



WAS

FEARKAS

1924-2017

HOFF

THOMAS FARKAS (1924-2011)

- Born in Budapest, Hungary, in 1924, Thomaz Farkas emigrated with his parents to Brazil in 1930, where his father founded Fotoptica, a pioneering photographic equipment retail company. Farkas studied mechanical and electrical engineering at the Universidade de São Paulo and during his studies, he discovered the works of Edward Weston and Anselm Adams, two exponents of modern American photography.
- In 1942, he became a member of the *Foto Club Bandeirante* in São Paulo. In the 1940s, he photographed ballet companies, sports events, landscapes, and scenes of everyday urban life in São Paulo and Rio de Janeiro. In 1942 he participated in the first major photographic exhibition to take place in Brazil, the *Sãlao Paulista de Arte Fotografica*, at the Galeria Prestes Maia. In 1945, Farkas with photographers Gertrudes Altschul and José Yalenti, began focusing on architectural subjects. That same year, the club was renamed *Foto Cine Clube Bandeirante* and by then it also included a group of amateur filmmakers. Farkas, inspired by the work of his peers, started working on the production of documentaries.
- In 1949, Farkas and painter and photographer Geraldo de Barros collaborated to initiate a photographic laboratory at the Museu de Arte de São Paulo Assis Chateaubriand. Farkas had his first solo show in 1949, at the São Paulo Museum of Modern Art. That same year, his work was shortlisted for a show at the **MoMA in New York**, which also purchased seven of his pieces.

- In 1958, Farkas began an extensive series of photographs documenting the ongoing construction of Brasília. A decade later, while Brazil was still under a military dictatorship, Farkas undertook a large-scale project to document on film the cultural and social differences within Brazil's population.
- From 1968 to 1972, with a production team nicknamed the "Farkas Caravan", he made thirty-three documentary films.
- After his father's death, in 1960, he assumed the direction of Fotoptica, an office he held until 1997. **Farkas died in São Paulo, in 2011**



- In 2015, alongside the great names in modern Brazilian photography, Farkas's work was part of the retrospective entitled *Modernités: Photographie Bresilienne (1940-1964)* at the Calouste Gulbenkian Foundation. Farkas was voted on four different occasions to represent Brazil at the Photographic Society of America. He was pivotal to the establishing of the departments of photography at the MASP and the MAM-SP.

COLLECTIONS

- **Museum of Modern Art.**
New York
- **Tate Modern.** **London**
- **São Paulo State Art Gallery**
(Pinacoteca). **São Paulo**
- **Maison Européenne de la**
Photographie. **Paris**
- **Moreira Salles Institute.**
São Paulo

Shadow of photographer
Jose Medeiro
1946





Praia de Copacabana.
Rio de Janeiro. 1947



São Paulo. 1950



Fachada do edifício
Sede da Associação Brasileira de Imprensa
Rio de Janeiro. c.1945



Fachada Lateral
do Ministro da Educação Saude
Rio de Janeiro. 1945



Ancient building facade.
Rio de Janeiro. 1947

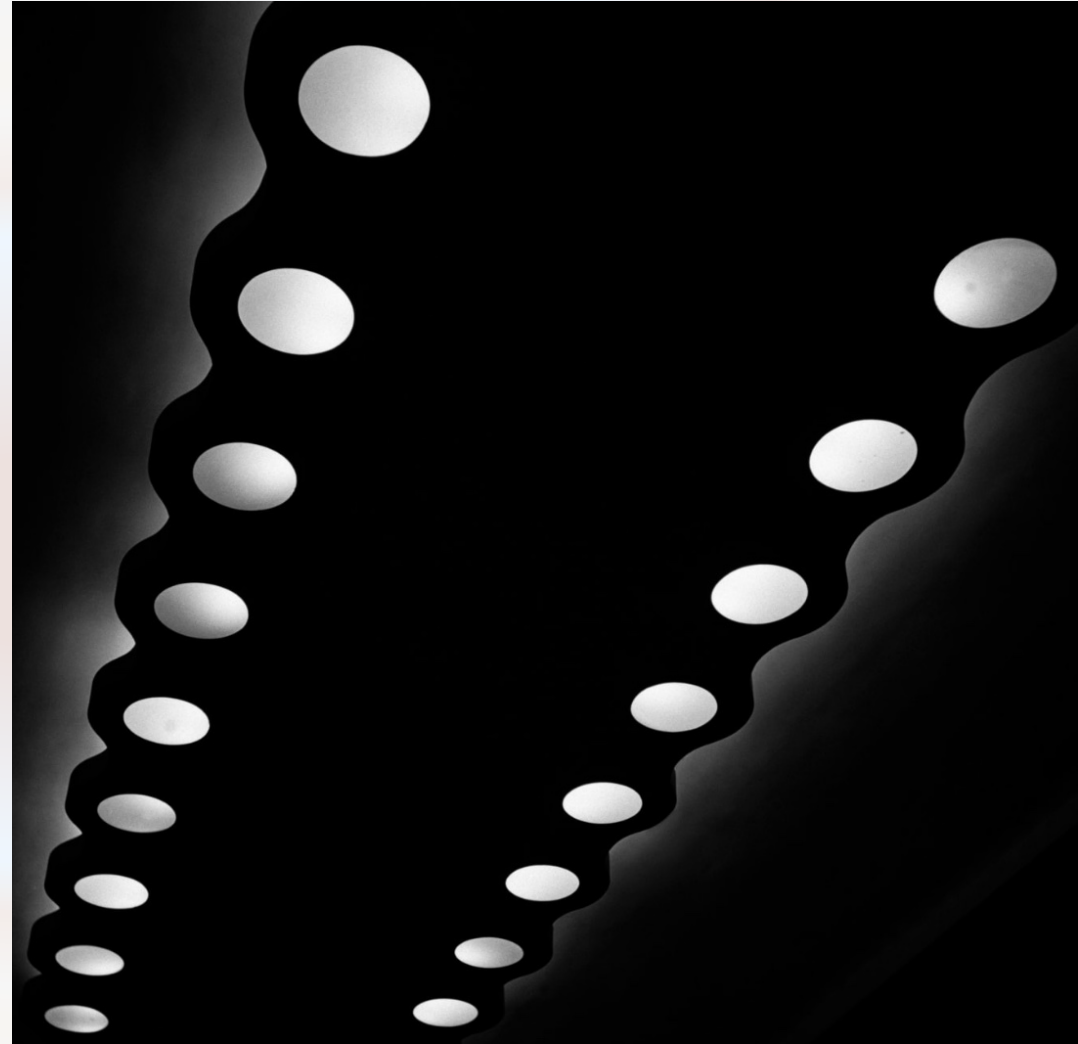
Then the notion of framing that you developed comes into the scene...

People see what they frame, you understand? What interests me is what I see, I do not see everything. Although my vision goes from one side to the other, I am always concentrating. And even with the photograph after enlargement, I cut a bit off, I decide: I'm not going to enlarge everything. So, for me, photography is vision. Reality is not in photography.

Interview by Mariluce Moura and Neldson Marcolin
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Luminaria do Cine
Ipiranga, São Paulo. 1945