photographer of Paris at night and of urban graffiti, author of *Conversations with Picasso*.

1969



István TÓTH (1923–2016)

It is his classical-style, well-lit portraits of artists, effectively using the contrast of black and white, and his village memories, guided by the choice of Hungarian style themes that stand out from the oeuvre.

János BALÁZS (1905–1977) painter and poet; his inner visions are combined with the mystical, surreal world of gypsy tales and elements of reality.

1970's



László LUGOSI LUGO (1953–2021)

Photographer, art writer; he became a professional photographer after studying humanities. Made with the eye of an urban archaeologist, his photographs of architecture and artefacts, as well as his portraits were characterised by technical precision, visual discipline and a narrative that is not lost in detail.

Ilona LOVAS (1946–2021) visual artist; with some history in the textile scene, she created objects, environments, and videos based on natural principles that conveyed both pantheistic and sacred ideas.

1990s

Lenke SZILÁGYI (1959)

Still- and theatre photographer, alpinist, one of the most characterful and inescapable figures of Hungarian photography. Her mentality deriving from the curiosity of the observer makes her landscapes and portraits both subjective and lyrical.

János SZIRTES (1954) media designer, painter, performer, university lecturer; his work is also technically diverse: watercolour, oil, acrylic, soot, music and sound are as much materials of his art as his own body.

1990



Attila PÁCSER (1953)

Graphic designer, photographic artist, with his portraits he was one of the most important documenters and active participants in avant-garde art events in the last decades of the 20th century.

János VETŐ and György GALÁNTAI

János VETŐ (1953), photographer, musician, visual artist; since the 1970's he has been a versatile figure in Hungarian alternative culture.

As a co-creator with Tibor Hajas, he presented a major photo collection in the central pavilion of the Venice Biennale in 2017.

György GALÁNTAI (1941), sculptor, painter, mail art artist, organizer, founder of Artpool Art Research Center

17. 03. 1983



Miklós SÜLYÖK (1956)

He started working as a press photographer, he was also a member of the journal Művészet. He is one of the most significant art photographers, his reproductions and portraits have been published in countless fine art publications over a career spanning nearly forty years.

Gábor BACHMAN (1952) architect, visual designer, designer; his architectural plans and models are closer to artefacts than to architecture with a practical function. He participated in the Venice Biennale in 1988 and 1996.

1995



Illés SARKANTYU (1977)

He has been living in France since 2002. His portraits of artists of Hungarian origin with ties to France occupy a prominent place in his work. In addition to his photographs, he has made nearly thirty films on the subject of fine arts.

Vera MOLNAR (1924) media artist; she settled in Paris after her scholarship in Rome in 1947. By 1968, after various shifts in style, she had moved from geometric abstract drawings to computer graphics, making her one of the earliest artists in computer art.

Cabourg, 2003



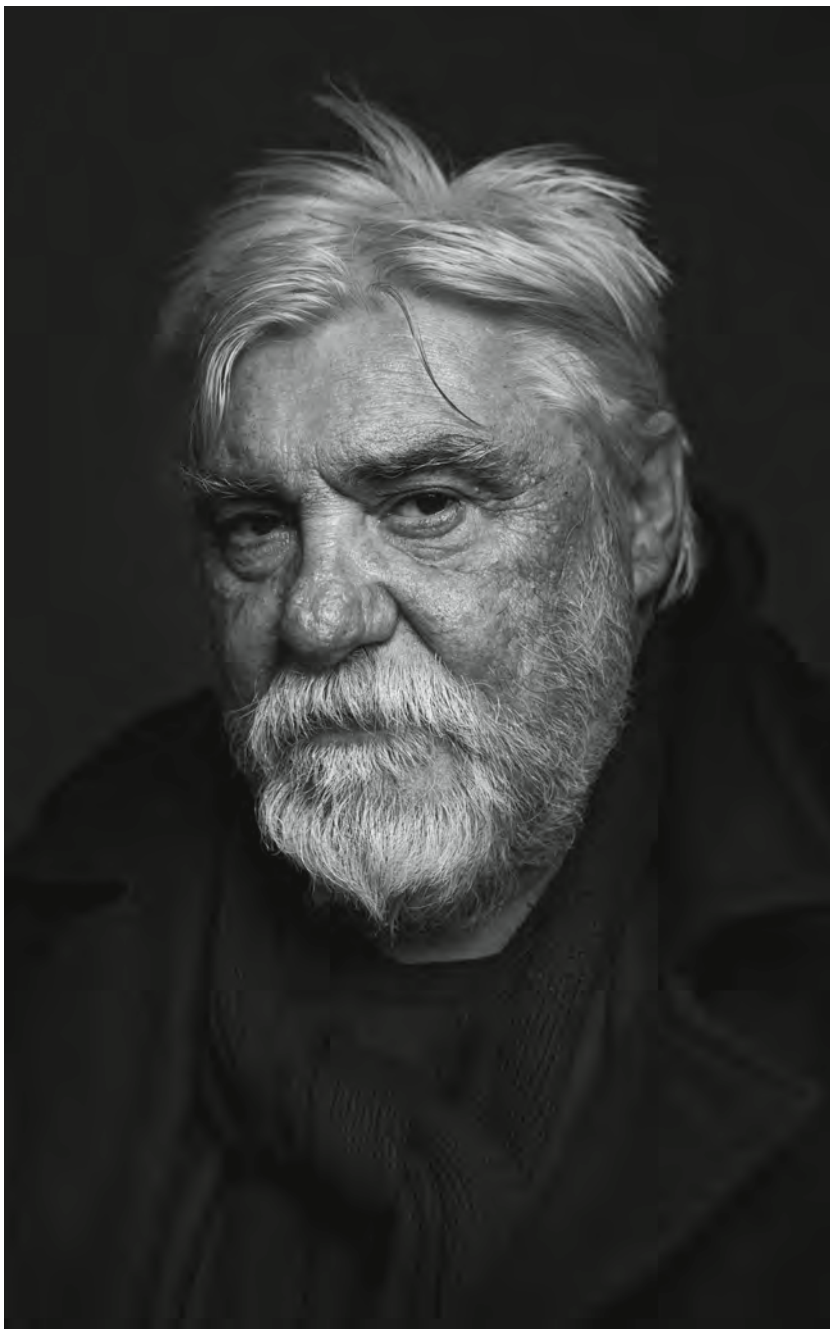
Gyula CZIMBAL (1958)

He worked at the photo department of MTI ('Hungarian Telegraph Office', the state news agency of Hungary). He mainly works on cultural subjects. In his portrait photographs, he inserts his subjects into the space of their own paintings, thus creating a unique montage-like composition.

