KATI HORNÁ

03 JUNE – 21 SEPTEMBER 2014

Kati Horná, Antonio Souza and his Wife Piti Saldivar, Mexico, 1959. Gelatin silver print, 25 x 20.3 cm.
Archivo Privado de Fotografía y Gráfica Kati y José Horná © 2005 Ana María Norah Horna y Fernández

JEU DE PAUME
10 YEARS DEVOTED TO THE IMAGE
1, PLACE DE LA CONCORDE · PARIS 8E · M° CONCORDE
WWW.JEUDEPAME.ORG
This summer, the Jeu de Paume, which is celebrating 10 years devoted to the image, will be inviting the public to discover:

**OSCAR MUÑOZ** (born in 1951), Colombia’s most emblematic artist, who has been producing a body of work for nearly forty years that centres on the capacity of images to preserve memory, and **KATI HORMA** (1912–2000), an avant-garde, humanist photographer, who was born in Hungary and exiled in Mexico, where she documented the local art scene.

As part of the 7th Satellite programme, **KAPWANI KIWANGA** (born in 1978) will also be presenting a new work, created especially for the occasion.

The Jeu de Paume, as it has for the past ten years, showcases the work of established and emerging artists, exploring artistic practice both historic and contemporary.

To mark this anniversary, admission to the exhibitions will be free to all on Saturday 7th and Sunday 8th June 2014, from 11am to 7pm. There will be numerous surprises to discover and share in throughout the weekend.
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Curators
Ángeles Alonso Espinosa, anthropologist and curator at the Museo Amparo, Puebla (Mexico), and José Antonio Rodríguez, historian of the image and freelance curator

Partners
Exhibition organised by the Museo Amparo (Puebla) in collaboration with the Jeu de Paume.

This exhibition was realized with the help of the Spanish Embassy in Paris; AMEXCID (Mexican Agency for International Development Cooperation); CONACULTA (Mexican National Council for Culture and Arts) and the Instituto Cultural de México in Paris.

As part of the Latin American and Caribbean Week.

The Jeu de Paume receives a subsidy from the Ministry of Culture and Communication. It gratefully acknowledges support from NEUFLIZE VIE, its global partner.

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With thanks to the Hôtel Napoléon Paris Champs Elysées
THE EXHIBITION

In collaboration with the Museo Amparo in Puebla (Mexico), the Jeu de Paume is presenting the first retrospective of the work of photographer Kati Horna (Szilasbalhási, Hungary, 1912–Mexico, 2000), showing more than six decades of work in Hungary, France, Spain and Mexico. Kati Horna, a photographer whose adopted homeland was Mexico, was one of a generation of Hungarian photographers (including André Kertész, Robert Capa, Eva Besnyö, László Moholy-Nagy, Nicolás Muller, Brassai, Rogi André, Ergy Landau and Martin Munkácsi) forced to flee their country due to the conflicts and social upheaval of the 1930s.

Cosmopolitan and avant-garde, Kati Horna was known above all for her images of the Spanish Civil War, produced at the request of the Spanish Republican government between 1937 and 1939. Her work is characterised by both its adherence to the principles of Surrealist photography and her very personal approach to photographic reportage.

This major retrospective helps to bring international recognition to this versatile, socially committed, humanist photographer, highlighting her unusual artistic creativity and her contribution to photojournalism. It offers a comprehensive overview of the work of this artist, who started out as a photographer in Hungary at the age of 21, in the context of the European avant-garde movements of the 1930s: Russian Constructivism, the Bauhaus school, Surrealism and German Neue Sachlichkeit. Her vast output, produced both in Europe and Mexico, her adopted country, is reflected in a selection of over 150 works – most of them vintage prints, the vast majority of them unpublished or little known.

In Mexico, Kati Horna formed a new family with the émigré artists Remedios Varo, Benjamin Péret, Emerico ‘Chiki’ Weisz, Edward James and, later on, Leonora Carrington. In parallel with her reportages, she took different series of photographs of visual stories, extraordinary creations featuring masks and dolls, motifs that began to appear in her work in the 1930s.

Kati Horna also became the great portraitist of the Mexican literary and artistic avant-garde; her visionary photographs captured the leading artists in Mexico during the 1960s, such as Alfonso Reyes, Germán Cueto, Remedios Varo, Pedro Friedeberg, Alejandro Jodorowsky, Mathias Goeritz and Leonora Carrington.

The exhibition is divided into five periods: her beginnings in Budapest, Berlin and Paris between 1933 and 1937; Spain and the Civil War from 1937 to 1939; Paris again in 1939; then Mexico.

The exhibition also presents a number of documents, in particular the periodicals that she contributed to during her travels between Hungary, France, Spain and Mexico. The works come from the Archivo Privado de Fotografía y Gráfica Kati y José Horna, the Centro Documental de la Memoria Histórica de España, Salamanca, the Museo Amparo, Puebla, as well as private collections.
Beginnings: Budapest, Berlin And Paris

Afterwards I returned to Paris, and do you know why I didn’t die of hunger in Paris? Before I left, everyone mocked me, “there’s the photographer”, I was the photographer of eggs. I had this idea of being the first one to do things, not with figurines, but little stories with eggs, and it was that wonderful draughtsman who subsequently committed suicide who did the faces for me... The first was the romantic story of a carrot and a potato. The carrot declared its love to the potato. He always did the faces and I staged the scenes. I took the photos with my big camera with 4 x 5 negatives.  

