

Preface

This volume of the *Hungarian Studies Review* is devoted to the activities of Hungarian artists in the United States and Brazil. A subsequent issue will cover the lives and works of Hungarian-Canadian artists.

Valerie Majoros writes of Lajos Tihanyi's unsuccessful attempt to establish himself on the American art scene in 1929-30. Her article is followed by two fascinating English-language texts by Tihanyi which give us an indication of his advanced aesthetics and his views on American art and culture. Richard Teleky has contributed an original reading of photographer André Kertész's early, Hungarian work. Teleky contrasts this with what he sees as the more alienated, formally experimental work of Kertész's émigré years in France and the United States. The reproduction of a portrait of Tihanyi by Kertész draws attention to the friendship of these two artists, while themes of Kertész's blind musicians and the deaf and dumb Tihanyi's fascination with music and musicians makes for an interesting, counterpointed commentary on art and the senses. Nandor F. Dreisziger's article and my own supplement to the "Documents on László Moholy-Nagy" published in the Spring, 1988 special issue of the *Hungarian Studies Review* on "The Early Twentieth Century Hungarian Avant-Garde," clarify a hitherto neglected aspect of Hungarian-American politics: the political activities of prominent Hungarian-American artists such as László Moholy-Nagy, Béla Bartók and Béla Lugosi. In a case study of Hungarian artists in Latin America, Ágnes Judit Szilágyi outlines the careers of cinematographer Rudolph Isegy and other filmmakers in Brazil. The "documents" section of this volume also contains my introduction to and translations of the little-known poetry of the young Moholy-Nagy.

We would like to extend our gratitude to Jane Corkin and the Hungarian National Gallery for permission to reproduce works by Kertész and Tihanyi. We also express our heartfelt thanks to Hattula Moholy-Nagy, daughter of the artist, without whose devotion to scholarship on her father, and without whose generosity in sharing the results of her own investigations, the production of this special issue would not have been possible. This issue celebrates the centenary of László Moholy-Nagy's birth in 1895.

Oliver Botar

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