András HALÁSZ (1946) painter; after a short stay in Paris, he settled in New York in the late 1970's, from where he returned in 2005. After Fluxus, action, environments, conceptual works and photograms, he has been painting more recently. For him, painting is a way of existence: "I live as I paint", he claims.

2017:01:07, 12:13:05





Miklós DÉRI (1964)

Press photographer, photo editor, and teacher. He creates series of photos and shares them on social media. Rather than being mere photo subjects, the subjects of his photos often uphold the banner of people who are marginalized, of important issues, and represent objective, yet very sensitive accounts of Budapest in the 21st century at the same time. The portraits exhibited here are part of a series of 141 portraits of friends and acquaintances taken between 2014 and 2018.

László feLUGOSSY (1947) poet, musician, performer, visual artist; his folkloristic, erotic imagery, created with spontaneity rooted in the Dadaist tradition, has an elemental primordality in which visual and verbal elements reinforce each other.

2014–2018

Évi FÁBIÁN (1977)

In addition to photography, she has a degree in humanities and art management, as well as a trade certificate in carpentry. Since 2004, she has been producing a series of portraits of women from various social backgrounds and professions. A selection of nearly 200 photographs of women was published in two volumes under the title *Women in Hungary*.

JUDIT RABÓCZKY (1979) sculptor; most of her sculptures are dynamic compositions made of welded iron, wires, wire mesh, and bundles of cable covered with coloured plastic.

2020



Lajos CSONTÓ (1964)

Graphic designer; he mainly creates photo-based works, videos and installations. In his conceptually driven works, the relationship between text and image is dominant, and the interplay of verbal and visual elements results in a sometimes ironic, sometimes poetic overall effect. In his double portraits titled *Attempts at Identification*, he has, as an assimilation to his contemporaries, mounted his self-portrait on their figures.

István ef ZÁMBÓ (1950) visual artist, musician; his work is based on Dadaist and surrealist foundations, both in his visual art and his music. A founding member of several musical formations of the Hungarian underground scene.

2002 / 2022





Gábor GELENCSE film aesthete, co-curator of the exhibition

Thinking in Images – Photos by filmmakers



ISTVÁN SZÓTS
**IMPRESSION FROM
THE GYPSY WEDDING FEAST**
1953, Museum of Ethnography, Budapest



SÁNDOR SÁRA
GYPSY GIRL WEARING A HEADSCARF
1961, Hungarian Museum of Photography,
Kecskemét

NOTES

¹ "Képekben gondolkodtunk" ("We Were Thinking in Images"). Károly Kincses in conversation with István Gaál and Sándor Sára. In: Judit Pintér – Gabriella Shah (ed.): Gaál 80, Hungarian Academy of Arts, Budapest, 2014, 179.

Sándor Sára said at the vernissage of István Gaál's photo exhibition *Képességek (Skills)* organised in 2007 at the Hungarian Museum of Photography in Kecskemét regarding both their works: "We have developed this way of seeing in images and thinking in images also because people used to have a different perception of film at the time, and first of all, we ourselves used to have a different perception of it. We thought in images indeed and we wanted to express everything by means of images."¹ Since the period referred to by Sára, our understanding of film has shifted even more: compared to the age of new waves, the cultural context of cinema has changed and image creation technology has been transformed. One thing however has remained unchanged: most filmmakers continue to think in images. This exhibition is offering a wide-range selection of their work.

Here, then, we are exploring photographs by filmmakers and not photographs of films. Contemplating them invites interesting comparisons: can we recognize a film artist's style known from movies or the television screen in their photographs, or quite the contrary, do they show us an entirely new facet of themselves?

At the birth of film, the dilemma of being a photographer or a filmmaker did not yet exist, as photographers typically made the first filmmakers. The profession of cinematographer emerged later, in the wake of the differentiation of various creative roles. (The role of a director of photography was first indicated by the line "photographed by".) The situation was similar in Hungary: Béla Zitkovszky, the author of the first Hungarian film, *A táncz (The Dance)*, shot in 1901, worked as a photographer, he ran a photography studio and a laboratory and experimented with motion picture. After *The Dance*, he shot several what we call today newsreels, then he committed himself definitively to cinematography and worked with the period's leading film directors. Other photographers took up the motion picture camera for shorter periods only and are today mainly remembered as photographers. Károly Escher shot only five films between 1920 and 1922, after which he worked exclusively as a photographer, thereby following an opposite path to most of his fellow professionals who transitioned from photography to filmmaking. Pál Funk, known under the pseudonym Angelo, worked in Hungary and abroad as first assistant director and first assistant cameraman as well as costume designer. He carried out the camera

tests for the first Hungarian sound film, on the side of István Eiben, but his oeuvre was defined by photography, similarly to so many of his colleagues, overarching his entire career.

István Szóts left the country in 1957, but with a banned film under his belt he had retreated into inner emigration sooner: this is when, under the force of circumstances, he came into contact with photography. He first took ID photos to support himself, then the Museum of Ethnography trusted him with documenting local customs, a task closer to his artistic interests. On one occasion, while collecting local customs, he made an entire series at a gypsy wedding.

The emigrations triggered by '56 however did not stop the process of softening, which had already started; the new generation leaving the Academy around this time would constitute the backbone of the modernist new wave of the sixties. The Hungarian film missed out on the first avant-garde cinema revolution, but thankfully not on the second one. This goes not only for new wave features but also for avant-garde films: while the major works of the twenties were produced abroad, in the sixties and seventies an impressive neo-avant-garde (cinema) art emerged, primarily in the workshop of the Béla Balázs Studio. Photography was a significant activity for several artists. A number of other filmmakers exhibited here were associated with neo-avant-garde in relation to a part of their work, such as Gábor Dobos, István Jelenckzi and András Szirtes.

