

A black and white photograph of a fishing net. A fishhook is visible, with a fish on it. The net is set against a background of a rocky shore. The text 'CSABA KONCZ' is overlaid in red, outlined letters, centered in the image. There are two short horizontal lines, one above and one below the text.

CSABA
KONCZ

A R + + + E × +
B U D A P E S +

On the cover: No. 43 (detail)

CSABA

KONCZ



1 | Untitled [Head], 1967 or earlier, 36.4 × 29.9 cm, gelatin silver print

CSABA
KONCZ

CSABA
KONCZ

*THE ORGANIC
ABSTRACT**

BY SÁNDOR
SZILÁGYI

ABSTRACT PHOTO

In the history of photography, the abstract, non-figurative way of seeing is represented by photographers who expressly regarded photography as a medium for fine art, such as Alfred Stieglitz, Alvin Langdon Coburn, Paul Strand, Edward Weston, Brett Weston, László Moholy-Nagy, Man Ray, Christian Schad, Minor White, Aaron Siskind, Paul Caponigro, Carl Chiarenza, and Otto Steinert, to mention only a few of the major figures. An abstract image is conceived by its maker as an empty space similar to a blank sheet of paper or a canvas which requires filling with shapes, patches, tones, and lines, only in this case by photographic means.

Creating abstract photography is, in one sense, harder than producing an abstract painting or graphic work. The photographic image is inevitably bound to the physical reality of the model in the viewfinder including its spatial, three-dimensional extent. When photography is used for creative purposes, the artist must consciously break with the representational function that is intrinsic in photography, i.e. with the fact that the lens automatically records the scene as an accurate

visual representation of three-dimensional reality in two dimensions – as we have believed since the Renaissance.

The abstract approach in progressive Hungarian photography in the 1960s can be divided into three typical image types: *geometric* (Zoltán Nagy), *organic* (Csaba Koncz, György Lőrinczy), and *scale-changing* (László Haris) abstraction. The basis of this distinction is that — common qualities aside — the camera syntax of the three image types is very different: they each attempt to uncouple the customary representational function of photography, yet they do so by moving in different directions. I would point out that abstract photography fundamentally falls within the modernist aesthetic approach. Classic exponents of abstract photography were primarily active in the first two-thirds of the twentieth century; by the 1960s *Subjective Photography*, the movement represented by Otto Steinert and his circle, was petering out. In Hungary, however, making abstract images was considered to be *nonconformist* artistic behavior due to the resistance of the social and institutional milieu, and for this reason could be classified as neo-avant-garde art.

THE HIPPY

The most mature abstract artist in Hungarian photography was not a photographer by profession, but a gifted, multi-talented hippy, Csaba Koncz (born 1938). Koncz was at least as interested in film, music, poetry, and eastern philosophy as he was in photography.¹ Despite this — or precisely because of it — he produced the most fascinating works in the abstract vein of his photographic oeuvre in a period of just five years.

After finishing school, Koncz moved to Budapest in 1957, where he first applied for a place to read architecture at the University of Technology, but was only accepted for the engineering department the next year. Although he was not overly interested in his studies, at least this provided a way to legally live in the capital city.² His main passion at the time was film: 'I wanted to be a cinematographer, and I applied to College. The one thousand two hundred applicants were whittled down to sixty students. This was the second Herskó class [in 1962]. Sixty of us studied together in the pre-selection year, at the end of which everyone had to make a short film. My short was an abstract film: I synthesized vertical and horizontal movement to electronic music. Then I was out on my ear.' He abandoned his engineering studies and in the early 1960s became involved with the Muskátli group,³ an avant-garde artistic circle of the time, living a financially tight but free life. According to Koncz, he was closest to the filmmaker István Dárday and the poet and happenner Tamás Szentjóby in the Muskátli group.

Koncz often hitchhiked to Czechoslovakia and Poland,⁴ where he occasionally earned a little money to finance his travels and life in Hungary by selling his prints. In the autumn of 1967, when he was 29 years old, he defected to Austria via Yugoslavia in the boot of a car aided by the editors of a literary journal and accompanied by a bottle of Slivovitsa plum brandy. He was granted asylum in Austria, and so, until the years after the change of regime, he lived a hippy life in the countries of Western Europe and Asia as an itinerant musician. In 1992 Koncz moved back to Hungary and at present lives in Balatonhenye where he grows organic apples, studies archaeoastronomy based on Sanskrit, ancient Greek, Egyptian, and Sumerian texts, and makes collages and paintings reflecting

the effect of eastern philosophy. The lifestyle and philosophy of life of the content, well-balanced Koncz still evoke the spirit of the 1960s.

OP ART

In 1962, at the age of 24, Koncz began taking photographs with a borrowed camera, in all likelihood to try and make a living. His images appeared on book covers, and as cover pages and illustrations for major literary, scientific, and architectural journals.

His first project was about Bószénfa, a Roma village, near the town of Kaposvár in south-western Hungary, where his father was an agronomist. Although he submitted the images he took there for a photo series competition organized by *Fényképművészeti Tájékoztató*⁵ and was among the prize winners, he did not regard them as a series: 'I virtually never make series. The *Gypsies* series was only a series because that is what the competition was for. Those photographs were separate images.' The point of images for Koncz was not to relate a story or an abstract concept; rather he was interested in *imagery*. For example, in one portrait a thin shadow bisects the face of a young girl. At a distance of forty years, Koncz recalled that, when he showed the Roma the print, they interpreted the shadow as a sinister sign, while he saw it as simply beautiful.

After this brief social documentary period, around 1963–1964 he began producing op art images betraying the strong influence of the work of Victor Vasarely. Examples of these include the interesting rhythm of repeated visual components in a snowy landscape or 1956 bullet marks on the walls of some Budapest apartment blocks, and so on. The method of abstraction in these images is the narrow framing, which lifts the shapes of interest for Koncz from their environment. Koncz

2 | Untitled [Chair Legs], c. 1963/1995,
27.4 × 39.6 cm, gelatin silver print



3 | Untitled, c. 1967, 30 × 30.2 cm, gelatin silver print



4 | Untitled, c. 1964, 11.9 × 17.7 cm, gelatin silver print



5 | Untitled, 1964, 16.5 × 13 cm, gelatin silver print



recalled this period: 'I liked op art and not pop art. I was never an Andy Warhol fan. Those images didn't touch me. I preferred aesthetically beautiful and positive things and not "anti" things.'

In reference to one of his 1956 bullet mark images he felt it was important to state, 'I didn't take this for that reason. I did it only for its visuality, because the serrations were parallel to one another, and the arbitrary holes made by the bullets created an abstract image.' A similar op art work was his image of a grater (*Image II*, 1966), which builds on two simple contrasting shapes, but within this Koncz creates fine variations of shape by allowing the naturally worn parts of the grater, which are emphasized in the image, to be reduced to the contrast of black and white. The image's rhythm is thus reminiscent of fugal variations in baroque music.

WIRES AND WASTE

The next step in the series of organic images with a graphic effect was when Koncz began taking photographs of wire nets, trusting the image's

composition to these capricious lines and the shapes they sketched. The result was usually a photograph with a calligraphic impression. One of the most beautiful of these wire netting works, however, is not of a capricious shape, but is founded on the visual rhythm of irregularities of odd breaks in the order of regular, repetitive square netting. Conceptually, the image is a visual metaphor of order and freedom, the crowd and the individual.

In some of the wire net images one of the important devices Koncz employs to create images can be seen. This is the exploitation of the options afforded by selective focusing: 'When I look back at my old images, the ones I like best are those where I include something that is out of focus. This distinguishes it [photography] from other branches of the arts. There is no unsharpness in painting and sculpture. But there is in photography: you can make something be out of focus!'

Technically, selective focus means setting the lens to the widest aperture size to focus on some part of an object that we wish to highlight.

The longer the focal length of the lens and the wider the aperture, the narrower the depth of field in which the image will be in focus: everything in front and behind the focus will gradually lose sharpness. This is often considered an error in both amateur and professional practice. Koncz consciously exploits the effect of this photographic expression and camera syntax.

Koncz also uses selective focus in his photographs of curiously shaped pieces of wire. In these images he focuses on the foreground and the receding end of the wire fades into the empty space beyond. This imparts a philosophical, lyrical quality, although the visuality, the visual impression, is so strong in these images that any conceptual interpretation is almost excluded. In any case, this is true of all Koncz's photography, as the critic with a true understanding of his work, Géza Pernecky, also noted, 'Koncz's photos have introduced innovative and very tasteful object-photo-calligraphy into the graphic illustration of periodicals in Hungary.'⁶

PHOTOGRAPHY IN ARTE POVERA

The most mature pieces of Koncz's art are the works produced in 1967 which epitomize everything he had achieved in abstraction until then on both a technical and conceptual plane. On the one hand, Koncz's art is abstract and minimalist, which, as we have seen, requires special photographic expression due to photography being bound to 'reality.' On the other hand, and naturally in the context of the foregoing, Koncz is committed to arte povera, the intentional impoverished use of objects and equipment. By this I do not principally mean that his models are waste found on scrap heaps and elsewhere and thus acquired by the artist cheaply (Koncz, by the way, lived on very little money throughout his life), but more importantly that he avoids the complicated, the crowded, and the rich in the composition of his images, as well as the bravura of photographic equipment for its own sake.

At the same time – and I believe this is highly important – Koncz created almost completely graphic images solely through photographic means. In addition to his conscious use

of unsharpness, the isolation of objects in space as independent entities is another technical device he utilized to achieve abstraction. To obtain the desired graphic effect, he either photographed objects in the snow or placed objects on a pane of glass supported between the backs of two chairs or ladders, taking the image of the arranged composition from below looking toward the sky.

This is a conscious use of camera syntax because the material used for shooting, black and white film, is more sensitive to blue than to any other color in the spectrum, and thus the negative around the object 'burns in' and will be black, which on the enlargement recalls the white of a sheet of drawing paper. This simplifies the language of photography to an extreme comparable to Peter Brook's 'poor theatre,' which leaves virtually only the actors' bodies to create the drama.

