

The Museum of Modern Art

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ANDRÉ KERTÉSZ, with an introductory essay by John Szarkowski. 64 pages, 66 illustrations. Paperbound, \$2.95. Published by The Museum of Modern Art, distributed by Doubleday and Co., Inc.

The work of ANDRÉ KERTÉSZ, Budapest-born pioneer of modern photography, is the subject of a monograph published by The Museum of Modern Art on the occasion of an exhibition of his photographs on view at the Museum until January 24, 1965.

In his introductory essay, John Szarkowski, Director of the Museum's Department of Photography, says, Kertész' "work, perhaps more than that of any other photographer, defined the direction in which modern European photography developed."

The 66 black-and-white illustrations, like the photographs in the exhibition, are taken from three major periods in the photographer's life: Budapest, 1912-25; Paris, 1925-35; New York, 1936-64. Still at work today at 70, many of Kertész' recent works are included in the book. "These most recent pictures," says Mr. Szarkowski, "seem in their freshness to be the work of a greatly gifted beginner discovering for the first time the beauty of photography. But, in their economy and ease, in their abandonment to the uncomplicated pleasure of seeing, they are the work of a master." Mr. Szarkowski concludes, "The photographic world has begun to realize again that in much of what it values, it is the heir of André Kertész."

In Paris, Kertész had been successful, prosperous, admired; when he came to the United States in 1936 the times and the conditions were not propitious. He had agreed to make a two-year visit to the United States to photograph for a commercial studio in New York; before the two years were up the approach of war made his return impossible and the visit became permanent. In the 25 years which followed, he was engulfed by the commercial market which he could neither escape nor master. The photographer who might have bent the market to his own desire or used it for his own ends would have been one capable of repeating and refining his successes.

"Kertész is a different kind of man. His very versatility, the variety of experience

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which has charmed him, his unquestioning acceptance of life, have produced an art which is centrifugal, unpredictable and romantic."

"Fortunately," Mr. Szarkowski notes, "the rediscovery (of Kertész' value) has come while he is still working, still seeking to express all that he sees and feels, and while his colleagues can not only be grateful for his past but look forward to his future."

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