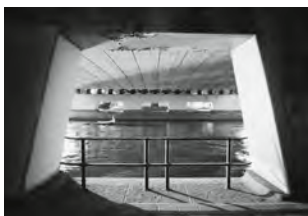
The modernist new wave is deeply indebted to the Hungarian cinematographic school that learned the profession from György Illés. Great director-cinematographer pairs emerged at that time: A close partnership was formed between István Gaál, Ferenc Kósa and Sándor Sára from the sixties. Their artistic community could have been forged through their common interest photography as well. It came partly from the particularities, more specifically deficiencies, of their training, which happened to have a beneficial effect. Sára, who graduated as a cinematographer, explained in a number of interviews what brought them closer to photography at the Academy: "At the time, the Academy was very poor, in the first year we never even saw a motion camera. I think it was to our advantage that we only took photographs: we got into the habit of working with precision. At the end of the first semester and of the first year we had to submit a photo etude for our exam, which



SÁNDOR KARDOS
MY AUNT, AMÁLIA
1970s



GÁBOR MEDVIGY
TOY
1984



ÁDÁM FILLENZ
AMSTERDAM41
2015

forced us to think in images and series of events. We took a whole lot of pictures.” Photography left the most obvious trace on Sára’s motion pictures. Photographs clearly played an important role in his first direction, too, the 1962 short documentary titled *Cigányok* (*Gypsies*): Sára, together with Gaál, the film’s cinematographer, documented their preliminary field research by photographs, which he later used to frame the film. Of course, photography appeared also in his first full-length feature (*The Upthrown Stone*, 1968), including autobiographical motifs. It is an unforgettable scene and a touching allegory for “filmmakers’ photographs” when the alter-ego protagonist, at the end of the story, takes his photographs – taken (among others) of gypsies – swimming in a huge mason jar to his entrance exam at the Academy of Drama and Film because he had no time to dry the prints. The way these still images move, float, bend in the liquid and are distorted through the glass of the jar, is a portrayal of unmatched beauty of what cinematography is.

Several of Sára’s critics highlighted the interaction between his photographs and his cinematographic work. “It would be difficult to question that Sára’s most important tool, which helped him start his career, is his artistic photography: there is no other cinematographer in the professional community of the country who has learned so much from photography and has transferred so much value from it to his filmmaking or who has based so many of their cinematographic innovations on their lessons learned from photography as him.” – wrote Károly Csala in his series analysing Hungarian cinematographic art. Among Sára’s younger colleagues, a similarly close interaction can be discovered between the photography and the cinematography of Sándor Kardos or Gábor Medvigy. Their socially informed pictures are closely related

to efforts marked by the names of András Jeleš és Béla Tarr, emerging in the seventies and eighties, strongly stylizing documentary traits, in a way shifting the images depicting reality into the realm of spirituality.

István Gaál’s affair with photography also created a school, as illustrated by the contemporary material. After finishing the Academy in Budapest, he was able to spend an enviable two years at the Rome film school, to where he later returned as a teacher, then went on to hold master courses in India. His period in Rome turned out to be defining in his career: he started to methodically take pictures there, which would accompany him his entire life. Trips, scholarship grants and international work provided a similar inspiration for many contemporary filmmakers (Ferenc Moldoványi, Gábor Dettre, Máté Herbai, Ádám Fillenz), and their collection of motifs ranges from peculiar urban spaces to peculiar urban dwellers. Gaál’s photographs depict both of these but in his case the importance of Rome, the antique culture, the rich art history traditions lay elsewhere: namely in teaching him composition or rather enhancing his sensitivity for a musical-visual order he obviously already possessed, as evidenced by his 1957 exam film, *Pályamunkások* (*Trackmen*) he had made – again – with Sára. His Rome photographs are full of rhythm and throbbing, whether they represent abstract lines of stairs or the idiosyncratic figures and scenes of the town.

The sensitivity for composition and traditions of art history shown by Gaál, Sára, and several subsequent generations of directors and cinematographers can be attributed to their legendary teacher, Éva Szöllősy (Andrásné Szöllősy). As Gyula Gazdag from the younger generation said: “she taught us to see”. And this was no mean feat, especially in the narrow-minded intellectual atmosphere of the fifties, in a period when screenplays could be checked for political content, the utmost criteria,



Photographs by **ISTVÁN GAÁL**
at the exhibition of Műcsarnok –
Kunsthalle Budapest, 2021

when it was almost suspicious to “think in pictures”. The albums lent by Éva Szöllőssy, turning their pages with her, at her home, the guidance she gave her students before their trips abroad – where certain masterpieces could be found, in which corner of which room of which museum – made visual tradition accessible, highlighting art history at a time when all the regime wanted to do with the past was to “make a clean slate” of it, so this almost amounted to a secret mission. The in-depth analyses of paintings would considerably define the vision of successive generations of filmmakers, their way of thinking in images.

István Gaál reminds us of another feature differentiating photography from cinematography: taking photos is a one-person, lonely activity, while filmmaking, especially in the case of feature-films, is a collective work involving a large technical staff. A filmmaker, by taking photographs, may also look for a more intimate, contemplative approach to artistic creation, far from the noise of shootings. This impulse can be discovered in the work of many contemporary artists, including the rather meditative photographs of Bence Fliegauf or Gábor Szabó. Returning to Gaál: in the last stage of his life, he inscribed the method associated with photography into his filming and he shot films of Rome, Paris and Kerala on his own. It is probably needless to say, how much of the world of still town photographs survive in these motion pictures featuring cities.