Perneczky certainly noticed this as well and made a very subtle observation: 'In Koncz's photos (...) the proportions of the objects define the space, i.e. the blank areas of the paper. There is no doubt that Koncz destroys the usual space of the natural view with this tension and by such innate forming of space; instead of tangible space an innate space is created.'⁷

Koncz used this method to make two types of 'iron images.' In one sort the line resembles that of the wire prints but, as this is a broad band of metal, there is a greater play in the tonal range and in areas that are in and out of focus. Shapes reminiscent of his older works and giving the impression of calligraphy are created, but as if drawn by brush and ink instead of pencil. The correlation with Zen ink drawings is plainly evident. The other type of 'iron image' is figurative rather than calligraphic and usually generates anthropomorphic associations. Not in the sense of precise representation, but more at the level of

abstract cave paintings. Pictograms of small beings emerge from springs, rings, screws, and nails. The denuded shapes of these images recall one of the oldest methods of photography, the photogram. Koncz's images, however, are not photograms. A lens is used to produce them, and thus these photographs are not merely the imprints of the contours of objects, but preserve perceptible traces of their spatial extent.

The camera syntax of Koncz's 'iron images' creates a visual language based on extraordinarily powerful, elemental effects. He does not revert to the elementary technique of the photogram but uses the form of expression concealed in modern equipment and technology. These photographs use a language which is intelligible for the viewer, albeit in an unusual context. Therein lies their strength.



6 | Untitled, c. 1962, 9 × 10 cm, gelatin silver print

NOTES

- * The text is based on the 'Abstract Photography' chapter of Sándor Szilágyi's book *Neo-avant-garde Trends in Hungarian Art Photography, 1965–1984*. Art+Text Budapest — Fotókultúra, Budapest, 2017, pp. 15–60.
- 1 Csaba Koncz, interviewed by Sándor szilágyi, 2005. All the Koncz citations are from the same source.
- 2 Prior to the 1990 change of regime, the police could check the identity of anyone. If their permanent address or place of work or study in a specific town was not registered, they could be expelled. Long-haired, oddly dressed hippies were frequent victims of police harassment.
- 3 The group was named after the café in Budapest's main shopping street, Váci utca, where they used to meet. For more information, see András Kisfaludy's documentary film, *Törvénytelen Muskátli. Életképek a hatvanas évekből, I–III* [Illegal Muskátli. Genre scenes of the 1960s, I–III], Mtv, 1995.
- 4 In Czechoslovakia before 1968 and in Poland before 1982 musical, theatrical and artistic life was far freer than in Hungary. Through contacts avoiding state and bureaucratic institutions, many artistic friendships came about that produced unofficial, uncensored exhibitions in many areas including photography. An assessment of these is yet to be made.
- 5 The lithographically printed internal publication of the Association of Hungarian Photo Artists with a print run of 400 published between 1958 and 1965, the forerunner of *Fotóművészet*, a public quarterly since 1966.
- 6 Géza Perneczky, 'Foto vagy képzőművészet?' [Photo or Art?], *Fotóművészet*, 1967/2, p. 50.
- 7 *Ibid.*, p. 49.

CSABA KONCZ

(b. 1938, Rábakecöl, Hungary)
photographer, musician, artist
based in Balatonhenye

SELECTED SOLO SHOWS:

- 1963 Bercsényi Klub, Budapest
- 1964 Apartment of Pál Petri Galla, Budapest [with Sándor Csutoros]
- 1965 Építők Műszaki Klubja, Budapest [with György Lőrinczy and Zoltán Nagy]
- 1967 Eötvös Klub, Budapest
- 1995 »Hármas kiállítás 1965-ből« [Exhibition of Three from 1965], Budapest Galéria, Budapest [with György Lőrinczy and Zoltán Nagy]
- 2018 »World Music«, Art+Text Budapest, Budapest
- 2019 »Works 1962–1968«, Art+Text Budapest, Budapest

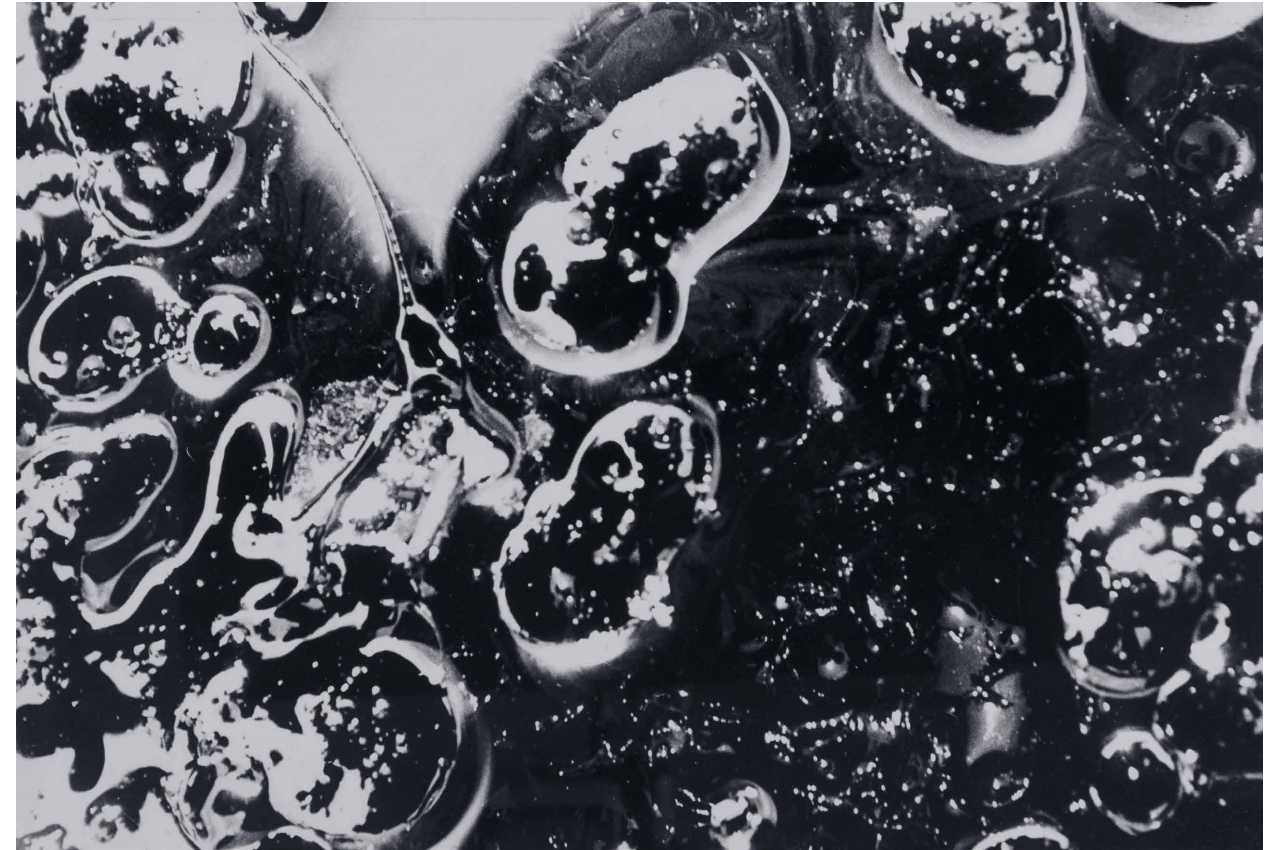
SELECTED GROUP SHOWS:

- 1967 »Műhely '67« [Studio '67], Kossuth Lajos Tudományegyetem, Debrecen
- 2007 »Formabontók I. Neoavantgárd tendenciák a magyar fotóművészetben, 1965–1984« [Mutineers I: Neo-avant-garde trends in Hungarian art photography, 1965–1984], Budapest Galéria, Budapest
- 2018 »Formabontók. Neoavantgárd és Új hullám a magyar fotóművészetben, 1965–2005« [Mutineers. Neo-avant-garde and New Wave in Hungarian Photography, 1965–2005]. Kepes Intézet, Eger



12

7 | Untitled, from a series published as Gypsies, 1962, 11.5 × 18 cm, gelatin silver print