Kati Horna

Born in Hungary to a family of bankers of Jewish origin during a period of political and social instability, Kati Horna would always be deeply marked by the violence, injustice and danger around her. This situation helped to forge her ideological commitment, her perpetual search for freedom, her particular way of denouncing injustice, as well as her compassionate and human vision, like that of Lee Miller and her pictures of the Second World War. As was the case for her great childhood friend Robert Capa, to whom she would remain close throughout her life, photography became a fundamental means of expression.

At the age of 19 she left Budapest to live in Germany for a year, where she joined the Bertolt Brecht collective. She frequented photographer friends and compatriots Robert Capa and ‘Chiki’ Weisz, as well as other major figures in Hungarian photography, such as László Moholy-Nagy – who at the time was a teacher at the Bauhaus school – and Simon Guttman, founder of the Dephot agency (Deutscher Photodienst). On her return from Budapest, she enrolled in the studio of József Pécsi – the famous Hungarian photographer (1889–1956) – before leaving her birth country again, in 1933, to settle in Paris.

It was during this period of apprenticeship that her own aesthetic took shape, which marked her entire career, with the production of collages and photomontages inspired by the avant-garde movements of the 1930s (the Bauhaus, Surrealism, German Neue Sachlichkeit, Russian Constructivism).

Paris was a cosmopolitan capital and Surrealism was at its height at the time. This movement heavily influenced Kati Horna’s style, both through its themes and its techniques, be it the narrative collage, superimposition or photomontage. Her photography was closely linked to the arts of the image, used as an illustrative technique and as a support for a poetics of the object. Her taste for stories and staged images are clearly evident. From 1933 she worked for the Lutetia-Press agency, for whom she did her first photo stories: Mercado de pulgas [Flea Market] (1933), which would not be published until 1986 in the Mexican periodical Foto Zoom, and Cafés de París (1934).
Spain And The Civil War

Photography, with its various possibilities, enables one to show, liberate and develop one’s own sensibility which can be expressed in graphic images.

And at the moment of pressing the shutter you had to keep the image, let your emotion, discovery and visual surprise flow, the moment had to be kept in your head. That’s what I call developing one’s visual memory.

Kati Horna

Between 1937 and 1939, Kati Horna covered the Spanish Civil War with great sensitivity. The Spanish Republican government asked her to produce images on the Civil War. Thus, between 1937 and 1939 she photographed the places where the major events of the war took place, in the Aragon province, in the country’s cities (Valencia, Madrid, Barcelona and Lerida), as well as a number of strategic villages in Republican Spain.

A collection of more than 270 negatives has survived from this period, today conserved in the Centro Documental de la Memoria Histórica de España, Salamanca. They bear witness to the reality of the conflict at the front as well as, and above all, everyday life for the civilian population through a vision that was in empathy with the environment and the people. Committed to the anarchist cause, she became the editor of the periodical Umbral, where she would meet her future husband, the Andalusian anarchist José Horna – and worked on the cultural periodical of the National Confederation of Labour, Libre-Studio. She also collaborated on the periodicals Tierra y Libertad, Tiempos Nuevos and Mujeres Libres, publications that are being exhibited for the first time. At the time, her work was distinguished by its photomontages, which have both a symbolic and metaphorical character.
Kati Horna, Untitled, Carnaval de Huejotzingo, Puebla, 1941. Gelatin silver print, 19.5 x 21.5 cm. Archivo Privado de Fotografía y Gráfica
Kati y José Horna © 2005 Ana María Norah Horna y Fernández
Mexico

I am in an existential crisis. Today everyone is running, today everyone is driving. My pictures? They were the product of a creative love, linked to my experiences and the way they were taken. I was never in a hurry.

S.nob was a joy... I don’t know why I enjoyed myself so much, but the facility that Salvador [Elizondo] and the team, and Juan [García Ponce] gave me, a great creativity came out of me.

Kati Horna

Kati Horna returned to Paris in 1939. Her husband, the Andalusian artist José Horna, enlisted in the Ebra division that covered the retreat of the Spanish civilians to France. In October, as soon as he reached Prats-de-Mollo, in the French Pyrenees, he was incarcerated in a camp for Spanish refugees. Kati Horna succeeded in getting him freed. They left for Paris where they were again harassed, obliging them to flee France for Mexico. Mexico would become her final homeland.

During her everyday life she came into contact with some of the extraordinary figures of Surrealism (Leonora Carrington, Remedios Varo, Benjamin Péret and Edward James) and the Panic movement (Alejandro Jodorowsky), as well as avant-garde Mexican artists, writers and architects (Mathias Goeritz, Germán Cueto, Pedro Friedeberg, Salvador Elizondo, Alfonso Reyes and Ricardo Legorreta).