An author’s photographic and cinematographic art are not necessarily closely related. There is no rule, any variation is possible, as clearly shown by the photographs of Ferenc Kósa, the third member of this trio. His early films can still be linked to his photos but the more his world opened up the more independent his pictures became and took an increasingly spiritual and cosmic form. For Sára, men and their faces remained important all along, wherever he went in the world; Gaál equally produced photographs representing human figures and others tending towards abstraction; while Kósa’s photographs are practically devoid of human presence – in order to give more space to the spirit, the creative ego that produced the pictures and that often noticed the extraordinary, the spiritual in the most prosaic forms.

Among the classic Hungarian film artists, it was the three of them who most engaged in photography in addition to filmmaking and produced a significant, fully fledged photographic oeuvre.

Sándor Sára said with bitter irony at the vernissage of István Gaál’s exhibition *Képességek* (*Skills*), already referred to at the beginning of this text: “Maybe as a consolation prize, we were both given the title Master of Hungarian Motion Picture at a time when we were unable to shoot any more films. This is rather bizarre. Who knows, we might even receive the title Master of Hungarian Still Picture.” Károly Kincses immediately awarded Gaál the title in the “Foreword” he wrote for the

exhibition catalogue: “[...] The Master of the Hungarian Motion Picture equally deserves the title of Master of Hungarian Still Picture”. Just like Sára and Kósa, without a trace of irony.

Classic artists who passed away a few years ago, having a good fifty years of creative past to their credit, do constitute a link to our contemporaries, as already mentioned: especially members of the older generation bear the “visual trace” of certain former filmmakers and their results and, due to their similar photographic and cinematographic approach, resonate with the echo of their forerunners. Many of them, for instance András Matkócsik, have been faithful to traditional technology, meaning they use film for shooting and restrain from posterior manipulation of their recordings, including even cropping pictures in order to improve composition. Matkócsik is also active in portraiture – in film terminology: in close-up –, a genre taking photography a step further, and especially attractive for photographer-filmmakers. In the cinema, close-up is a means of emphasis, used for ruthlessly focusing the viewers’ attention on something the artist has selected from the context of long shots, giving a face even to objects. With photographs, this context is missing, so the emphasis is even stronger, gaining an absolute force. In the portraits made by filmmakers, we can recognise the precision mentioned by Sára, the intensity of attention.

The dynamics of the space in between the abstract and the concrete is extremely rich: a grotesque meaning may be attached to a concrete motif, like with Gábor Dobos’ bizarre bicycle series or in the pictures of Orsolya Láng; the photographs may be filled with intellectual or spiritual content, like in the case of Bence Fliegauf, Máté Herbai, Gábor Szabó or Can Togay; some tend toward concept art with their pictures, like an image-pair by Tibor Klöpfler (while his other two exhibited photos, in the spirit of artistic diversity, are shattering social portraits); and some transform the initial concrete motif until they become almost unrecognisable, like Tamás Dobos in his calligraphic works, while the recognisable figures in his other photos haunt as their own ghosts. We can also explore “pure” calligraphies and abstract forms, as well as special techniques, such as lenticular, on the borderline of still and motion pictures (by László Hegedűs 2). Of course, photographer-filmmakers’ approach includes a respect for reality, a need for the documentary, an important, traditionally strong and to date a lively current in Hungarian film. Such photographs have been submitted by documentary filmmakers Eszter Hajdú, Sándor Buglya and Sándor Mohi or András Dér, whose works also include documentary films.

Our limited space, unfortunately, does not allow for more in-depth analysis of single photographs, though each work of all filmmakers would deserve it. Let the photographs speak for themselves!



BENCE FLIEGAUF
STONE
2019



MÁTÉ HERBAI
NIGHT IN TOKYO
2019



TIBOR KLÖPFLER
KID
1978

István SZŐTS (1912–1998)

He started his filmmaking career in the late 1930's. As a film director, his artistic ideas were radically different from those of other contemporary filmmakers, as shown by his first full-length feature, *People of the Mountains* (1941). The film won first prize at the Venice Film Festival, and nascent Italian neorealist artists – such as Carlo Lizzani, Alberto Lattuada – held it up as an example to follow. Vienna where he made short films on art but was not able to produce any more full-length features.

IMPRESSION FROM THE GYPSY WEDDING FEAST
1953, Museum of Ethnography, Budapest



Sándor SÁRA (1933–2019)

He graduated as a cinematographer from the Academy of Drama and Film in 1957 but was also active as a director from the start of his career. This exhibition includes poignant portraits and sociological photographs from his short film *Gypsies* (1962). He went on to develop a close working relationship with the cinematographer for that film, István Gaál, as well as with Ferenc Kósa, working as cinematographer on five of his full-length feature films. His photographs have been the subject of several exhibitions and several albums of his work have been published.

GYPSY CHILDREN ARE SLEEPING IN FRONT OF THE HOVEL
1961, Hungarian Museum of Photography, Kecskemét





István GAÁL (1933–2007)

He graduated from the Academy of Drama and Film in 1958 as a director, then continued his studies in Rome (Centro Sperimentale Cinematografia) where he later taught as well. He routinely took photos on his journeys abroad. His first full-length feature, *Current* (1963) is one of the opening pieces of the Hungarian New Wave. Towards the end of his life, he shot films with a more personal tone on towns such as Rome, Paris and Kerala. His first photo exhibition was held in Kunsthalle Budapest in 1990, followed by several others in Hungary as well as in Italy.

VARIATIONS ON ITALY, ALLEY

1960s, Dornay Béla Museum, Salgótarján

Ferenc KÓSA (1937–2018)

He graduated as a director from the Academy of Drama and Film in 1963. His dissertation and first full-length feature film *Ten Thousand Days* (1965) won the Cannes Film Festival Award for Best Director in 1967. His other significant works include: *Judgment* (1970), *Beyond Time* (1972), *Snowfall* (1974), *Guernica* (1982) and *The Other Person* (1987). His photographs have been the subject of several exhibitions in Hungary and Japan. He published a selection of his own colour photographs in the album *The Entirety of Time* in 2016.