13

8 | Untitled [Bitumen], c. 1962, 26.1 × 38.1 cm, gelatin silver print



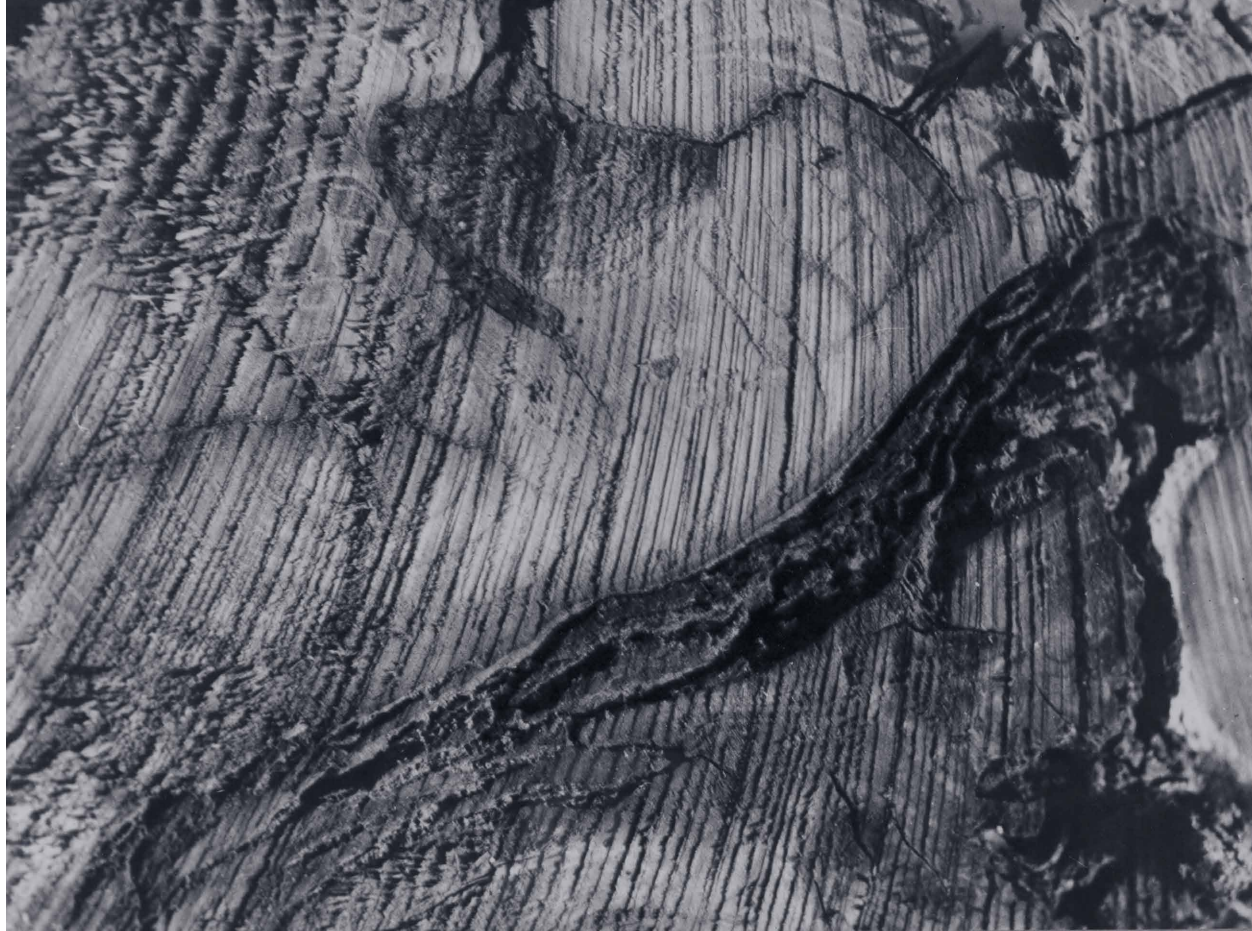
14

9 | Untitled [Grater], 1966, 9 × 14.1 cm, gelatin silver print



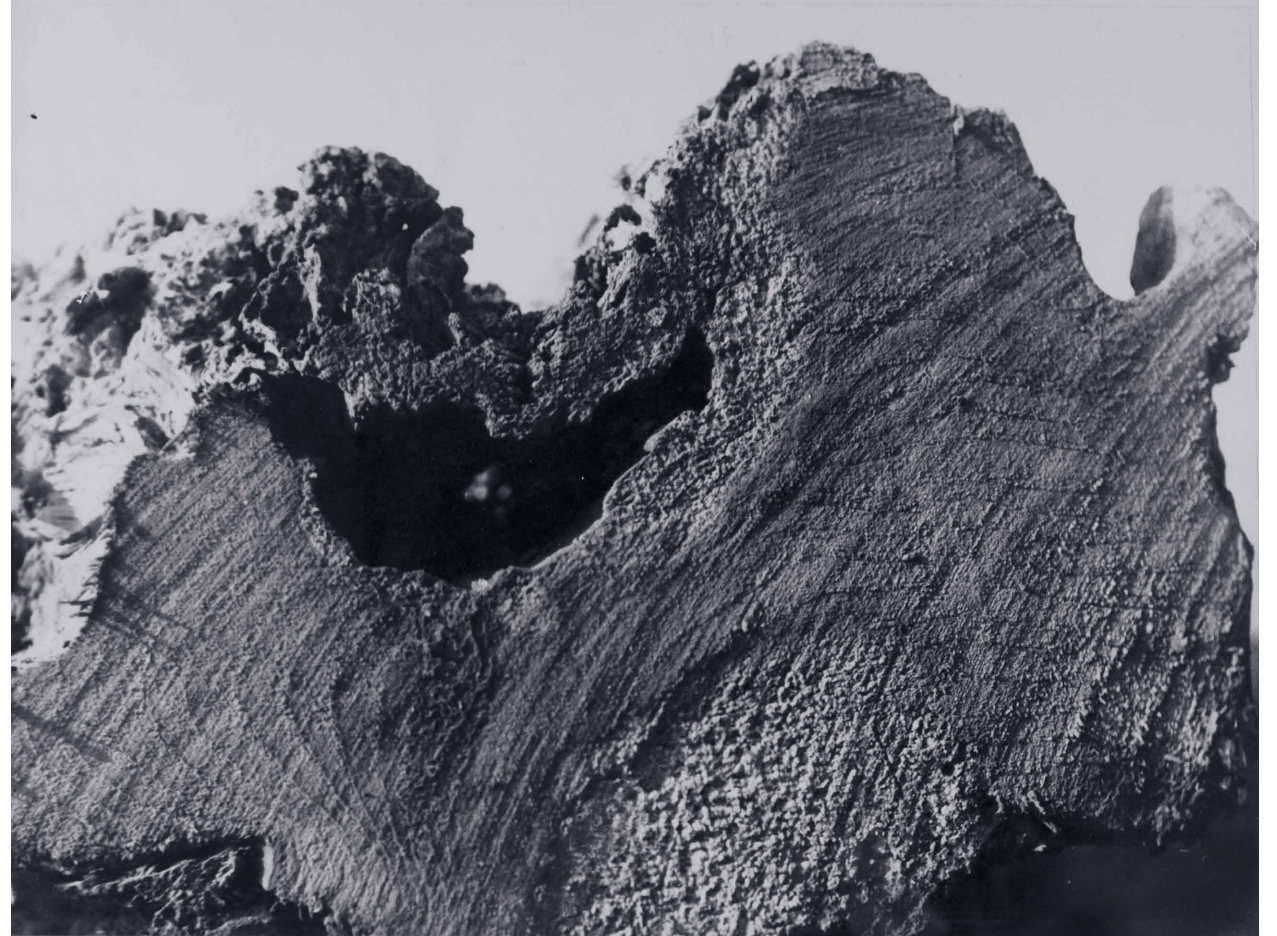
15

10 | Untitled [Dunghills], 1964 or earlier, 15,9 × 40,5 cm, gelatin silver print



16

II | Untitled [Wood I], 1965 or earlier, 29.8 × 39.8 cm, gelatin silver print



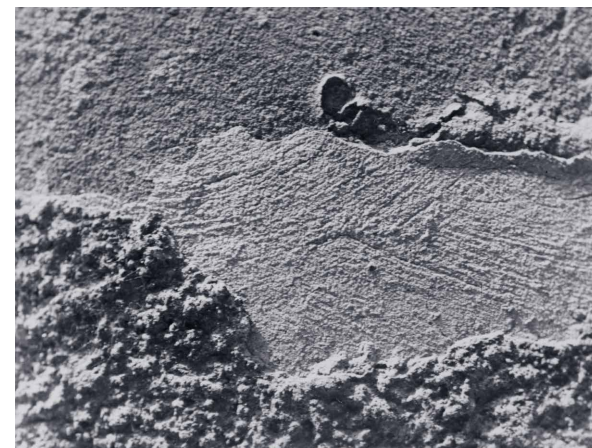
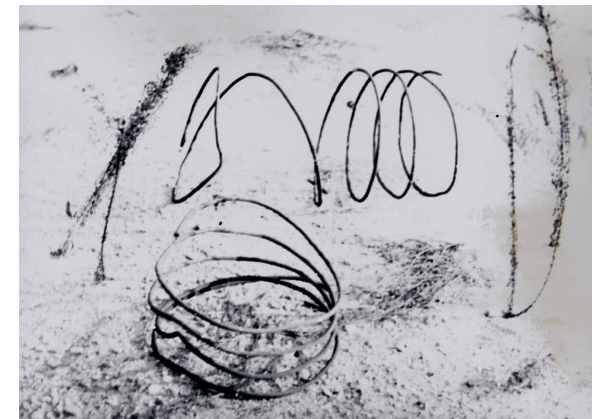
17

II | Untitled [In Memoriam Henry Moore], 1964 or earlier, 29.8 × 39.9 cm, gelatin silver print



18

13 | Untitled [Wall], c. 1963, 30.5 × 29.7 cm, gelatin silver print



19

14 | Untitled [Wall], c. 1963, 18 × 12.5 cm, gelatin silver print
15 | Untitled, c. 1963, 12.5 × 18 cm, gelatin silver print
16 | Untitled [Wall], c. 1963, 8.9 × 11.6 cm, gelatin silver print
17 | Untitled [Wall], c. 1963, 30.1 × 41.2 cm, gelatin silver print



20

18 | Untitled, c. 1962, 11.8 × 18 cm, gelatin silver print



21

19 | Untitled, c. 1963-64, 25.5 × 39.7 cm, gelatin silver print



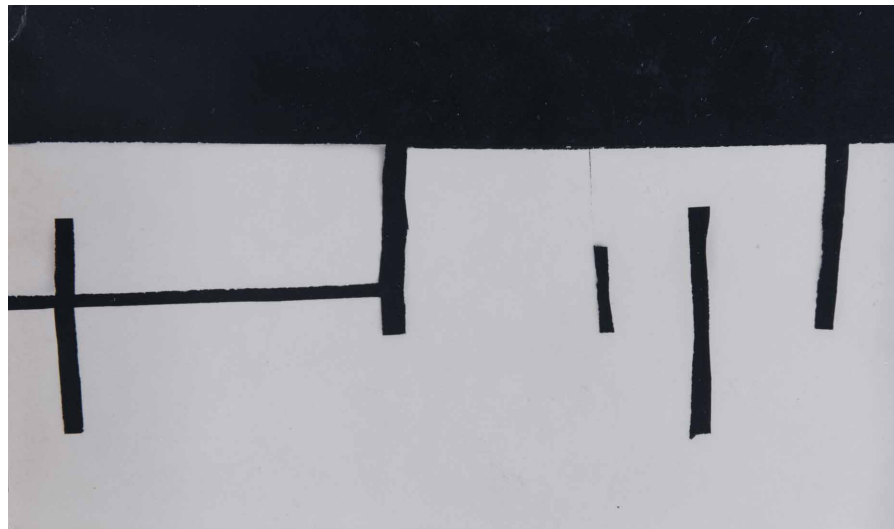
22

20 | Untitled [Chair Legs], 1964 or earlier, 27.4 × 39.6 cm, gelatin silver print



