

JOHN ALBOK FOR THE CHILDREN

JOHN ALBOK FOR THE CHILDREN

September 15 to October 14, 1995

Photographic Archives Gallery
5117 West Lovers Lane Dallas, Texas 75209

Telephone: 214.352.3167 Facsimile: 214.352.3166
Gallery Hours: Tuesday through Saturday, 10 A.M. to 5 P.M.

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Exhibitions

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Publications, Reviews and Tributes

Motion Picture and Television, Credits and Awards

Motion Picture, Personal Productions, 1928-1947

Motion Picture, Documentary Titles

Photo Competitions, Cash Awards Received

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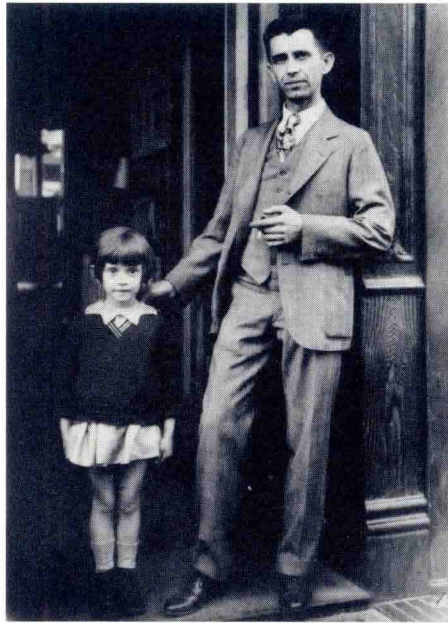
Catalogue Illustrations, listed

Albok's Treatise on Photography in America, 1938

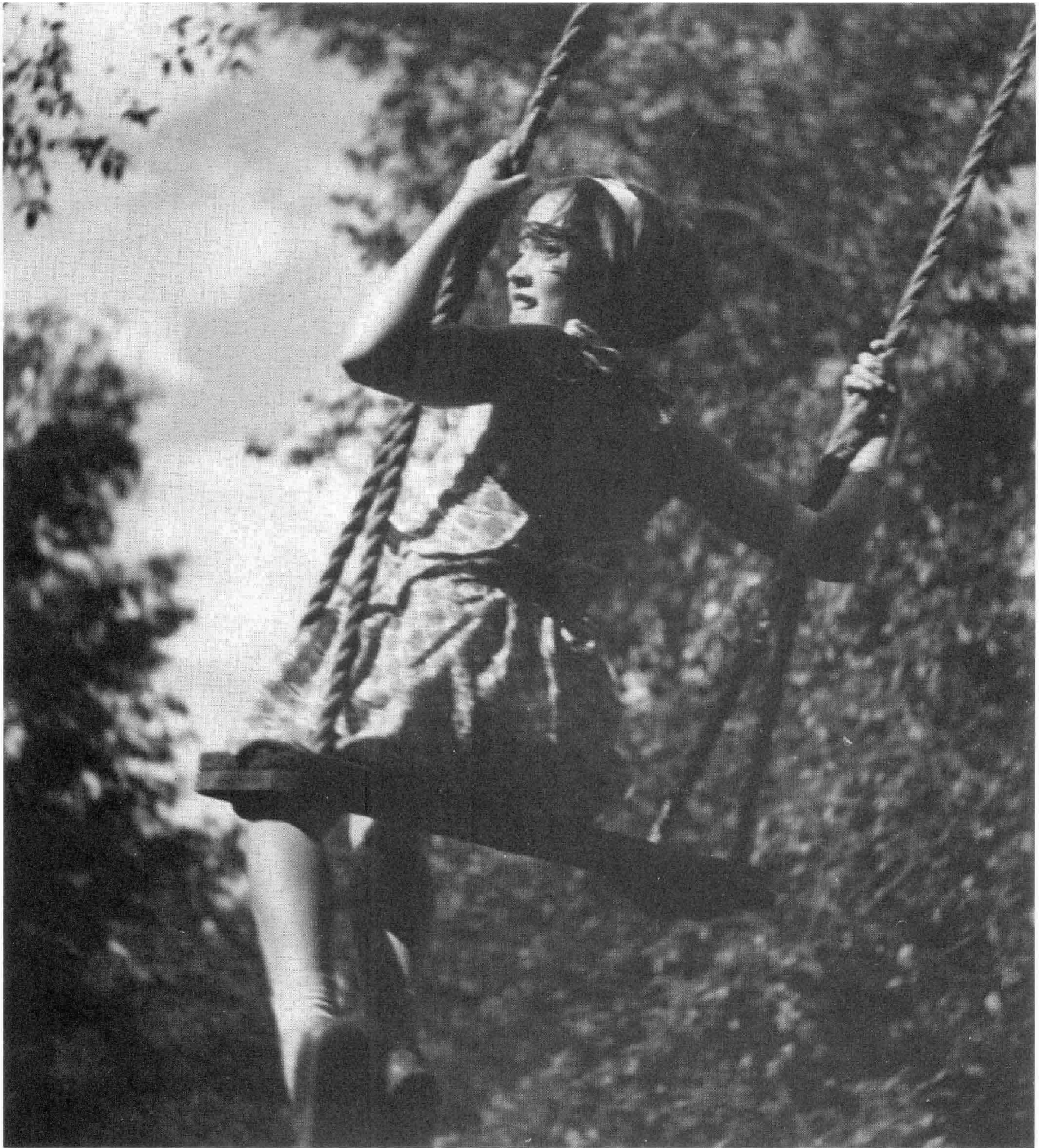
The Purpose of Photography, by John Albok