Kati Horna established herself as a chronicler of the period, leaving for posterity a unique corpus. In Mexico, she worked as a reporter for periodicals such as Todo (1939), Nosotros (1944–1946), Mujeres (1958–1968), Mexico this Month (1958–1965), S.nob (1962) and Diseño (1968–1970). During the last 20 years of her life, she also taught photography at the Universidad Iberoamericana and the San Carlos Academy (Univesidad Nacional Autónoma de México), where she trained an entire generation of contemporary photographers.

* Horna’s quotes come from the catalogue, co-published by the Jeu de Paume and the Museo Amparo.
Kati Horna, Untitled, Oda a la necrofília series [Ode to Necrophilia], Mexico, 1962. Gelatin silver print, 25.4 x 20.8 cm. Museo Amparo Collection © 2005 Ana María Norah Horna y Fernández
KATI HORMA

A Short Chronology Of Exile

[...] I fled Hungary, I fled Berlin, I fled Paris, I left everything behind in Barcelona… when Barcelona fell, I couldn’t go back for my things, I lost everything again. I got to a fifth country, Mexico, with my Rolleiflex around my neck, and nothing else. Kati Horna¹, 1993

Budapest | 1912-1929

1912 Katalin Deutsch Blau was born on May 19 in Szilasbalhás, a town near Budapest, Hungary. Kati had two sisters. Her parents, Sándor Deutsch and Margit Blau, were Jewish and her father was a banker.

1914-1929 World War I began in 1914 and the Austro-Hungarian Empire fell in 1918. Hungary became an independent republic with Mihály Károlyi as its leader. In 1919 a coalition of socialists and communists took power and formed the Hungarian Soviet Republic, overthrown by anticommunist Romanian troops three months later. In the wake of this, counter-revolutionary admiral Miklós Horthy became regent of the new Kingdom of Hungary from 1920 to 1945, heading an autocratic regime with anti-Semitic and anticommunist policies.

Hungarian society became polarized. Like her childhood friends Endre Ernő Friedmann (Robert Capa) and Emerico “Chiki” Weisz, Katalin Deutsch became part of the circle of the constructivist ideologue and activist Lajos Kassák. For Kassák photography was a tool capable of effecting a social transformation: the artistic avant-garde was inseparable from the revolutionary avant-garde movements and the function of art was above all an emancipatory one.

Berlin | 1930-1933

1930 In 1930 Katalin Deutsch arrived in Berlin and met Bertolt Brecht, developing connections with his circle. She was in the city at the same time as her friends Robert Capa and Chiki Weisz, as well as other important Hungarian photographers, such as László Moholy-Nagy, who was teaching at the Bauhaus, and Simon Gutman, the founder of the Dephot photo-journalism agency (in 1928). In March 1933, the National Socialist party took power and began a campaign against Jewish and Marxist writers, which culminated in a massive book burning in May 1933. The Nazis began their systematic harassment and Deutsch was forced to flee Berlin.

Budapest | June-September 1933

1933 Upon her return to Budapest, Kati took an intensive private course in photography from József

* Kati Horna: una maestra de la fotografía. Los creadores del siglo XX, serie documental del Archivo Histórico del INBA. Emilio Cárdenas Elorduy interviewing Kati Horna, May 1993, Archives Kati and José Horna/Filmoteca de la UNAM.
Robert Capa (attributed to) Kati Horna in the Studio of József Pécsi, Budapest, 1933. Gelatin silver print, 10.5 x 7.5 cm. Archivo Privado de Fotografía y Gráfica Kati y José Horna © 2005 Ana María Norah Horna y Fernández
Pécsi, a virtuoso portrait photographer and a pioneer in the field of advertising photography. The portraits Robert Capa en el estudio de József Pécsi (Robert Capa at József Pécsi’s Studio, by Horna) and Retrato de Katalin Deutsch en el estudio József Pécsi (Portrait of Katalin Deutsch at József Pécsi’s Studio, by Capa) date from this period.

**Paris | 1933-1937**

**1933** Deutsch arrived in Paris and worked with Agence Photo, for whom she did her first photo-reportages: *El mercado de las pulgas* (Flea Market, 1933) and *Los Cafés de París* (Paris Cafés, 1934). The Surrealist movement was in full swing in Paris and her style was influenced by collage and photomontage. Her images also express her interest in narrative and sequences. In collaboration with German painter Wolfgang Burger (a disciple of Max Ernst) she made a series of cartoons in which anthropomorphized eggs and vegetables parody the political climate of the time. An example of this is the story *Hitlerei* published in the Die Volks-Illustrierte weekly, which published other strips of hers between 1935 and 1937.