23

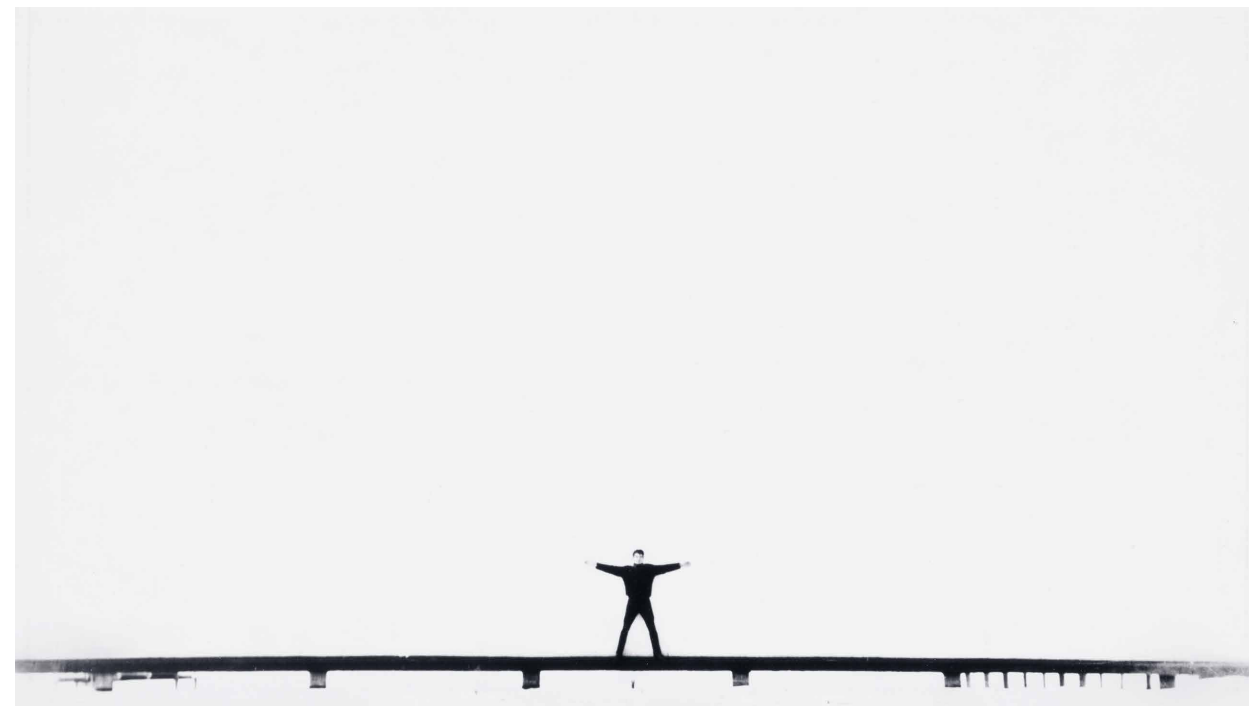
21 | Untitled [Hoist], 1967, 13 × 17.8 cm, gelatin silver print



24

22 | Untitled, 1964 or earlier, 10.8 × 17.8 cm, gelatin silver print

23 | Untitled, c. 1965, 14.4 × 40 cm, gelatin silver print



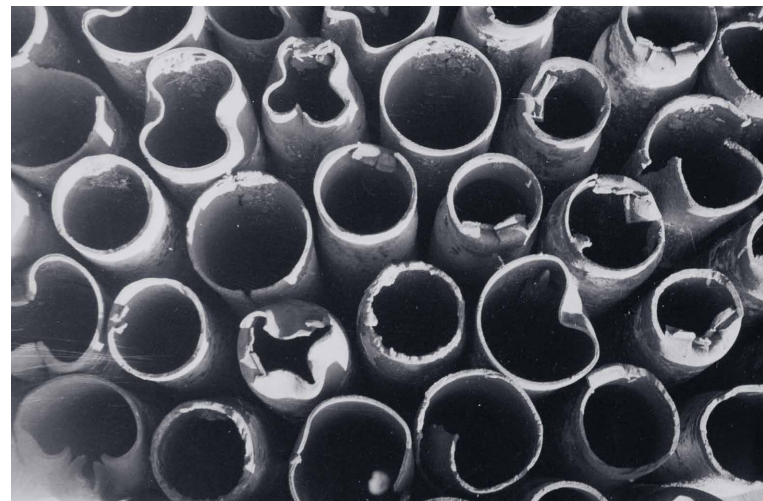
25

24 | Untitled [Movie screen], c. 1962, 22.8 × 40.4 cm, gelatin silver print



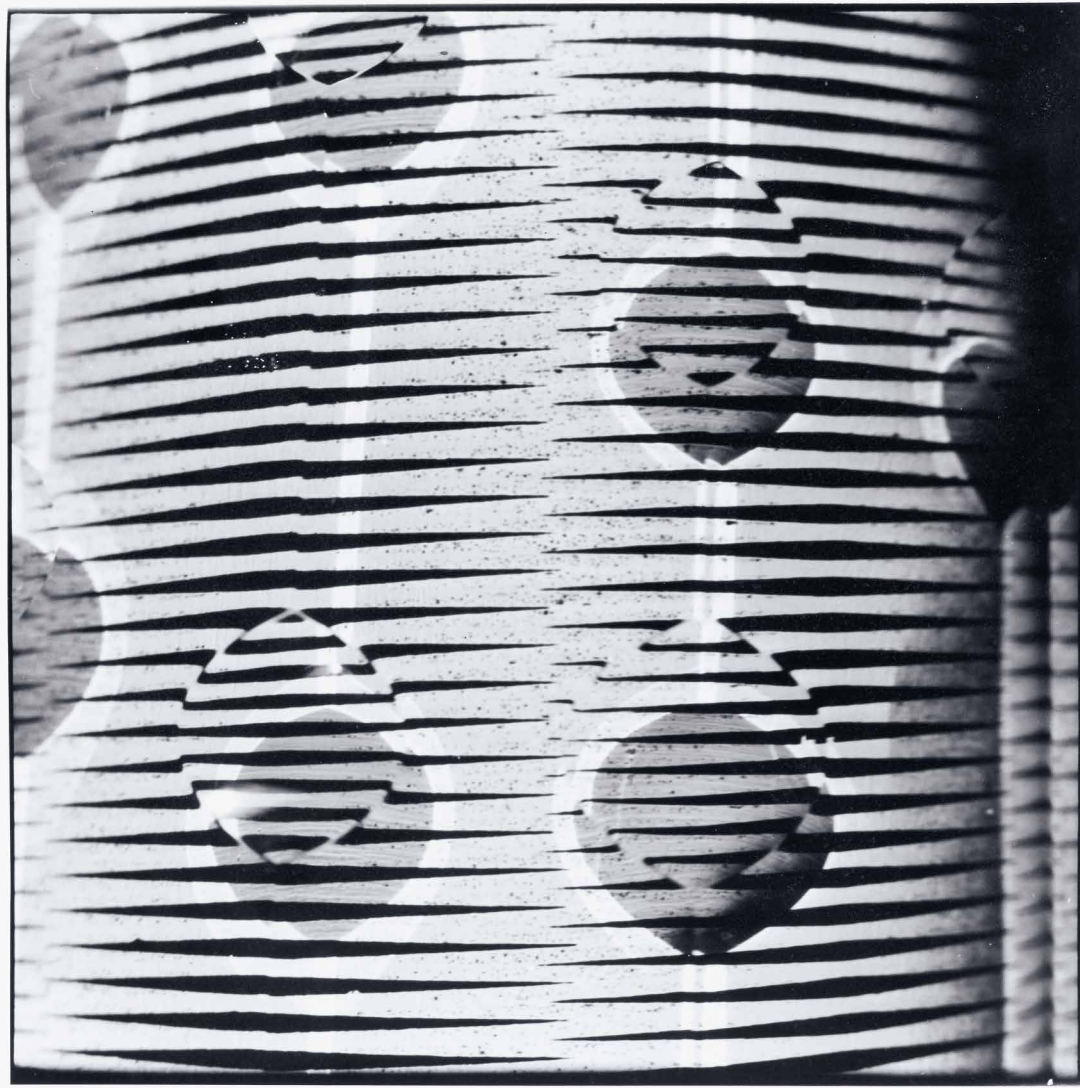
26

25 | Untitled [Tubes], 1965 or earlier, 39 × 27 cm, gelatin silver print



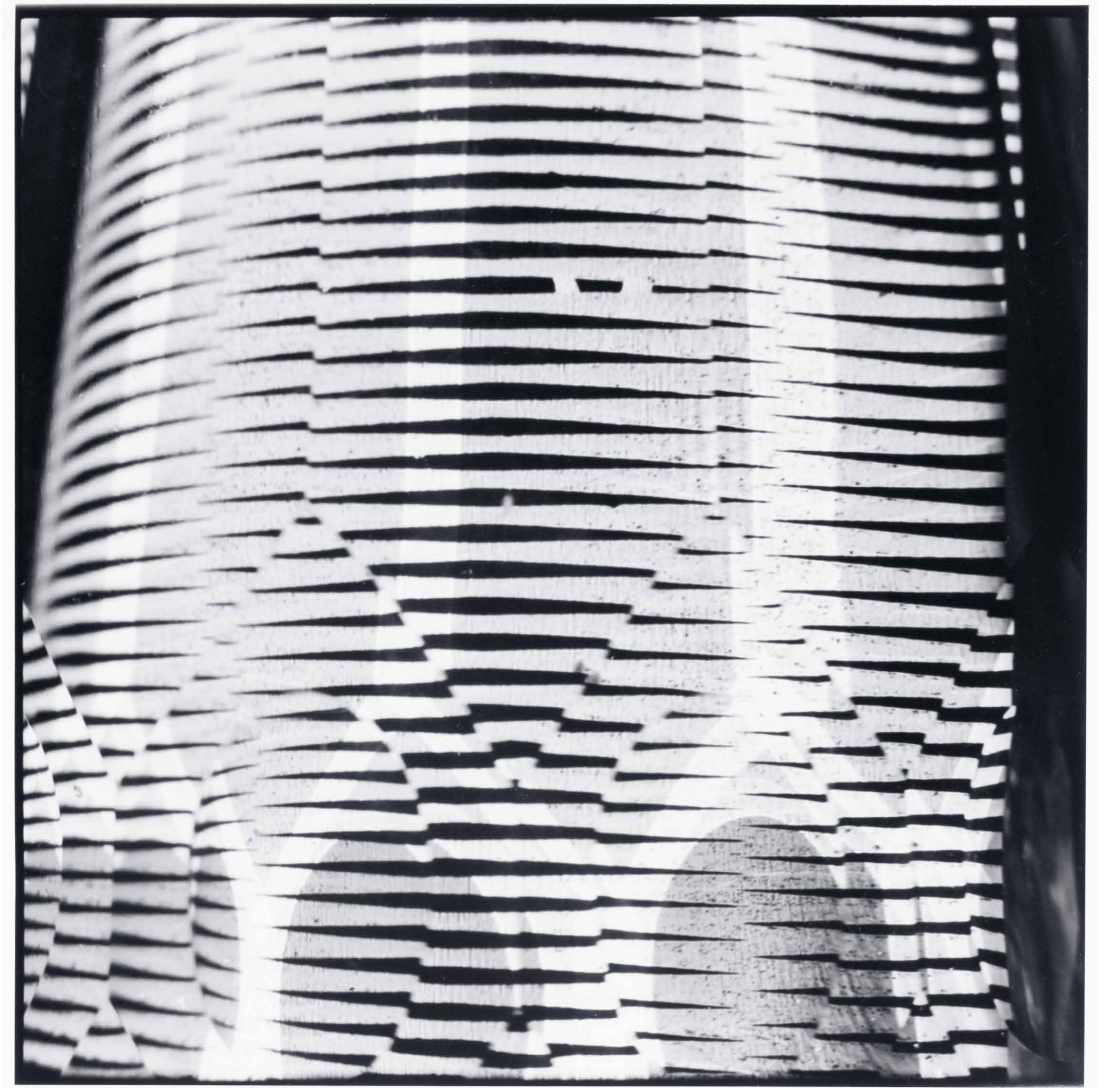
27

26 | Untitled, c. 1965, 36.4 × 26.5 cm, gelatin silver print
27 | Untitled, c. 1965, 36.4 × 31.5 cm, gelatin silver print