Dedicated to

Ilona Albok Vitarius
and the memory of her beloved father



John Albok
1894 - 1982



1 A Simple Pleasure, 1937

Forward

John Albok has long been praised for his photographic documentation of the people of New York City during the Great Depression and subsequent recovery years of the Franklin D. Roosevelt administration. Mr. Albok's mastery of photography was his ability to capture on film the character and feel of a place, the essence of a moment, and the dignity and humility of a person no matter how impoverished or downtrodden. This mastery of visual communication is so perfectly demonstrated in his portraits of children - on the sidewalks and in the parks of his adopted city, for there existed a spiritual kinship, an intuitive rapport with children, as evidenced by the thousands of photographs he made of young people. Throughout six decades of work in photography, the children occupied a major interest in his search for images. In his efforts to find truth and inner beauty amidst the economic and moral suffering of his city, Mr. Albok gravitated to the activities of children as if to reaffirm his own spiritual optimism, and to renew an uncensored view of the world that he embraced in his own life and daily actions.

It is difficult growing up as a child in the 1990's. With the inescapable violence in the school yard, adolescent gang warfare in the streets, and a general moral decline among school age children, our nation has become numb with a whole new dilemma; how do we educate our children in a climate like this, and what measures do we take now to ensure harmony among the future generations. Must we redefine *harmony* to suit a new morality? In John Albok's early years in America, the country was experiencing turmoil that was no less severe than that which we are experiencing today. If we may borrow upon his experiences as an artist and humanitarian, as he has shared with us his sociological documentation, we will be enriched with a whole new way of seeing our own world. If there is a purpose for this exhibition beyond the sheer enjoyment of these beautiful vintage photographs, this exhibition is meant to turn our heads to examine Mr. Albok's children, and with a new pair of glasses we must pause, if only for a brief moment, to re-examine our own children.

