

MOHOLY-NAGY UNIVERSITY**MOHOLY-NAGY'S LEGACY: NEW HUNGARIAN PHOTOGRAPHY**

With László Moholy-Nagy, André Kertész, Brassai, Robert Capa, and many others, Hungary can look back at a grand tradition of classic modern photography. Nevertheless, it was not until the fall of the Iron Curtain that an independent department of photography, which owed much to this tradition, was instituted at the Moholy-Nagy University of Art and Design (MOME) to educate a new generation of photographers.

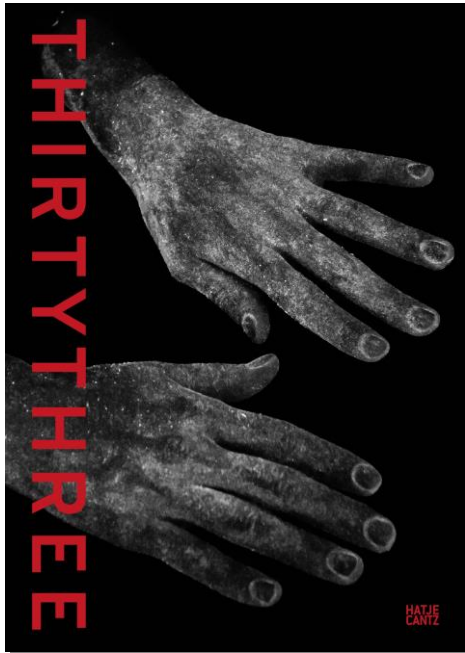
Berlin, September, 27, 2018 – The history of photography has deep roots in Hungary, and many outstanding Hungarian artists—including László Moholy-Nagy, who became iconic and world-famous, not least because of his influential impact upon the Bauhaus in Weimar—influenced the art of photography in the early twentieth century. However, this tradition was forgotten for a long time, and it was not until the mid-1980s that photography again became part of a university education at the institution now named after László Moholy-Nagy. The period of the Cold War and the Iron Curtain turned Hungary into a no-man's-land for photography for a while, according to Jörg Colberg, an author, photographer, and guest professor at the Moholy-Nagy University.

“When developing and introducing the university program, I considered it vital that it should be about thinking and searching for connections. At that time, it was not clear what kind of changes digital technology would bring, but its appearance further reinforced my belief that we should prioritize thinking rather than the fetish of technology. A basic principle was to think not in terms of photographic genres, but philosophy. The relinquishing of that principle would have forfeited the legitimacy of the course. Our fundamental,” recalls Gábor Kopek, the founder and former head of the photography department at the university.

This catalogue, *Thirtythree: A New Horizon of Photography at Moholy-Nagy University of Art and Design Budapest*, offers a comprehensive overview of the photography program's thirty-three years, and presents the outstanding works of 46 photographers who have graduated from the university. As varied and multifaceted as these works may be, they nevertheless reveal to the viewer a specific, new, Hungarian visual vocabulary that photography experts call the MOME Style, referring to the place where all of the artists were trained.

Besides essays by Jörg M. Colberg and David Company, the book presents works by Sári Ember, Anna Fabricius, Viola Fátyol, Adél Koleszár, Gábor Arion Kudász, Péter Puklus, Gergely Szatmári, Éva Szombat, and others.

Exhibition: Robert Capa Contemporary Photography Center, Budapest, October 8–December 9, 2018



THIRTYTHREE
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DESIGN BUDAPEST

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Especially in the digital age, Hatje Cantz regards itself an element linking museums, artists, galleries, collectors, and art lovers. Conveying knowledge - in terms of both content and visuals - as well as an enthusiasm for art is always at the heart of our engagement.

In keeping with our ambition to make it possible to experience art beyond the medium of the book, Hatje Cantz has launched the EDITION GERD HATJE as we continue to expand our portfolio of strictly limited, signed editions featuring works on paper, photographic works of art, and art objects.

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PRESS CONTACT

Jennifer Berndt
PR Manager
presse@hatjecantz.de
Tel. +49 30 3464678-23

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