28

28 | Untitled, c. 1965, 30 × 30.5 cm, gelatin silver print



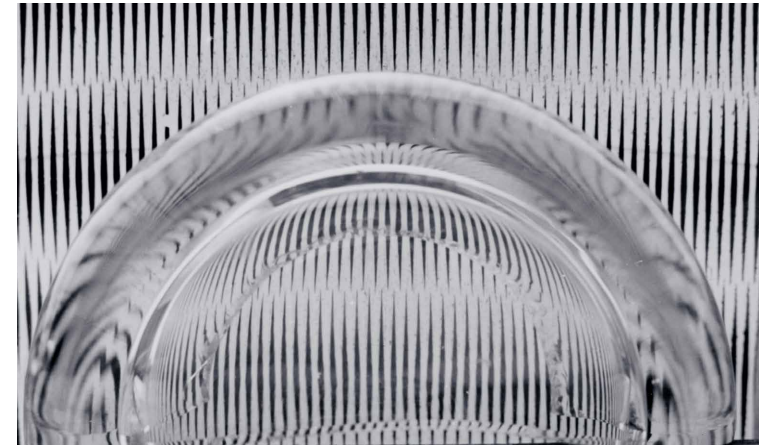
29

29 | Untitled, c. 1965, 30.4 × 30.1 cm, gelatin silver print



30

30 | Untitled, c. 1965, 30.5 × 30.5 cm, gelatin silver print

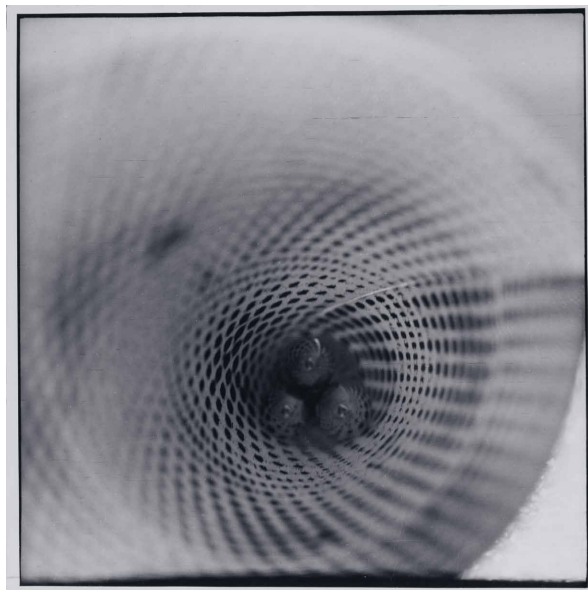


31

31 | Untitled [Glass ashtray], c. 1965/early 1990s, 31.2 × 30 cm, gelatin silver print

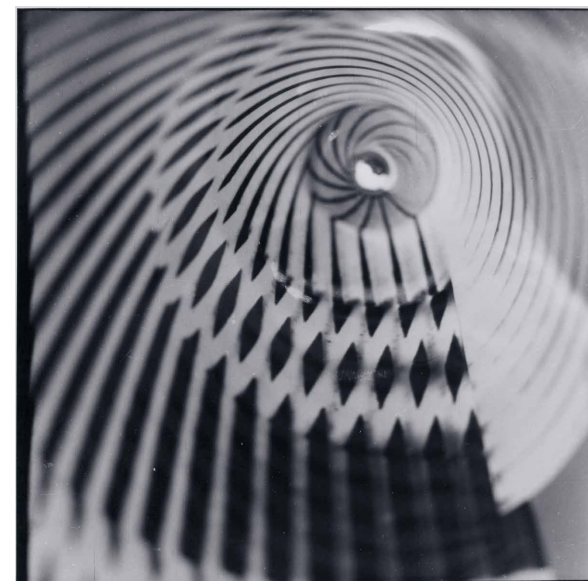


32 | Untitled [Glass ashtray], c. 1965/early 1990s, 30.7 × 30 cm, gelatin silver print



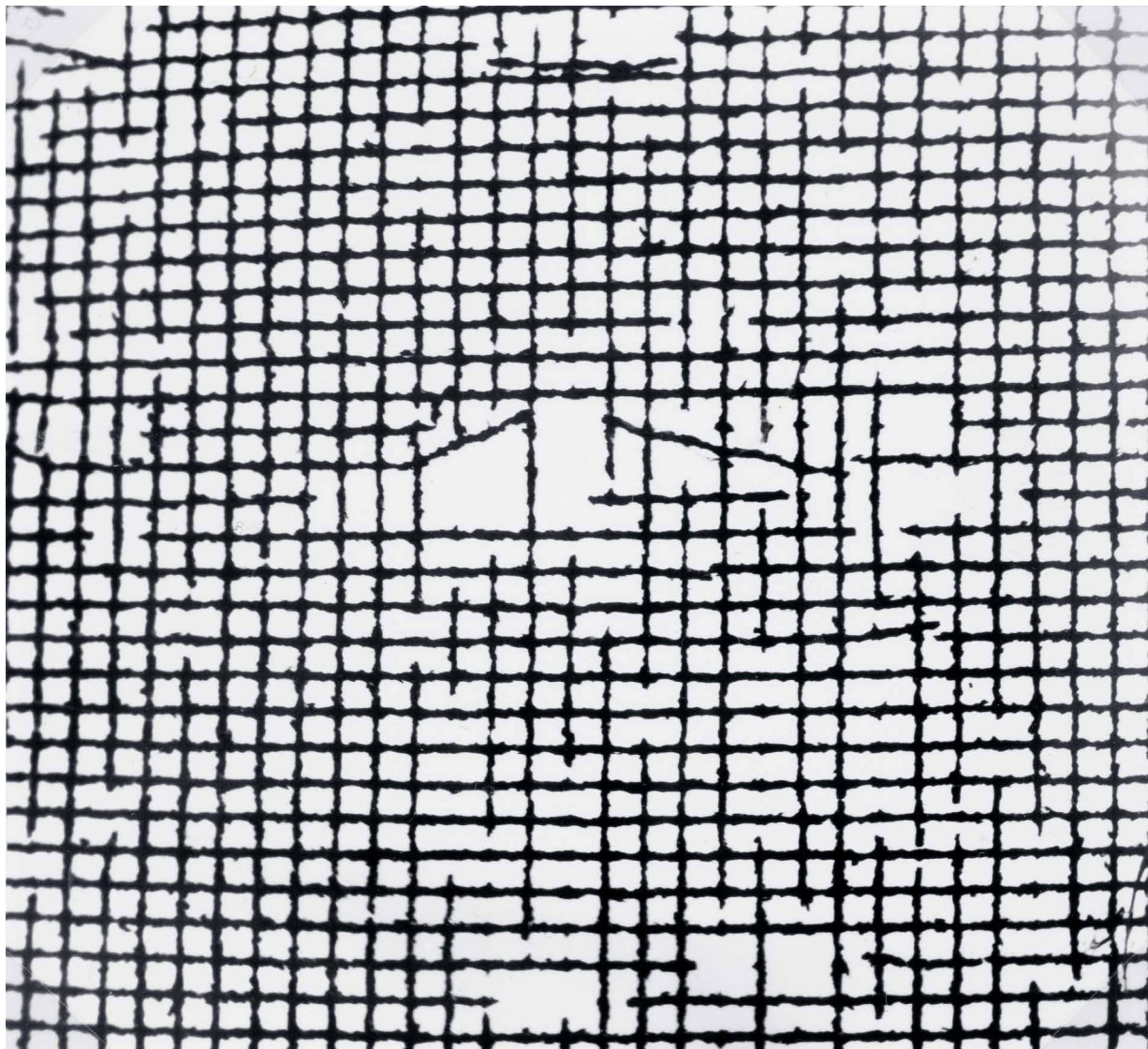
32

33 | Untitled, c. 1965, 30.6 × 30.2 cm, gelatin silver print
34 | Untitled, c. 1965, 30.5 × 30.3 cm, gelatin silver print