**Spain | 1937-1939**

Following in Capa y Weisz’s footsteps, Deutsch went to Spain where she was commissioned by the Foreign Propaganda Committee of the National Labor Confederation (CNT) to document the Civil War. Her photographs from this period show her great interest in the personal stories of ordinary people and everyday life. She traveled to the Aragonese front (Monte Carrascal, Monte Aragón and Teruel), then to Valencia, Játiva, Gandia, Silla, Vélez Rubio, Alcázar de San Juan, Barcelona and Madrid. She contributed to magazines like *Umbral* (where she met her husband-to-be, Andalusian anarchist José Horna), *Tierra y Libertad*, *Libre-Studio*, *Tiempos Nuevos* and *Mujeres Libres*.

**1938** She married José Horna.

**Paris | 1938-1939**

Kati Horna returned to her job at Agence Photo where later on, José also worked. In collaboration with him she made the posters *L’Enfance* (Childhood) and *Cartel de France*. She began to photograph masks (*Hiver à Paris*, Winter in Paris) and dolls, images that became a recurring topic for the rest of her life. When the political situation worsened, Kati and her husband were forced to leave Europe.

**Mexico | 1939-2000**

**1939** On October 17, 1939, Kati and José Horna sailed out of the Normandy port of Le Havre on the ship *De Grasse*. They reached New York where they boarded another ship that took them to Veracruz. Their trip continued to Mexico City where, after a period of acclimatization, they settled definitively in a house in the Colonia Roma: the mythical house at 198 Tabasco Street. On December 8 Kati Horna published the visual narrative *Así se va otro año (Lo que se va al cesto)* [There Goes Another Year (What Goes into the Wastebasket)] in Todo magazine; she had begun working on it in Paris, and it symbolized the havoc of war, and thwarted hopes. Her photographs accompanied a text by Alonso Sánchez de Huelva.
Kati Horna, Untitled, Muñecas del miedo series [Dolls of Fear], Paris, 1939. Gelatin silver print, 15.3 x 22.8 cm. Archivo Privado de Fotografía y Gráfica Kati y José Horna © 2005 Ana María Norah Horna y Fernández

Kati Horna, Remedios Varo, Mexico, 1957. Gelatin silver print, 25.3 x 20.3 cm. Private collection © 2005 Ana María Norah Horna y Fernández
1940 Robert Capa spent six months in Mexico covering the presidential election (leading up to the instatement of Manuel Ávila Camacho) for *Life Magazine* and *March of Time*. Kati Horna contributed to Mapa magazine where she published *La evacuación de los sin culpa* (The Evacuation of the Blameless, May 1940) and *Tránsito* (Transit, August 1941). On August 21, León Trotsky was assassinated in Mexico City, and Capa arrived at the scene of the crime. He was able to take a photograph. This was the last time Kati Horna and Capa saw each other. Capa died in 1954 after stepping on a mine in the Vietnam War.

1942-1943 On December 22, 1942 Horna published the photomontage *Noche Buena en Europa* (Christmas Eve in Europe) with a text by Luis de Llano in Estampa magazine. In 1942 Remedios Varo, Benjamín Peret and Emerico “Chiki” Weisz settled in Mexico. They were later joined by Leonora Carrington with her first husband Renato Leduc. This group became the Hornas’ closest friends: their family in exile. From that time onwards the house on Tabasco became a meeting point for European refugees, including Gunter Gerzso, Wolfgang Paalen, Alice Rahon, Eva Sulzer, Edward James and Mathias Goeritz. Indispensable figures of the artistic and intellectual avant-garde like Octavio Paz, Salvador Elizondo, Antonio Souza, Ida Rodríguez Prampolini, Ángela Gurría, Inés Amor, Pedro Friedeberg and Fernando García Ponce among others, also joined this heterogeneous group.

1944-1946 Horna contributed to *Nosotros* magazine, where she published some of her most significant social documentary studies, such as *Lucha contra las tinieblas* (Fight against the Darkness, June 10, 1944), *Loquibambia* (on the La Castañeda Psychiatric Hospital, July 22, 1944), *Asilo para ancianos* (Seniors’ Home, August 5, 1944), *Títeres en la penitenciaria* (Puppets at the Penitentiary, March 10, 1945), and a story on *Alfonso Reyes en su Biblioteca* (Alfonso Reyes in his Library, 1945), among others. In July 1944 she published her photographs on the Huejotzingo carnival in New York’s *Travel* magazine (issue no. 3, July) as part of the story *The Empress who Married a Bandit*.

1949 Norah Horna, José and Kati’s only child, was born on 20 October.

1958-1964 Kati Horna was a contributor to *Revista de la Universidad de México*. In December 1963 she illustrated a text by Pedro Durand Gil entitled *Los dulces de la ciudad* (Candy in the City) with two photographs, *La calavera y el sentido paradójico* (The Skull and Paradoxical Meaning) and *Los dulces mexicanos: un arte enamorado de su fin* (Mexican Candy: an Art Enamored with its End). For the same magazine she also documented the work of artists; her series on this topic included *La obra mural de Manuel Felguérez* (The Murals of Manuel Felguérez) with a text by Juan García Ponce (May 1964).

1958-1963 Horna’s close friend Mathias Goeritz founded the School of Design at the Ibero-americana University, and asked her to take charge of the photography program. From that time to the end of her life, she never gave up the role of teacher.