For this exhibition there was no shortage of imagery. Children as subjects existed in every theme category within the John Albok archive. From the Depression era there are passionate documents of children finding diversion in the streets of a chaotic adult world: *Harlem Playground*, 1933 (cat.no.42), *In Harlem*, 1930 (cat.no.44), and *Steam Roller*, 1933 (cat.no.47). There are the environmental portraits of the innocent, unknowing victims of this period as represented by *Lunch Break*, 1933 (cat.no.25), *Prosperity on the Corner*, 1933 (cat.no.41), and *Sustenance*, 1930 (cat.no.46). Albok's child labor images span many decades but none are more poignant than what he witnessed in the 1930's with images like *Going Places*, 1930 (cat.no.12), *Executive Suite*, 1934 (cat.no.14), and *Shoe Shiners Line-up on 105th St.*, 1938 (cat.no.35). Exquisite pictorial views like *Painted Water*, 1937 (cat.no.4), *Cherry Blossoms, Central Park*, 1936 (cat.no.29), and *Homeward Bound*, 1938 (cat.no.31) were Mr. Albok's self-satisfying rewards of a day well spent with the camera. And then there are the political themes: *Future Peace Marchers*, 1941 (cat.no.16) and *Costume Revue*, 1944 (cat.no.37), and the race-relation themes: *Harlem at Christmas Time*, 1938 (cat.no.15) and *In the Open Field*, 1954 (cat.no.19). Editorial photography must include images such as *The Giant*, 1945 (cat.no.9), *Longing*, 1952 (cat.no.48), and *Isadora Duncan Dancers*, 1937 (cat.no.56) which was created as a proposal for a UNICEF advertising campaign. And however far the list continues...sports, humor, fine art portraiture...there were always the children to occupy the groundglass of John Albok's camera.

In closing, I extend deep gratitude to John Albok's daughter, Ilona Albok Vitarius, for her friendship, guidance, and artistic inspiration, and without whose enthusiasm for her father's life-work in photography such an exhibition would not have been possible. Not only has Ilona maintained her father's remaining negative and print collection in pristine condition, she has also perpetuated his memory through exhibitions, publications and speaking engagements. I would also like to acknowledge Ilona's diligence and enormous energy that she applied to the task of compiling the biography for this catalogue; she has organized her father's archive of publicity and correspondences as well as any professional curator. Thank you dear Ilona!

Andy Reisberg
Gallery Director

Introduction

I was born in 1894 in a small city called Munkacs, Hungary. As a little boy in public school, I had a keen interest in art! My life's ambition was to develop these artistic instincts, but due to a poverty stricken environment, opportunities were closed to my dreams.

The Hungarian government did not have a free educational system at that time. My parents were very poor, and being the eldest of eleven children, I was forced to learn a trade. At the age of thirteen, I was apprenticed to a master tailor, who taught me the fine art of tailoring.

The desire to become an artist burned deeply. One day I traded an old pair of binoculars for my very first camera - a Kodak Brownie. I had a young friend interested in photography. I watched him develop his film and print his pictures. Thus I found a great substitute for painting in photography.

In 1917, I bought a folding camera with a double anastigmatic lens. I was inducted into the Hungarian Army and there I used this camera to photograph the pitiful nude Russian captives warming themselves around a pot-bellied stove. My photographs were exhibited in the army hospital, but I never saw the exhibition of my images again.

Upon returning home from the war, I was met by a brother who tearfully informed me that my father and two sisters had died during the war. I was shattered!

In 1921, I packed my bag with a limited wardrobe; a pair of tailor's shears, a violin, and a 5x7 wooden camera with a Geolitz f4.5 lens....destination - America, the land of golden opportunities! The faces of my fellow passengers reflected this hope and anticipation. I snapped pictures of these people, and played my self-taught violin in the steerage during the evenings. I amassed the princely sum of twenty-four dollars by the time I reached Manhattan Island.

From the first day I arrived in the United States, I took a keen interest in amateur photography. The city of New York offered ample opportunities to attend lectures, visit museums, and make use of the public parks which possess natural beauties and furnish the public with outlets for recreation. Sorely missing the social life I had with my friends in Hungary, I contacted the Hungarian churches and synagogues and took photos of their various functions. The money that I made helped further my avocation, and allowed me to pursue my talent and profound interest in photography.