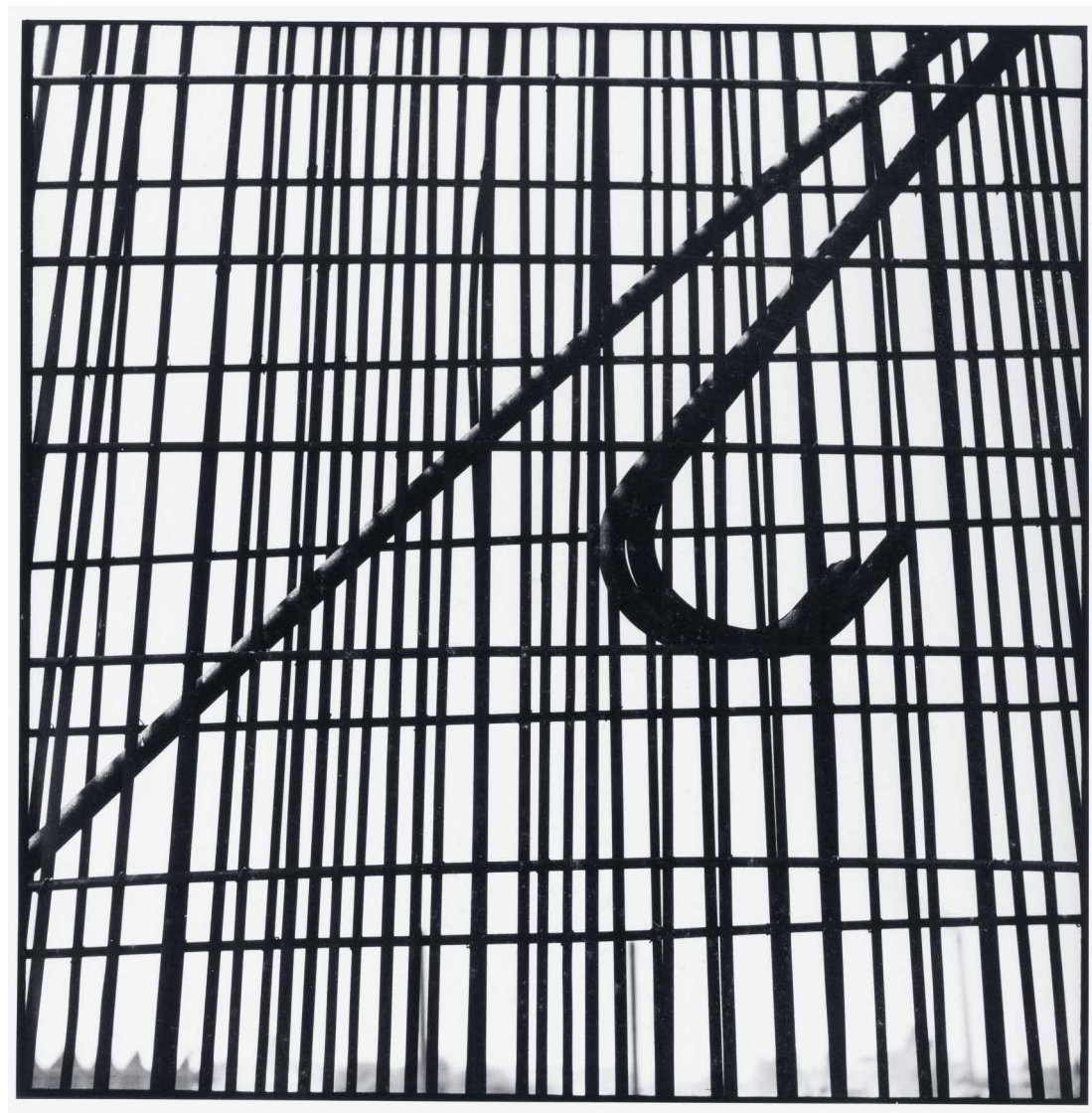
33

35 | Untitled, c. 1965, 30.5 × 30.2 cm, gelatin silver print
36 | Untitled, c. 1965, 30.2 × 30.5 cm, gelatin silver print