TRANSYLVANIA I

1960s, courtesy of Bálint Kósa





Ádám FILLENZ (1980)

He earned his degree at the Academy of Drama and Film in 2005. Several of his films have been shown at A-category film festivals, such as *Fresh Air* (2006) and *Adrienn Pál* (2010) in Cannes, *Milky Way* (2007) in Locarno. His short film *GUO4* made its debut at the Venice International Film Festival in 2019. Between 2013 and 2015, he lived in Amsterdam where he made a black and white analogue photo series as a preliminary study for his short film. A selection of these photos is on display here.

AMSTERDAM16
2015



Ferenc MOLDOVÁNYI (1960)

He graduated from the Academy of Drama and Film in 1990, then continued his studies at the Paris Film School. He has created several works as an independent director-producer. A member of the European Film Academy since 2010, he obtained his doctorate at the University of Theatre and Film Arts in 2018. He later moved to the United States, where he lived in New York and Chicago. He currently teaches film at a Texas University while also working on his own film projects. He has developed a passion for photography over the decades.

QUINCY
2019

Máté HERBAL (1975)

He graduated from the University of Drama and Film as a cinematographer in 2005 where his mentors were János Kende and Miklós Bíró. His most significant film, *On Body and Soul*, directed by Ildikó Enyedi, has reaped multiple accolades worldwide, including an Academy Award nomination, a Golden Berlin Bear and Golden Frog, and the Grand Prize of the Camerimage International Film Festival of the Art of Cinematography. His photographs exhibited here were taken in Tokyo on his days off while shooting the feature *Iguana Tokyo*.

HOTEL IN TOKYO
2019



Bence FLIEGAUF (1974)

A self-educated artist, Bence Fliegauf started his film career as an assistant director. His first film, *Forest* (2003), won a prize at the Berlinale; then barely a year later *Dealer* won nearly forty festival awards. His idiosyncratic ambient film *Milky Way* (2006) won the Grand Prize at the Locarno Film Festival. It was screened in museums, including the Budapest Ludwig Museum, followed by Berlin, Tel-Aviv and New York, as part of a seven-channel video installation. In 2021 his film *Forest – I See You Everywhere* won the Silver Bear at the Berlinale.

BOARD
2018





Can TOGAY (1955)

He graduated from the Academy of Drama and Film in 1984. His first film, *The Summer Guest*, was screened in the Official Selection of the Cannes Film Festival in 1992. *A Winter in the Back of Beyond* won him the Best Director award at the Szochi Film Festival. He has written numerous screenplays for features and television films and also produces media installations and urban landscape sculpture. Between 2008 and 2014 he was the director of the Berlin Collegium Hungaricum; and until 2019 he taught at the Film University in Potsdam. He has a journal-like photographic style.

FROM THE MUSEUM OF PAST SUMMERS 2
2015

Sándor KARDOS (1944)

He graduated from the Academy of Drama and Art in 1973. He has shot full-length features, short and documentary films as well as television films. He worked in close collaboration with András Jeles (*Little Valentino*, 1979; *Dream Brigade*, 1983; *The Annunciation*, 1984) but he also worked several times with Géza Bereményi, András Lányi and Péter Tímár. His work as a director is marked by visual experimentation (*Slitfilm*, 2005; *Metamorphosis*, 2009; *The Gravedigger*, 2010). Besides taking photographs, he also collects private photos in the Horus Archive collection, which now numbers several million pieces and has given rise to several albums and exhibitions in Hungary and abroad.

MY SHOES
1970s





Gábor MEDVIGY (1957)

After graduating from high school, Gábor Medvigy qualified as a photographer and worked with the Hungarian Film Laboratory for five years. He graduated in 1986 as a cinematographer from the Academy of Drama and Art, where he studied under Lajos Koltai. He is a member of the Hungarian Photo Artists' Union. He worked with Béla Tarr (*Damnation*, 1988; *Satantango*, 1994; *Werckmeister Harmonies*, 2000), Zoltán Kamondi, László Fehér, Attila Janisch, Károly Makk, Gyula Maár and András Jéles. In addition to his other distinctions, he has received the Hungarian film critics' award for best cinematography four times.

CITY PARK
1978



Tibor KLÖPFER (1953)