1961 Horna participated in the *Los hartos* (“The Fed-Ups”) group show at the Galería Antonio Souza. The movement of the same name had been created by Mathias Goeritz, with a manifesto and a list of members. It presented itself as a response to the superficial, monotonous, market-directed type of art that annihilated one’s sense of creativity.

1962 On March 14 the researcher Jozefa Stuart conducted one of the few interviews that Kati Horna ever agreed to do. There is a typewritten record of it in the Robert Capa Archive at the International Center of Photography, New York.
1958-1968  Horna began a series of very topical contributions to Mujeres: Expresión Femenina magazine. Edited by Marcelina Galindo, the cultural supplement sought to encourage women to see themselves in the role of artists, writers, academics and intellectuals, while opening up a space for women to speak out on controversial issues. Horna made photo-reportages and portraits of Ida Rodríguez Prampolini, Lilia.

1960-1963  Theater also began to play an an important role in Kati Horna's working life. Over those years she took documentary photographs of stage productions directed by Alejandro Jodorowsky, like Strindberg's Ghost Sonata (1961), Leonora Carrington's Penélope (1961), Poema inmóvil para un mural de hierro (Motionless Poem for an Iron Mural, 1962), and La ópera del orden (The Opera of Order), written by Jodorowsky himself. Vicente Rojo, Leonora Carrington, Manuel Felguérez, Lilia Carrillo and Alberto Gironella were commissioned to design the sets.

1962  Horna published photographs of Jacqueline and John F. Kennedy’s visit to Mexico City (July 1962), Con la falda ampona de estos días (With These Days’ Bulky Skirt, July 16, 1962) and Nuestra república (Our Republic, September 10, 1962) among other things, in Tiempo magazine.

1958-1965  Horna contributed to Anita Brenner’s Mexico this Month magazine. In January 1965, she published House of History—photographs of the Trotsky house. Among other reports for the magazine, Kati Horna documents the work of some visual artists such as German Cueto, Pedro Friedeberg, Alejandro Jodorowsky, Mathias Goeritz, and Leonora Carrington. Horna had become the most renowned portrait photographer of Mexico’s artistic and literary avant-garde.

1962  Horna contributed to Salvador Elizondo’s S.nob magazine. The magazine only lasted seven issues, published monthly from June to October of that year. S.nob is considered one of Mexico’s most interesting and unconventional publications. Horna was in charge of the Fetiches section, where she published three series of photographs: Oda a la Necrofilia (Fetish no. 1, Ode to Necrophilia), Impromptu con Arpa (Fetish no. 2, Impromptu with Harp), Paraisos Artificiales (Fetish no. 4, Artificial Paradises). In issue no. 3, her photographs illustrated a text by José de la Colina entitled Método de aprovechamiento terrorífico (Terrifying Means of Exploitation). In Edward James’s autobiographical article Cuando cumplí cincuenta años (When I Turned Fifty), her photos show James in his hotel room, surrounded by plants in wine glasses.

1963  José Horna died on August 4 and Remedios Varo in October of the same year. Kati Horna and Leonora Carrington became even closer friends. Kati created two unpublished narratives Mujer y máscara (Woman and Mask) and Una noche en el sanatorio de muñecas (A Night at the Doll Hospital).

1964-1973  Architecture was another field of interest to Kati Horna and she collaborated with various architects, including Carlos Lazo, Luis Barragán, Mario Pani, Pedro Ramírez Vázquez and Ricardo Legorreta. Contributions of hers appeared in magazines such as Arquitectos de México, Arquitectura ENA, Obras, Arquitectura, Calli and Artes de México.

1965-1968  Kati Horna taught classes at the Escuela de Diseño y Artesanías.

1968-1970  Guillermo Mendizábal asked Horna to be a contributing photographer to Diseño magazine, where she was commissioned to do the photography for entire issues. She photographed interiors, architecture, gardens, crafts, food, etc.
1973-2000  Horna ran the Photography Workshop at the Antigua Academia de San Carlos. Her own photography took a back seat as she devoted her time to teaching photography and organizing exhibitions of her students’ work.

1983  She sold a collection of 270 negatives shot during the Spanish Civil War to the Spanish Ministry of Culture. This collection is currently at the General Archive of the Spanish Civil War in the city of Salamanca. The strips of 6 X 6 cellulose acetate safety film are numbered 1 to 272 (the numbers 175 and 176 are missing for reasons unknown to the General Archive, though it is possible Kati Horna deleted them herself).

1985  Horna donated 6,750 negatives, 3,817 contact sheets, 408 slides and 496 original prints to the Centro Nacional de Difusión e Investigación de las Artes Plásticas (Cenidiap) in Mexico. This collection is known as the Kati Horna Fund.

1993  In May, Kati Horna was interviewed on television by Emilio Cárdenas Elorduy; it is the only interview in which she talks about her life.

2000  Kati Horna died on October 19 in Mexico City, entrusting her archives to her daughter, Norah Horna Fernández, and her grandchildren, Katy and Ivan Polgovsky Horna. The collection consists of 20,000 negatives and transparencies on 6 x 6 safety film and 3,000 vintage prints.