The struggle for livelihood as a tailor in New York was not as burdensome as it had been in Europe. I was able to maintain a tailor shop on upper Madison Avenue where I have been for the past sixty years.

In 1924, I married my wife Ilona who is still by my side. She has been a great inspiration to me, and encouraged my work, although she has made many personal sacrifices. One year later, our daughter was born, and it was a portrait of my little girl that won me my first prize in the Eastman Kodak Amateur Photo Contest in 1929. It was made with the wooden camera I had brought from Hungary.

In 1929 the Depression reared its ugly head. The scenes from my shop window were shocking! I had hundreds of yards of motion picture footage and still photographs of people scavenging in garbage pails, eating rotten fruit, or whatever else they could find. I was shaken to see situations even worse than what I had left behind in Europe. "Brother, can you spare a dime" became a byword, and the hovels in Central Park dubbed 'Hooverville' were indeed a disastrous testimonial to the plight of this great nation. East side, west side, all around our town, I went on foot, camera in hand, and captured these faces reflecting dejection and fear. I photographed many poor souls, trying my best to leave them their most precious heritage - their dignity. There was nothing else left. When I became too discouraged and unhappy spiritually with these sights, I would visit the park. Trees, flowers, and the beautiful sky did not know the Depression.

Under Franklin D. Roosevelt, a faltering society slowly edged its way back to stability. It was during this period that I became a regular competitor in the *New York Herald Tribune* weekly contests and imagine my joy, when one Sunday I was a triple winner. The Tribune requested a sketch of my life, and then the doors opened for me. My first important one-man show of fifty-five photographs was at the Museum of the City of New York. Grace M. Mayer, who was at that time curator of prints, made my dream of an exhibition a reality. I donated all the images to the archives. I have been called a sentimentalist! How wonderful !!

During the past sixty years, I have made 16,000 pictures as well as many reels of documentary film footage. In the evenings, I continue to draw the curtains in my tailor shop and enter my beloved world of photography. The prints I make today are as good, if not better, than those of forty years ago. I do not believe in technical trickery. Simple photographs that tell the story from my heart and soul are more meaningful to me than those that are contrived. I never cease to try and improve my images.

I carry a camera on every off moment. The people of the city, young and old, rich or poor, are my subjects. The flowers, the trees, the ever-changing beauties that dwell in the sky, lovers in the park, ...the dream of my childhood. My images of the people are unaffected, many times laced with a tragic sense of life that speaks for itself.

I like the freedom of selecting my subject matter at will and then to create them in the manner of the artist.

Living life itself is a great art. The more we cultivate it, the better it will be for ourselves and our children.

My message to all aspiring amateur photographers is as follows. Patience and hard work are the prime requisites for success. Our younger generation is eager for immediate results and speed. Not so!! There is no beginning or end to art. Life has to be lived, enjoyed, and sufferings endured. Art requires the same sacrifices and offers the same benefits. Take pictures that satisfy your heart, and the art will eventually manifest itself in your work. Due reward from society is seldom denied to a deserving artist. Be master of your convictions, do your best in competition, and above all, never lose your spirit!!

As I reflect back on my sixty years of photography, it gives me great pleasure and fulfillment to know that the work I loved so much has become a sociological documentation for the whole world to share.