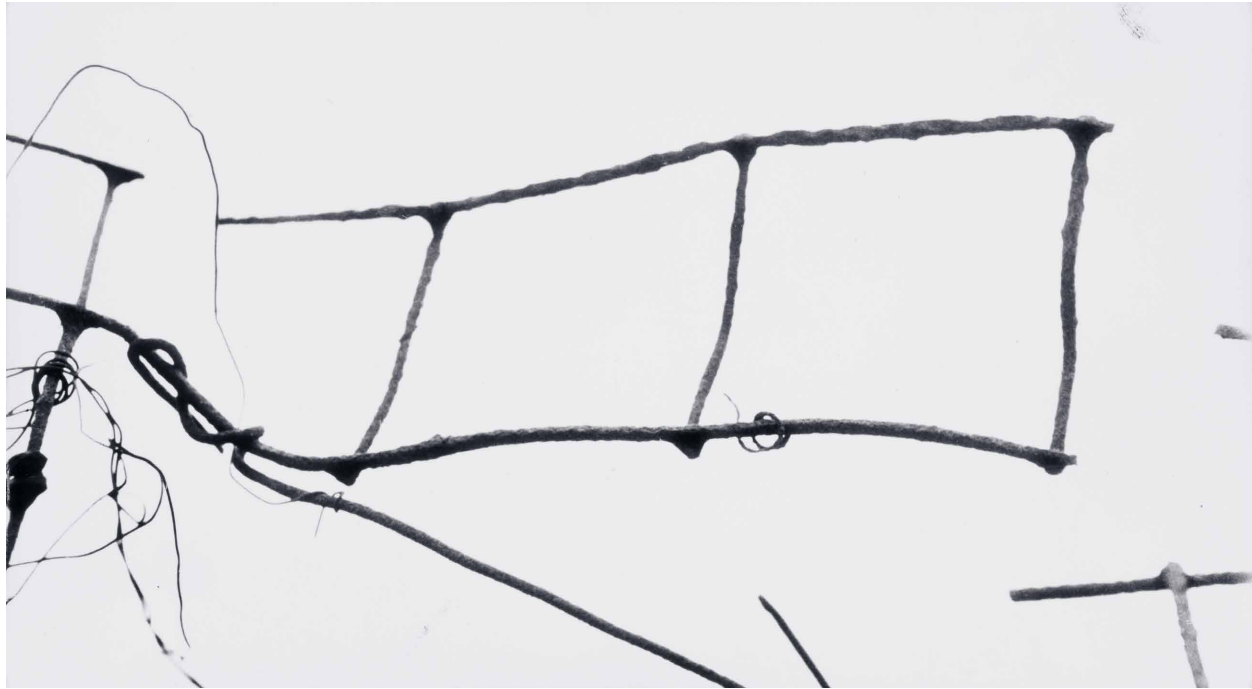
34

37 | Untitled, c. 1965, 9.1 × 10 cm, gelatin silver print



35

38 | Untitled, c. 1964, 30.2 × 29.6 cm, gelatin silver print



36

39 | Untitled, c. 1964, 10 × 18 cm, gelatin silver print



37

40 | Untitled, c. 1964, 25.5 × 39 cm, gelatin silver print



41 | Untitled, 1964 or earlier, 29.9 × 40 cm, gelatin silver print



38

42 | Untitled, c. 1964, 30.5 × 30 cm, gelatin silver print



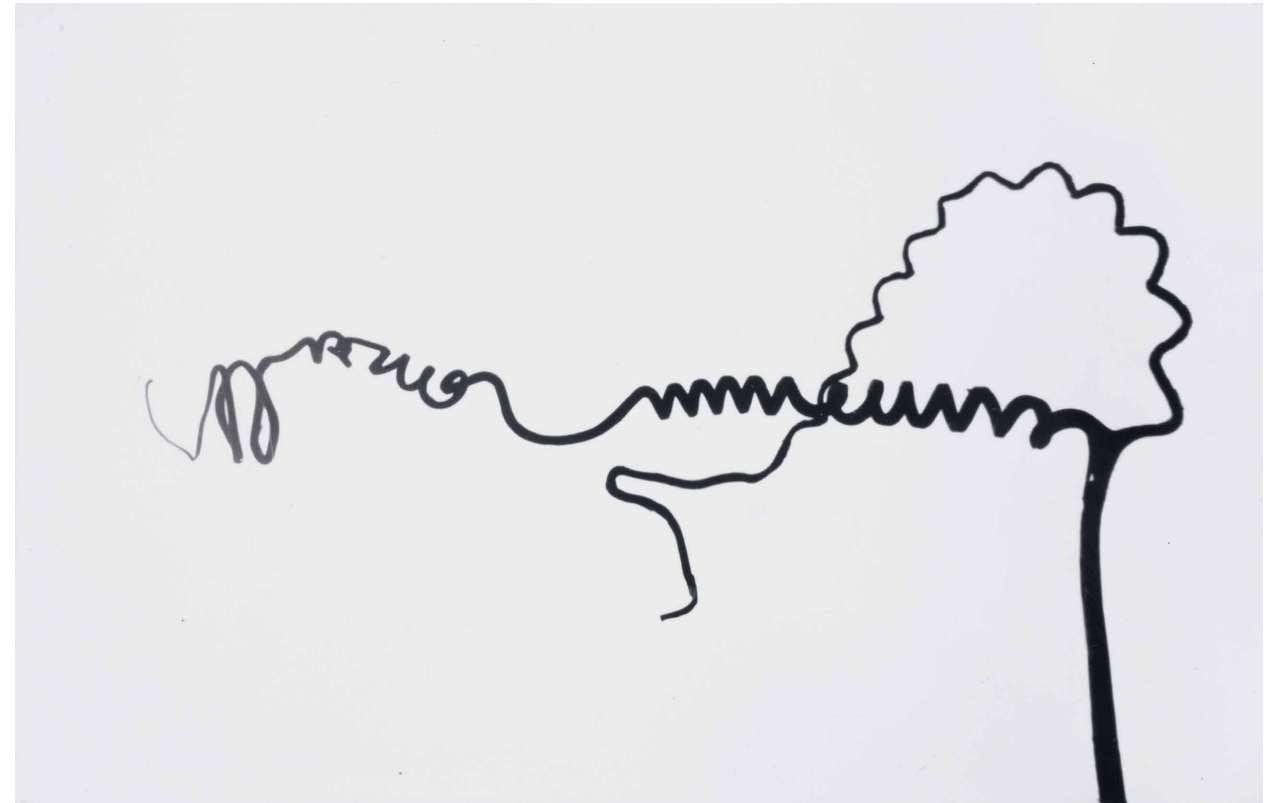
39

43 | Untitled, c. 1964, 30.1 × 30.7 cm, gelatin silver print



40

44 | Untitled, c. 1964, 10,5 × 17,5 cm, gelatin silver print



41

45 | Untitled, c. 1964, 14 × 9 cm, gelatin silver print



42

46 | Untitled, c. 1964, 14.1 × 9 cm, gelatin silver print



43

47 | Untitled, c. 1964, 14.1 × 9 cm, gelatin silver print



48 | Untitled, c. 1964, 9.5 × 6.5 cm, gelatin silver print



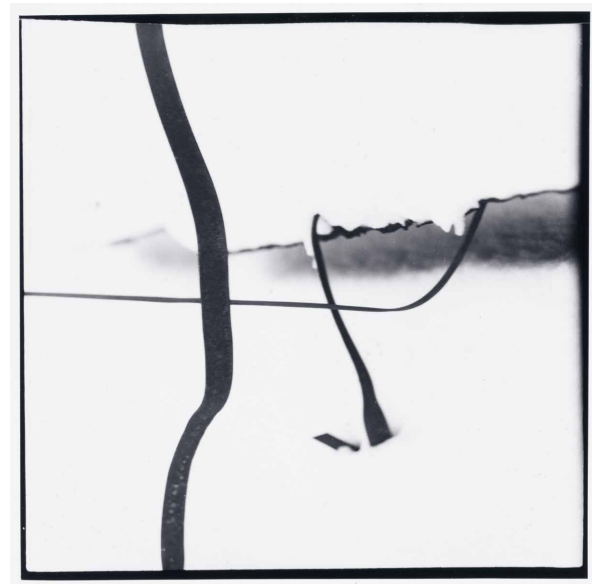
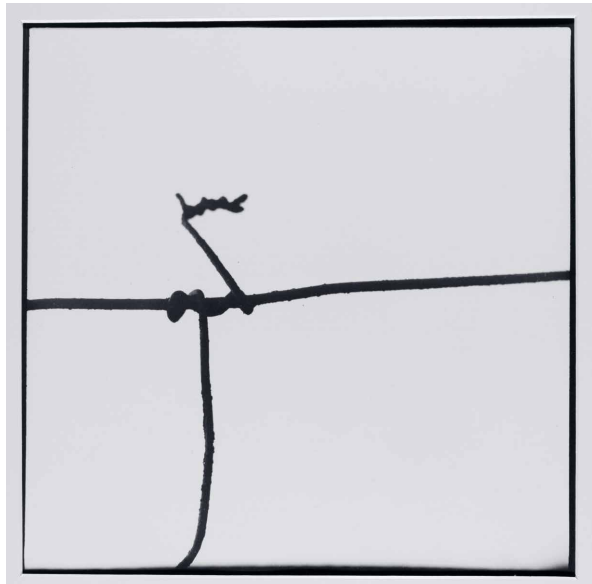
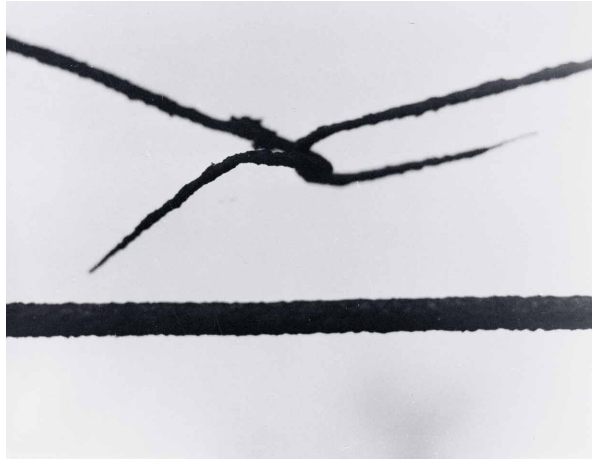
44

49 | Untitled, c. 1964, 22.2 × 39.9 cm, gelatin silver print



45

50 | Untitled, c. 1964, 36.6 × 30.1 cm, gelatin silver print



46

- 51 | Untitled, c. 1964, 30 × 36.6 cm, gelatin silver print
- 52 | Untitled, c. 1964, 29.9 × 37.7 cm, gelatin silver print
- 53 | Untitled, c. 1964, 29.8 × 30.5 cm, gelatin silver print
- 54 | Untitled, c. 1964, 30 × 30.4 cm, gelatin silver print



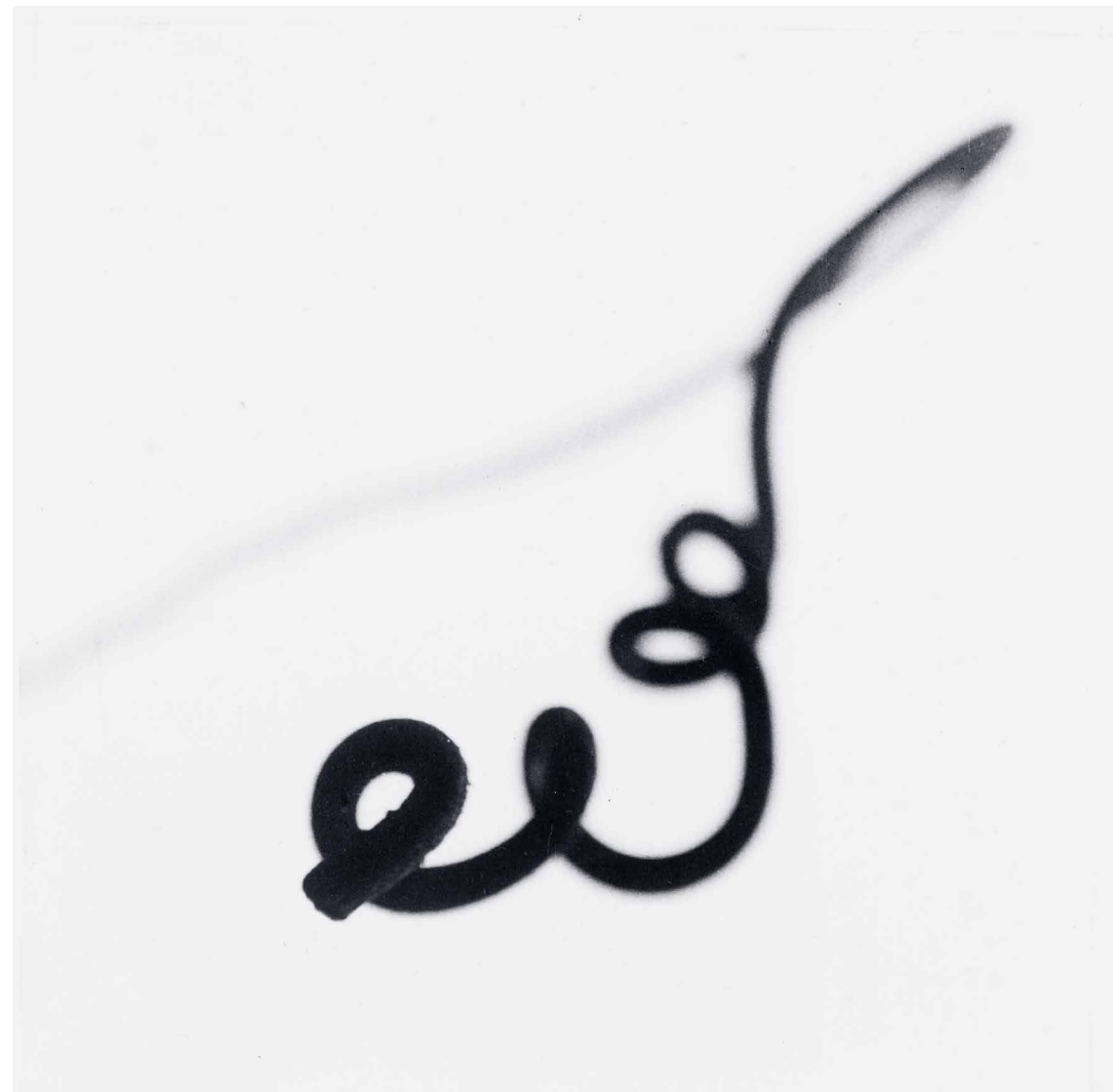
47

- 55 | Untitled, c. 1964, 29.3 × 30.4 cm, gelatin silver print



48

56 | Untitled [Tao 2.], 1964 or earlier, 30.9 × 30.3 cm, gelatin silver print



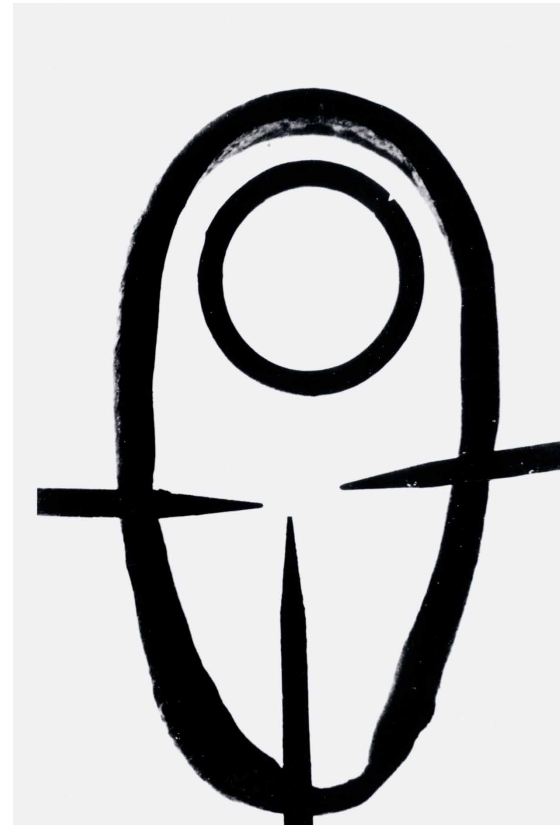
49

57 | Untitled [Tao 3.], 1964 or earlier, 30.8 × 30 cm, gelatin silver print



50

58 | Untitled, 1967 or earlier, 17.5 × 10.5 cm, gelatin silver print
59 | Untitled [Head], 1967 or earlier, 18 × 13 cm, gelatin silver print



51

60 | Untitled, 1967 or earlier, 16.1 × 9 cm, gelatin silver print
61 | Untitled, 1967 or earlier, 16.1 × 9 cm, gelatin silver print