**Exhibitions**

**Solo Shows**

2012  **Kati Horna. Fotografías de la Guerra Civil española (1937-1938)**, Universidad de Salamanca/ Junta de Castilla y León.


2006-2003  **Kati Horna. Exposition itinérante aux États-Unis : Chicago, New York, Salt Lake City (Utah), Carson (California) and Omaha (Nebraska).**

2004-2003  **El sentido de las cosas. El mundo de Kati y José Horna. Museo Nacional de Arte, Mexico, Mexico.**

2003  **Kati Horna. Una experiencia de vida. Galería del Aeropuerto Internacional de la Ciudad de México, Mexico.**

2002  **Las series de Kati Horna. Museo Nacional de Arte, Mexico, Mexico.**

2002  **La nostalgia en los retratos. Homenaje a Kati Horna. Jardín Borda, Cuernavaca, Morelos, Mexico.**
       Homenaje a Kati Horna. Centro Fotográfico Manuel Álvarez Bravo, Oaxaca, Oaxaca, Mexico.
       Kati Horna. Fotografías de la Guerra Civil española (1937-1938), Salamanca, Spain.

Group Shows

2012  In Wonderland, The Surrealist Adventures of Women Artists in Mexico and the United States, Museo de Arte Moderno, Mexico City, Los Angeles County Museum, Los Angeles.
       Surrealismo vasos comunicantes, Museo de Arte Nacional, Mexico City
2011  España, frente a frente. Fotografías de la Guerra Civil. Museo de León, León, Spain.
       Mujeres surrealistas en México. Musée El Cubo, Tijuana, Mexico.
       México surrealista. Galería Oscar Román, Mexico, Mexico.
       Taller de fotografía, Universidad Nacional Autónoma de México, Mexico, Mexico.
       Mujeres artistas en el México de la modernidad. Museo Mural Diego Rivera, Mexico, Mexico.
2007  Kati Horna: una experiencia de vida. Biennale Fotoseptiembre, Galería El Estudio de la Casa del Poeta, Mexico, Mexico.
2006  Territorios de diálogos. Museo Nacional de Arte, Mexico.
       Colección fotográfica. Museo de Arte Moderno, Mexico, Mexico.
       La fuga del rostro. Homenaje a Xavier Villaurrutia. Centro de la Imagen, Mexico, Mexico.
2003  Eternidad fugitiva. Museo del Palacio de Bellas Artes, Mexico, Mexico.
2000  VI Salón de Arte. Galerie bbva Bancomer, Mexico, Mexico.
1999-1996 Metáforas: fotografía construida. Museo de Monterrey, Nuevo León, Museo del Chopo, Mexico, Mexico.
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<td>1995</td>
<td>Luz y tiempo. Centro Cultural de Arte Contemporáneo, Mexico, Mexico.</td>
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<td>1994</td>
<td>Objeto-sujeto, arte objetual. Museo de Monterrey, Nuevo León, Mexico.</td>
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<td>La máscara y su alma. Jardín Borda, Cuernavaca, Morelos, Mexico.</td>
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<td>Homenaje a Roberto Garibay, Universidad Nacional Autónoma de México, Mexico, Mexico.</td>
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<td>1992</td>
<td>Visión histórica del edificio de la Academia de San Carlos, Universidad Nacional Autónoma de México, Mexico, Mexico.</td>
<td>Encuentro de dos culturas, Universidad Nacional Autónoma de México, Mexico, Mexico.</td>
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<td>1990</td>
<td>Surrealismo entre Viejo y Nuevo Mundo. 5th century of the Centro Atlántico de Arte Moderno del Cabildo Insular de la Gran Canaria, Spain.</td>
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<td>Mujer x mujer. 22 fotografas. Museo de San Carlos, Mexico, Mexico.</td>
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<td>1988</td>
<td>La muerte. Exposición fotográfica internacional. Galerie de l’Institut français, Mexico, Mexico.</td>
<td>Homenaje a André Breton. Institut français d’Amérique latine, Monterrey, Nuevo León, Mexico.</td>
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<tr>
<td>1986</td>
<td>Síntesis de artes plásticas. Escuela Nacional de Artes Plásticas, Universidad Nacional Autónoma de México, Mexico, Mexico.</td>
<td>Los surrealistas en México. Museo Nacional de Arte, Mexico, Mexico.</td>
</tr>
<tr>
<td>1982</td>
<td>Cinco fotografas en México. Consejo Mexicano de Fotografía, Mexico, Mexico.</td>
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<tr>
<td>1980</td>
<td>Alcoholismo, erotismo y tabaquismo. Mini-galerie La Chinche, Mexico, Mexico.</td>
<td></td>
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<tr>
<td>1978</td>
<td>Taller de fotografía, Universidad Nacional Autónoma de México, Mexico, Mexico.</td>
<td>Primera Bienal Semi-Internacional de Miniaturas y Tarjetas Postales. Galería Merkup, Mexico, Mexico.</td>
</tr>
<tr>
<td>1966</td>
<td>Surrealismo y arte fantástico en México. Gallery Aristos, Mexico, Mexico.</td>
<td></td>
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<tr>
<td>1962</td>
<td>Los hartos. Gallery Antonio Souza, Mexico, Mexico.</td>
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**EVENTS AND PUBLICATION**

**Catalogue**

A comprehensive catalogue will be published to accompany the exhibition, examining the photographer’s entire career.