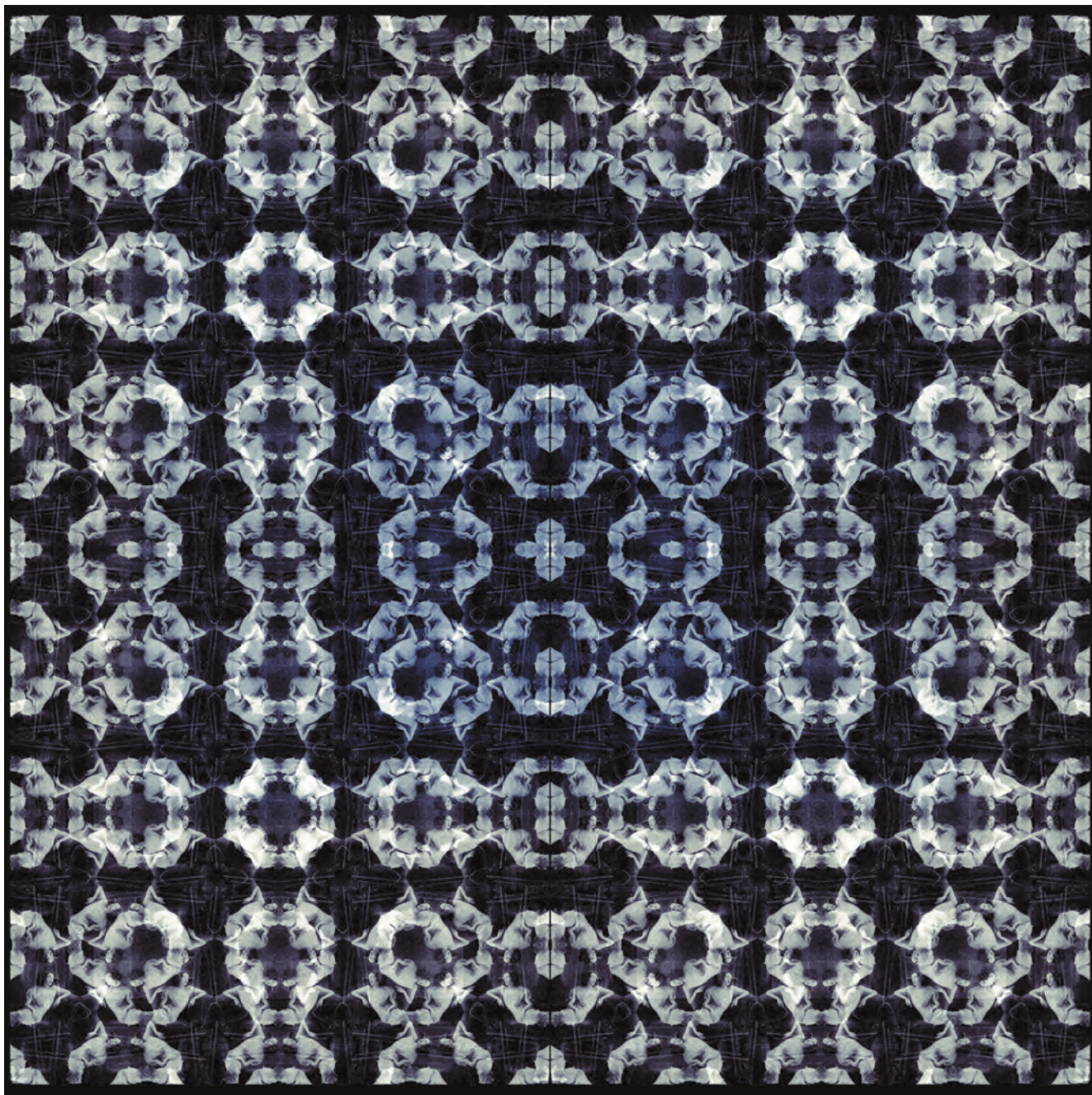
He worked as a camera assistant and camera operator for Hungarian Television between 1972 and 1980. He graduated from the Academy of Drama and Film in 1984 with a major in Film and Television Cinematography. Between 2006 and 2015 he was the leading director of photography at Duna TV. He has contributed to several international productions. His award-winning cinematography works include *The Rock Convert* (1988) and *Cruel Estate* (1989) by János Xantus, *Edith and Marlene* (1993) by Márta Mészáros and *The Actress and the Death* (1995) by Gábor Detre. He has directed two full-length features, which he wrote and filmed himself (*The Man Without An Abode*, 1992; *El Niño*, 2000).

TRAIN
1973

Tamás DOBOS (1973)

He graduated from the University of Theatre and Film Arts in 2009. He has been working as a photographer and photo director since 1998 and as a cinematographer since 2009. His photographs have the individual at their core. His prints, produced with an analogue (glass negative) process, evoke the past, yet they feature the person of today. In 2014, he won The Cinematographer of the Year – Illés György Prize, and in 2019 the best cinematographer's prize at the Vilmos Zsigmond International Film Festival. His photographs have been the subject of several solo exhibitions in Hungary as well as abroad.

TILE PATTERN
2021



Orsolya LÁNG (1987)

She graduated from the Sapientia Hungarian University of Transylvania in Cluj-Napoca as a film director with her degree dissertation film *Stones*. She was introduced to animation at a creative camp held by the Filmtett–Duna Workshop. She successfully applied to the Animation MA program of Moholy-Nagy University of Art and Design, where she earned her degree in 2018 with her short film *Off Season*. After the film's world premiere in Sarajevo, she received the Special Jury Award at the Primanima Festival and the Grand Prize of the 2019 Kecskemét Animation Film Festival. She has illustrated several books. She takes photographs everywhere, mostly with her mobile phone.

TORSO
2018



András MATKÓCSIK (1947)

He graduated from the Academy of Drama and Film in 1979 where he studied under Károly Makk. He spent the following two years at the Balázs Béla Studio where he made short fiction films with János Xantus. These works served as good preparation for his first feature, *Eskimo Woman Feels Cold* (1984), which was a box office success. His first significant photo exhibition was organised by the Gallery of Józsefváros in 1984, followed by others in various cultural centres. His absolute favourite genre is portraiture for its proximity to close-ups in cinema.

MÁRTA
1972



György SZOMJAS (1940–2021)

He studied architecture from 1960 to 1964, then earned his degree at the Academy of Drama and Film in 1968, under the tutelage of János Herskó and György Illés. Between 1969 and 1973, he was part of the management of Béla Balázs Studio and one of the initiators of the documentary programme. He worked at MAFILM and the Hunnia Film Studio as an assistant from 1968 and as a director from 1970. In 1998, he became a member of the European Film Academy. His films have been awarded several foreign and national prizes. His major full-length features include: *The Wind Blows Under your Feet* (1976), *Junk Movie* (1991) and *The Sun Street Boys* (2007).

ĐOKO ROSIĆ DURING A PAUSE WHILE SHOOTING THE WIND BLOWS UNDER YOUR FEET
1975, courtesy of György Szomjas's legal successors





András DÉR (1954)

He was first inspired to take an interest in motion pictures by András Mész and János Xantus at the Práter Street school of photography. In 1980 he enrolled in the cinematography programme at the Academy of Drama and Film, and later also obtained a degree as a director. His first film, *Pretty Girls*, won numerous awards. He has never given up photography, to which he takes formalist and sociological approach. The selection of his photos exhibited here features people in the care of an ecclesiastical social institution. He considers it important to show the hidden inner world by documenting human faces and expressions.

CHARLIE
2017

Gábor SZABÓ (1950)

He was born into a family of filmmakers: his father was the documentary cinematographer Árpád Szabó and his mother the dubbing director Anna Szántó. He has taken photographs since his early childhood, when he enlarged his own pictures in his makeshift "lab" in the bathroom of his home. He studied cinematography at the Academy of Drama and Film, where his mentors were György Illés and János Zsombolyai and where he later obtained his doctorate and habilitation. He has been teaching at the Academy since 1979, and also teaches at other universities. His best known films include: *The Revolt of Job* (1983), *Meteo* (1990) and *Strangled* (2016).