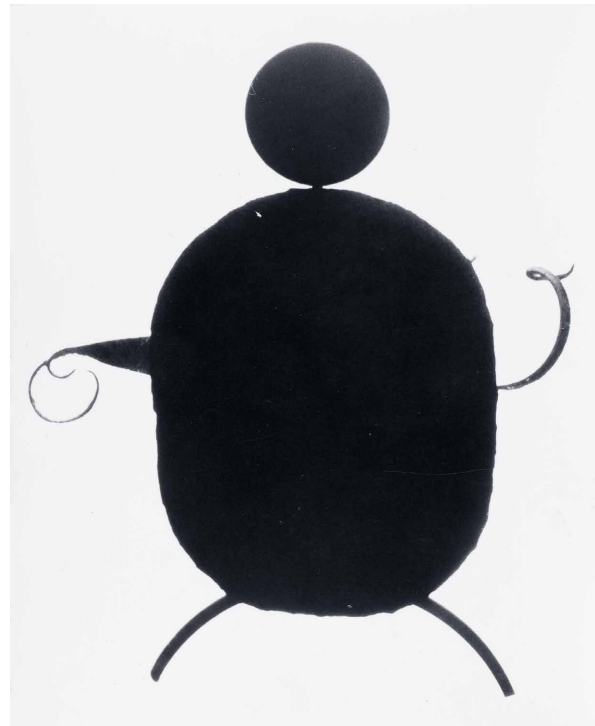
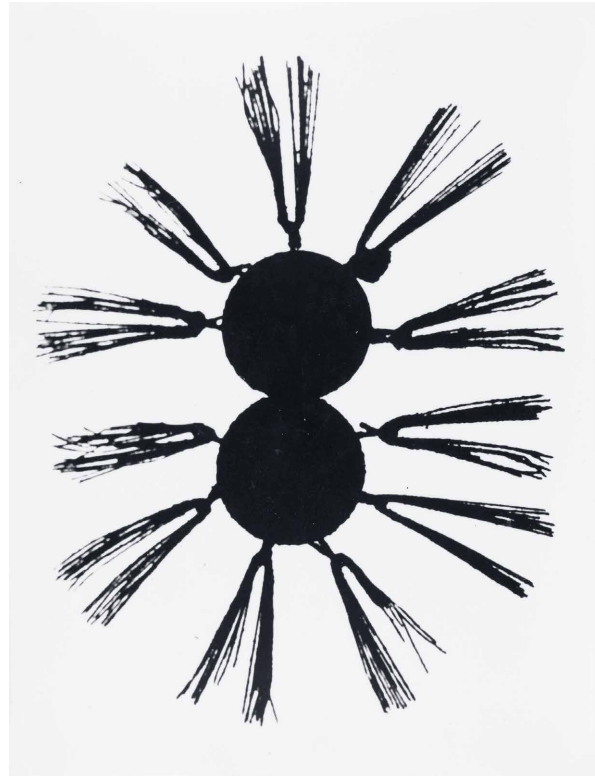
52

62 | Untitled, 1967, 30.5 × 30.5 cm, gelatin silver print



53

63 | Untitled, 1967 or earlier, 17.5 × 12.5 cm, gelatin silver print



54

64 | Untitled, 1967 or earlier, 17 × 12 cm, gelatin silver print
65 | Untitled, 1967 or earlier, 17 × 12.7 cm, gelatin silver print



55

66 | Untitled, 1967 or earlier, 12.7 × 13.5 cm, gelatin silver print
67 | Untitled, 1967 or earlier, 39 × 30 cm, gelatin silver print



56

68 | Untitled, 1967 or earlier, 18 × 12.8 cm, gelatin silver print



57

69 | Untitled, 1967 or earlier, 13 × 18 cm, gelatin silver print

LIST OF ARTWORKS

1 Untitled [Head], 1967 or earlier, 36.4 × 29.9 cm, gelatin silver print, Art+Text Budapest

2 Untitled [Chair Legs], c. 1963/1995, 27.4 × 39.6 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

3 Untitled, c. 1967, 30 × 30.2 cm, gelatin silver print, Art+Text Budapest

4 Untitled, c. 1964, 11.9 × 17.7 cm, gelatin silver print, Art+Text Budapest

5 Untitled, 1964, 16.5 × 13 cm, gelatin silver print, private collection

6 Untitled, c. 1962, 9 × 10 cm, gelatin silver print, Art+Text Budapest

7 Untitled, from a series published as *Gypsies*, 1962, 11.5 × 18 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

8 Untitled [Bitumen], c. 1962, 26.1 × 38.1 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

9 Untitled [Grater], 1966, 9 × 14.1 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

10 Untitled [Dunghills], 1964 or earlier, 15.9 × 40.5 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

11 Untitled [Wood I], 1965 or earlier, 29.8 × 39.8 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

12 Untitled [In Memoriam Henry Moore], 1964 or earlier, 29.8 × 39.9 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

13 Untitled [Wall], c. 1963, 30.5 × 29.7 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

14 Untitled [Wall], c. 1963, 18 × 12.5 cm, gelatin silver print, signed on the reverse, stamp of the Hungarian Photo Association, Art+Text Budapest

15 Untitled, c. 1963, 12.5 × 18 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

16 Untitled [Wall], c. 1963, 8.9 × 11.6 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

17 Untitled [Wall], c. 1963, 30.1 × 41.2 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

18 Untitled, c. 1962, 11.8 × 18 cm, gelatin silver print, signed on the reverse, stamp of the Hungarian Photo Association, Art+Text Budapest

58

19 Untitled, c. 1963-64, 25.5 × 39.7 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

20 Untitled [Chair Legs], 1964 or earlier, 27.4 × 39.6 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

21 Untitled [Hoist], 1967, 13 × 17.8 cm, gelatin silver print, signed on the reverse, stamp of the Hungarian Photo Association, Art+Text Budapest

22 Untitled, 1964 or earlier, 10.8 × 17.8 cm, gelatin silver print, signed on the reverse, stamp of the Hungarian Photo Association, Art+Text Budapest

23 Untitled, c. 1965, 14.4 × 40 cm, gelatin silver print, private collection

24 Untitled [Movie screen], c. 1962, 22.8 × 40.4 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

25 Untitled [Tubes], 1965 or earlier, 39 × 27 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

26 Untitled, c. 1965, 36.4 × 26.5 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

27 Untitled, c. 1965, 36.4 × 31.5 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

28 Untitled, c. 1965, 30 × 30.5 cm, gelatin silver print, Collection of Norbert Streitmann

29 Untitled, c. 1965, 30.4 × 30.1 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

30 Untitled, c. 1965, 30.5 × 30.5 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

31 Untitled [Glass ashtray], c. 1965/early 1990s, 31.2 × 30 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

32 Untitled [Glass ashtray], c. 1965/early 1990s, 30.7 × 30 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

33 Untitled, c. 1965, 30.6 × 30.2 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

34 Untitled, c. 1965, 30.5 × 30.3 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

35 Untitled, c. 1965, 30.5 × 30.2 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

36 Untitled, c. 1965, 30.2 × 30.5 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

37 Untitled, c. 1965, 9.1 × 10 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

38 Untitled, c. 1964, 30.2 × 29.6 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

39 Untitled, c. 1964, 10 × 18 cm, gelatin silver print, signed on the reverse, stamp of the Hungarian Photo Association, Art+Text Budapest

40 Untitled, c. 1964, 25.5 × 39 cm, gelatin silver print, Virginia Museum of Fine Arts, Richmond. Kathleen Boone Samuels Memorial Fund. Courtesy of the Virginia Museum of Fine Arts, photo by David Stover

41 Untitled, 1964 or earlier, 29.9 × 40 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

42 Untitled, c. 1964, 30.5 × 30 cm, gelatin silver print, private collection

43 Untitled, c. 1964, 30.1 × 30.7 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

44 Untitled, c. 1964, 10.5 × 17.5 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

45 Untitled, c. 1964, 9 × 14 cm, gelatin silver print, The Incite Project

46 Untitled, c. 1964, 14.1 × 9 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

47 Untitled, c. 1964, 14.1 × 9 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

48 Untitled, c. 1964, 9.5 × 6.5 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

49 Untitled, c. 1964, 22.2 × 39.9 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

50 Untitled, c. 1964, 36.6 × 30.1 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

51 Untitled, c. 1964, 30 × 36.6 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

52 Untitled, c. 1964, 29.9 × 37.7 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

53 Untitled, c. 1964, 29.8 × 30.5 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

54 Untitled, c. 1964, 30 × 30.4 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

55 Untitled, c. 1964, 29.3 × 30.4 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

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56 Untitled [Tao 2.], 1964 or earlier, 30.9 × 30.3 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

57 Untitled [Tao 3.], 1964 or earlier, 30.8 × 30 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

58 Untitled, 1967 or earlier, 17.5 × 10.5 cm, gelatin silver print, Collection of Keir McGuinness

59 Untitled [Head], 1967 or earlier, 18 × 13 cm, gelatin silver print, inscription: *Koncz Cs. 67*, Art+Text Budapest

60 Untitled, 1967 or earlier, 16.1 × 9 cm, gelatin silver print, Hungarian Museum of Photography

61 Untitled, 1967 or earlier, 16.1 × 9 cm, gelatin silver print, Hungarian Museum of Photography

62 Untitled, 1967, 30.5 × 30.5 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

63 Untitled, 1967 or earlier, 17.5 × 12.5 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

64 Untitled, 1967 or earlier, 17 × 12 cm, gelatin silver print, Virginia Museum of Fine Arts, Richmond. Kathleen Boone Samuels Memorial Fund. Courtesy of the Virginia Museum of Fine Arts, photo by David Stover

65 Untitled, 1967 or earlier, 17 × 12.7 cm, gelatin silver print, Virginia Museum of Fine Arts, Richmond. Kathleen Boone Samuels Memorial Fund. Courtesy of the Virginia Museum of Fine Arts, photo by David Stover

66 Untitled, 1967 or earlier, 12.7 × 13.5 cm, gelatin silver print, Collection of Norbert Streitmann

67 Untitled, 1967 or earlier, 39 × 30 cm, gelatin silver print, Virginia Museum of Fine Arts, Richmond. Kathleen Boone Samuels Memorial Fund. Courtesy of the Virginia Museum of Fine Arts, photo by David Stover

68 Untitled, 1967 or earlier, 18 × 12.8 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

69 Untitled, 1967 or earlier, 13 × 18 cm, gelatin silver print, Collection of Norbert Streitmann

70 Untitled, c. 1965, 10.5 × 9 cm, gelatin silver print, signed on the reverse, Art+Text Budapest

The artist did not give titles to his works at the time of their creation; the subtitles in square brackets were added later on.

Published by Gábor Einspach
Text by Sándor Szilágyi
Edited by Gábor Rieder
Designed by Zoltán Szmolka
Catalogued by Alexandra Koronkai-Kiss and Ajna Maj

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ISBN 978-615-00-4252-7

Art+Text Budapest
1054 Budapest, Hungary
Honvéd street 3.
www.artplustextbudapest.com

Printed in Hungary



70 | Untitled, c. 1965, 10,5 × 9 cm, gelatin silver print

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