Texts by Péter Baki, Jean-François Chevrier, Estrella de Diego, Norah Horna, Juan Manuel Bonet, and the curators Ángeles Alonso Espinosa and José Antonio Rodríguez

320 pages, bilingual French–English, €50

Co-edition Jeu de Paume / Museo Amparo

**Tours and Cultural Activities**

**Tuesday 17 June at 6pm**

**Dialogues about the work of Kati Horna**

Angeles Alonso Espinosa, curator of the exhibition, leads a discussion on the work of Kati Horna with two people who knew her: Juan Manuel Bonet, literary critic, art critic, exhibition curator, poet, and Alejandro Jodorowsky, filmmaker, writer and artist.

**Tuesday 24 June at 6pm**

**Mardi Jeunes**

Tour of the Kati Horna exhibition led by Angeles Alonso Espinosa, curator.

**Tuesdays 29 July and 26 August at 6pm**

**Mardis jeunes**

Guided lecture tour with a Jeu de Paume lecturer.

**Last Tuesday of every month, 5pm to 9pm**

**Mardis Jeunes**

Free admission to the exhibition for students and under-26s.

**Wednesday and Saturday at 12:30pm**

**Rendez-vous du Jeu de Paume**

Guided lecture tour with a Jeu de Paume lecturer.

Free on presentation of a ticket.
Family Activities

Every Saturday at 3:30pm

Family Tours

Every Saturday at 3:30pm Jeu de Paume lecturers take children (7 to 11 years old) and their parents or accompanying adults on an exploration of images. Several tours are on offer throughout the year, covering images on display in the galleries of the Jeu de Paume, screened images, published images and networked images available in the educational area. Young visitors can also consult books, images and websites in the educational area.

Free on presentation of an admission ticket and for the under-11s (duration: 1 hour)

Reservations: 01 47 03 12 41 / serviceeducatif@jeudepaume.org
PRESS IMAGES

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KH 01
Kati Horna
Robert Capa in the Studio of József Pécsi, Budapest, 1933
Gelatin silver print
25.3 x 20.1 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna © 2005 Ana María Norah Horna y Fernández

KH 02
Kati Horna
Untitled, Hitlerei series,
in collaboration with Wolfgang Burger, Paris, 1937
Gelatin silver print
16.8 x 12 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna © 2005 Ana María Norah Horna y Fernández

KH 03
Kati Horna
Los Paraguas, mitin de la CNT [Umbrellas, Meeting of the CNT], Spanish Civil War, Barcelona, 1937
Gelatin silver print
24.2 x 19.2 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna © 2005 Ana María Norah Horna y Fernández
KH 04
Kati Horna
Untitled, Vélez Rubio, Almeria province, Andalusia, Spanish Civil War, 1937
Gelatin silver print
25.5 x 20.5 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna
© 2005 Ana María Norah Horna y Fernández

KH 05
Kati Horna
Subida a la catedral [Ascending to the Cathedral], Spanish Civil War, Barcelona, 1938
Gelatin silver print (photomontage)
22.2 x 16.6 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna
© 2005 Ana María Norah Horna y Fernández

KH 06
Kati Horna
Untitled, serie Muñecas del miedo series [Dolls of Fear], Paris, 1939
Gelatin silver print
15.3 x 22.8 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna
© 2005 Ana María Norah Horna y Fernández

KH 07
Kati Horna
Invierno en el patio [Winter in the Courtyard], Paris, 1939
Gelatin silver print
18.8 x 18.3 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna
© 2005 Ana María Norah Horna y Fernández
KH 08
Kati Horna
Untitled, La Castañeda psychiatric hospital, Mixcoac, Mexico, 1944
Gelatin silver print
17 x 20.2 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna
© 2005 Ana María Norah Horna y Fernández

KH 09
Kati Horna
Untitled, Carnaval de Huejotzingo, Puebla, 1941
Gelatin silver print
19.5 x 21.5 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna
© 2005 Ana María Norah Horna y Fernández

KH 10
Kati Horna
Remedios Varo, Mexico, 1957
Gelatin silver print
25.3 x 20.3 cm
Private collection
© 2005 Ana María Norah Horna y Fernández

KH 11
Kati Horna
Antonio Souza y su esposa Piti Saldivar [Antonio Souza and his Wife Piti Saldivar], Mexico, 1959
Gelatin silver print
25 x 20.3 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna
© 2005 Ana María Norah Horna y Fernández
KH 12
Kati Horna
José Horna elaborando la maqueta de la casa de Edward James [José Horna Working on the Maquette for Edward James’s House], Mexico, 1960
Gelatin silver print
25.3 x 20.3 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna © 2005 Ana María Norah Horna y Fernández