INCOMING
2009



Gábor DETTRE (1956)

Gábor Dettre director and producer, lived for several decades in New York, then in Budapest, Brussels and Tallin. He is currently living in Berlin. He worked as a producer for CBS television, then went on to make independent films. He has been taking photographs for decades. Whether making films or taking photographs, he is always interested in the story behind the pictures – the less obvious, the hidden, the unformulated, the concealed, the seemingly unimportant.

WHAT GOD AND MAN HAVE MANAGED TOGETHER
2008





András SZIRTES (1951)

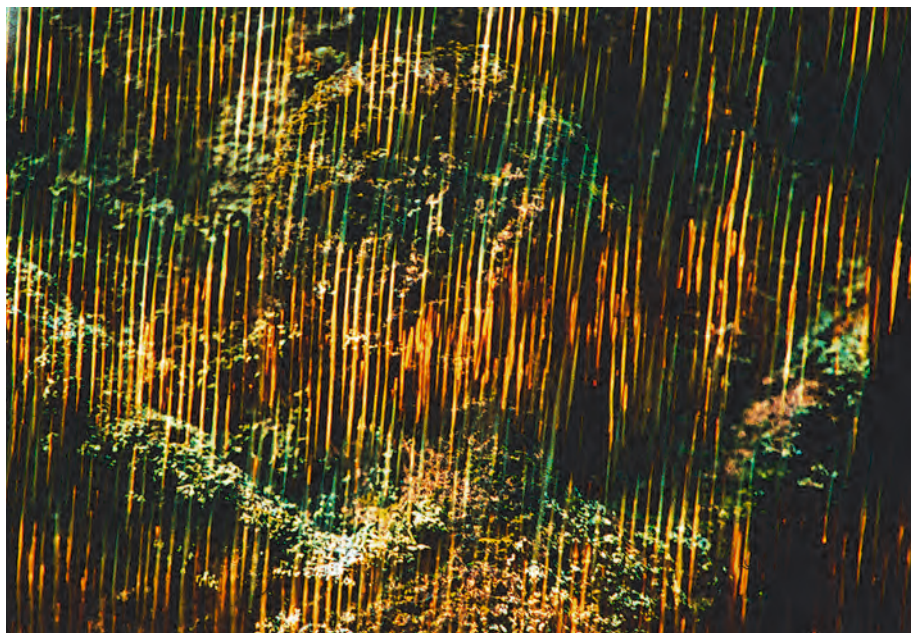
He studied film editing at the University of Drama and Film between 1974 and 1977, he was an amateur filmmaker and worked his way up the hierarchy of film crew positions from second assistant sound to director. At the beginning of his career, the Balázs Béla Studio helped him shoot films such as *Dawn* (1980), which brought him international breakthrough. From the middle of the 1980's, he also made full-length features. He makes most of his personal films essentially single-handedly, and often also appears in them.

NANETTE - THE CHEROKEE
2008

István JELENCZKI (1956)

He has been engaged in the visual arts, filmmaking, photography and writing since 1974. He is a self-taught artist. In 1990-1993 he was the elected president of the Studio of Young Artists. In his artworks he explores the fundamental questions of human life and existence in the cycle of life-death-life. He has been a full member of the Hungarian Academy of Arts since 2013.

SIGN
2003



Sándor BUGLYA (1945)

He started filming and photography in the mid-1960's while at medical school. After his medical studies, he obtained a degree in cinematographer and then as a director from the Academy of Drama and Film, where he later returned to teach. He has directed and photographed five hundred films and television programmes of various genres in the past fifty years. What counts for him in film and photography, besides the aesthetic value, is to produce work that benefits humankind.

DAWN
1966





Gábor DOBOS (1947)

He applied to the Academy of Drama and Film repeatedly between 1965 and 1975 but was always refused as the brother of a known defector. In 1972, he was accepted by the Balázs Béla Studio (BBS). In 1977 he started to work for the Hungarian Television, first as first assistant cameraman, then director of photography. His most important works as director of photography include *Self Fashion Show* (1977) by Tibor Hajas, *Dream Reconstructions* (1977) by Miklós Erdély, *Creativity, Visuality* (1978) by László Beke – Dóra Maurer. The Kiscell Museum – Budapest Gallery exhibited his work in 2004.

UNTITLED
1970s

Sándor MOHI (1957)

He obtained his postgraduate degree at the Faculty of Sciences of Eötvös Loránd University in 1993, specializing in video communication and applied video. He has been regularly taking photographs since secondary school. His photos have been published among others in Filmvilág [Film World] and have been the subject of several photo exhibitions as well as appearing in books as photo illustrations. After joining the Hunnia Film Studio (in 1978), he worked as first assistant camera, cameraman, stills photographer, director of photography and director. By 2021, he had to his credit the cinematography of more than 200 documentaries and the direction of more than 30 films.

AUNTIE ERZSI
2015



Eszter HAJDÚ (1979)

She graduated from the University of Theatre and Film Arts where she earned her doctorate with the support and mentoring of the director Tamás Almási. She studied journalism, sociology and filmmaking in several countries and also earned a degree in Nationalism Studies at the Central European University. Making documentaries has become a part of her life. She seeks to voice what has been suppressed, to challenge our conditioning and encourage us to show more empathy in how we think and feel.