KH 13
Kati Horna
El botellón [The Bottle], Paraísos artificiales series [Artificial Paradises], Mexico, 1962
Gelatin silver print
24.4 x 18.9 cm
Collection Museo Amparo © 2005 Ana María Norah Horna y Fernández

KH 14
Kati Horna
Untitled, série Oda a la necrofilia [Ode to Necrophilia], Mexico, 1962
Gelatin silver print
25.4 x 20.8 cm
Museo Amparo Collection © 2005 Ana María Norah Horna y Fernández

KH 15
Kati Horna
Mujer y máscara [Woman with Mask], Mexico, 1963
Gelatin silver print
25 x 19.7 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna © 2005 Ana María Norah Horna y Fernández
KH 16
Robert Capa (attributed to)
Kati Horna in the Studio of József Pécsi, Budapest, 1933
Gelatin silver print
10.5 x 7.5 cm
Archivo Privado de Fotografía y Gráfica Kati y José Horna
© 2005 Ana María Norah Horna y Fernández
**JEU DE PAUME**

The Jeu de Paume is an arts center with a strong reputation for exhibiting and promoting all forms of images from the XXth and XXIst centuries (photography, cinema, video, installation, web art, etc.). As well as organizing or co-organizing exhibitions, it hosts film programs, symposia, seminars and educational activities, and also publishes a range of material. With its high-profile exhibitions of established, little-known and emerging artists (notably in the Satellite program), the Jeu de Paume ties together different narrative strands, mixing the historic and the contemporary, oscillating between resonance and dissonance, attracting broad and diverse audiences.

Beyond its flagship building on Place de la Concorde, Paris, the Jeu de Paume has, since 2010, developed a partnership with the city of Tours for the presentation of exhibitions with a more historic resonance at the Château de Tours. These events showcase donations made to the state and archives conserved by public and private institutions both in France and abroad in a program designed to attract new categories of visitor from the region. As well as being shown at these two venues, exhibitions organized by the Jeu de Paume are seen around the world thanks to collaboration, interaction and cooperation with other national or international institutions on the basis of mutual affinities.

Since 2007 the Jeu de Paume has been working to expand its online activities, developing a dedicated “virtual space” with an innovative program of special web-based projects and thematic shows entrusted to curators specializing in the digital arts. Film programs are devised to accompany many of the exhibitions, or to pay tribute to major figures of the independent filmmaking scene in France and abroad. Specializing in documentary, essay and autobiography, with an emphasis on previously unscreened work, the programming helps bring filmmakers together with artists. All activities at the Jeu de Paume are driven by a deep concern for interdisciplinarity in the study of visual culture and images and by a quest for new meaning in all fields of thought. Talks, seminars and symposia explore the questions and themes raised by the exhibitions, helping to open up new spaces for critical interaction.

The Jeu de Paume’s modular space enables it to adapt to the varying demands imposed by its activities and confirms its ambition to provide all its users with an active hub and resource center for education in photographic imagery and the history of representation and the visual arts. Tours and courses, initiatives for students and teachers, and activities for families and young visitors, are the focal points of its didactic program. The emphasis here is on participation rather than contemplation, exchange rather than the “colonization of knowledge,” and sharing rather than the monopolization of ideas. The Jeu de Paume programme at the Château de Tours also helps extend the dynamic of these educational activities regionally.

Le magazine, an online publication launched in 2010, draws on a range of resources (video, photo gallery, audio and text files) to extend the debate to the use of images in the digital era. Le magazine is a unique platform for artistic content, in-depth articles, virtual tours and portfolios. It is a web-based forum for dialogue between historians, philosophers, artists, curators, filmmakers, poets and art lovers. Finally, the Jeu de Paume is home to a high-quality bookshop dedicated to offering an ambitiously comprehensive selection of books and publications to further knowledge of the artists, photographers and filmmakers showcased by the institution. It holds a permanent stock of some ten thousand titles on aesthetics, art history and theory, cinema, photography and the new technologies.
PRACTICAL INFORMATION

Jeu de Paume

Address
1 Place de la Concorde, 75008 Paris
+33 (0)1 47 03 12 50
www.jeudepaume.org

Opening hours
Tuesday (late-night): 11am–9pm
Wednesday to Sunday: 11am–7pm
Closed Monday

Admission
General admission €10 / Reduced rate €7.50
Free admission: Satellite program; Young Visitor’s Tuesday (the last Tuesday of the month, 11am to 9pm for students and under-26s); children under-12s
Tickets can be booked online via the Jeu de Paume website, with the Fnac, Digitick and Ticketnet

Members and cultural partners
Free, unlimited admission to exhibitions and all the Jeu de Paume’s cultural activities
Annual membership: full rate €30 / reduced rate €25 / youth rate €20

Press Visuals
Copyright-free visuals can be downloaded from the website www.jeudepaume.org
Section: Professionnels / User name: presskit / Password: photos

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