TORAH DEDICATION
2015



List of exhibited artworks

12 Hungarian Photographers' Portraits

Lajos CSONTÓ: Imre BUKTA, 2002 / 2022

Lajos CSONTÓ: István efZÁMBÓ, 2002 / 2022

Gyula CZIMBAL: Ákos BIRKÁS, 2017:09:27, 16:31:47

Gyula CZIMBAL: András HALÁSZ, 2017:01:07, 12:13:05

Miklós DÉRI: Ágnes EPERJESI, between 2014 and 2018

Miklós DÉRI: László feLUGOSSY, between 2014 and 2018

Miklós DÉRI: János SZIRTES, between 2014 and 2018

Lajos ERDÉLYI: Imre BAÁSZ, 1982

Lajos ERDÉLYI: Georges BRASSAÏ, 1969

Lajos ERDÉLYI: Béla KULCSÁR, 1975

Lajos ERDÉLYI: Pál NAGY, 1975

Lajos ERDÉLYI: Ervin PÁTKAY, 1973

Lajos ERDÉLYI: Ilona SZŰCS, 1971

Évi FÁBIÁN: Orsolya DROZDIK, 2012

Évi FÁBIÁN: Éva MAGYARÓSI, 2020

Évi FÁBIÁN: Dóra MAURER, 2006

Évi FÁBIÁN: Judit RABÓCZKY, 2020

László LUGOSI LUGO: István GELLÉR B., series 1986–2003

László LUGOSI LUGO: Ilona KESERÜ, series 1986–2003

László LUGOSI LUGO: Ilona LOVAS, series 1986–2003

László LUGOSI LUGO: János MAJOR, series 1986–2003

László LUGOSI LUGO: Gyula PAUER, series 1986–2003

László LUGOSI LUGO: Sándor PINCZEHELYI, series 1986–2003

Attila PÁCSER: Gyula GULYÁS, Ágnes GYETVAI, László BEKE,

György BUCZKÓ, István HAÁSZ, István HAJDU, Tamás HENCZE,

Györgyi Dr MATZNER, (Fészek Artists Club, Budapest), 24. 04. 1984

Attila PÁCSER: János VETŐ and György GALÁNTAI, 17. 03. 1983

Attila PÁCSER: Péter SARKADI, 1984

Attila PÁCSER: Imre BAK and Tihamér GYARMATHY, 14. 09. 1990

Attila PÁCSER: Jenő LÉVAY and András BARANYAI, 07. 08. 1990

Attila PÁCSER: Gyula BALOGH, Zsigmond KÁROLYI, Ernő TOLVAY, 23. 02. 1990

Illés SARKANTYU: Tibor CSERNUS, 2005

Illés SARKANTYU: Alexandre HOLLAN I-III., 2005

Illés SARKANTYU: Anna MARK I-II., 2005–2006

Illés SARKANTYU: Vera MOLNAR, 2003

Illés SARKANTYU: Marta PAN, 2003

Miklós SÜLYOK: Gábor BACHMAN, 1995

Miklós SÜLYOK: László FEHÉR, 1987

Miklós SÜLYOK: Róbert FERENCZY, 2007

Miklós SÜLYOK: Hajnalka TARR, 2008

Lenke SZILÁGYI: Imre BUKTA, 1989

Lenke SZILÁGYI: Valéria SASS, 1989

Lenke SZILÁGYI: János SZIRTES, 1990

Lenke SZILÁGYI: János VETŐ, 1990

István TÓTH: János BALÁZS, 1970's, Collection of Csaba Kertész, Home Galéria, Budapest

István TÓTH: Béla CZÓBEL, 1970's Collection of Csaba Kertész, Home Galéria, Budapest

István TÓTH: Menyhért TÓTH, 1970's Collection of Csaba Kertész, Home Galéria, Budapest

Elemér VATTAY: Endre BÁLINT, 1970, Collection of Kinga Vatai, Budapest

Elemér VATTAY: Lajos KASSÁK, 1964, Collection of Kinga Vatai, Budapest

Elemér VATTAY: Lili ORSZÁG, 1965, Collection of Kinga Vatai, Budapest

Elemér VATTAY: Nicolas SCHÖFFER, 1980, Collection of Kinga Vatai, Budapest

List of exhibited artworks

Photographs of 25 Hungarian Filmmakers

Sándor BUGLYA: Dawn, 1966

Sándor BUGLYA: Sunday, 1965

Gábor DETTRE: Progress, 2008

Gábor DETTRE: What God and man have managed together, 2008

András DÉR: Charlie, 2017

András DÉR: Gizi, 2017

Gábor DOBOS: Untitled 1–2, 1970s

Tamás DOBOS: Echo, 2021

Tamás DOBOS: Tile pattern, 2021

Ádám FILLENZ: Amsterdam16, 2015

Ádám FILLENZ: Amsterdam41, 2015

Bence FLIEGAUF: Board, 2018

Bence FLIEGAUF: Stone, 2019

István GAÁL: Italy, crossroads, 1960s

István GAÁL: Variations on Italy, alley, 1960s

István GAÁL: Variations on Italy, fountain, 1960s

István GAÁL: Variations on Italy, underneath

the pillars of Saint Peter's square, 1960s

Eszter HAJDÚ: Torah dedication, 2015

Máté HERBAI: Hotel in Tokyo, 2019

Máté HERBAI: Night in Tokyo, 2019

István JELENCZKI: Corridor, 2002

István JELENCZKI: Sign, 2003

Sándor KARDOS: My aunt, Amália, 1970s

Sándor KARDOS: My shoes, 1970s

Tibor KLÖPFER: Kid, 1978

Tibor KLÖPFER: Train, 1973

Ferenc KÓSA: Landscape in Szabolcs, 1960s

Ferenc KÓSA: Transylvania I–III, 1960s

Orsolya LÁNG: Torso, 2018

András MATKÓCSIK: Márta, 1972

András MATKÓCSIK: Nude, 1977

Gábor MEDVIGY: City Park, 1978

Gábor MEDVIGY: Toy, 1984

Sándor MOHI: Auntie Erzs 1–2, 2015

Ferenc MOLDOVÁNYI: Vertigo, 2019

Ferenc MOLDOVÁNYI: Quincy, 2019

Sándor SÁRA: Gypsies, 1961

Sándor SÁRA: Gypsy children are sleeping in front of the hovel, 1961

Sándor SÁRA: Gypsy girl wearing a headscarf, 1961

Sándor SÁRA: Portrait of a gypsy boy wearing a cap, 1961

Gábor SZABÓ: Incoming, 2009

Gábor SZABÓ: Sunset, 2013

András SZIRTES: Nanette – the cherokee 1–2, 2008

György SZOMJAS: Đoko Rosić during a pause while shooting

The Wind Blows Under Your Feet 1–2, 1975

István SZŐTS: Impressions from the gipsy wedding feast 1–4, 1953

Can TOGAY: From the museum of past summers 1–2, 2015