John Albok
John Albok, 1979

*Living life itself is a great art.
The more we cultivate it,
the better it will be for ourselves
and our children.*

John Albok





3 Getaway, 1938

2 Hecksher Foundation, 1938



4 Painted Water, 1937



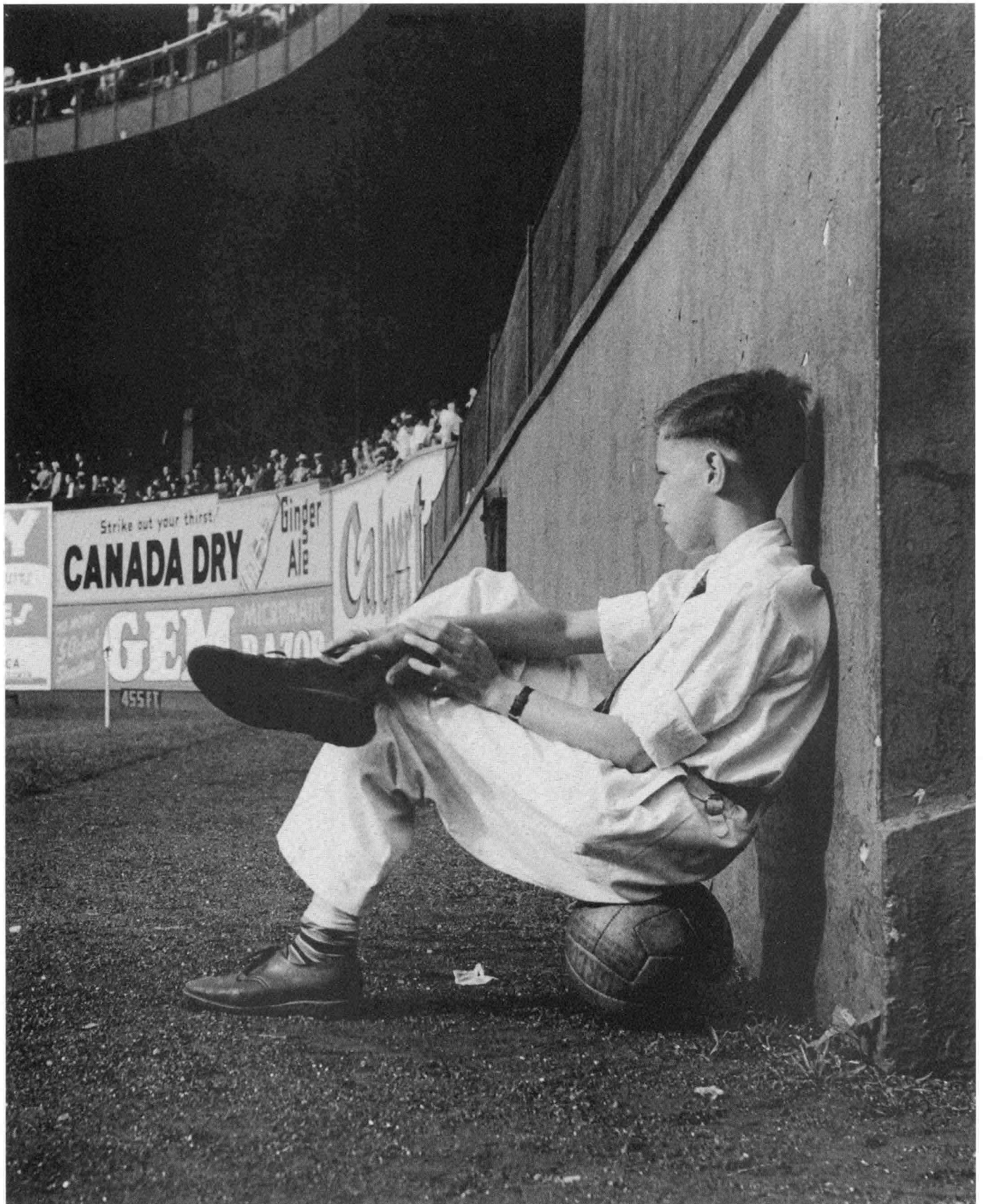
5 Hecksher Foundation, 1937



6 Stolen Moments, 1938



7 The Onlookers, Central Park, 1937



8 Dream of His Destiny, 1942



9 The Giant, 1945



10 Launching, Central Park, 1938



11 Sweet Potato Man, 1944





13 Carousel, 1928



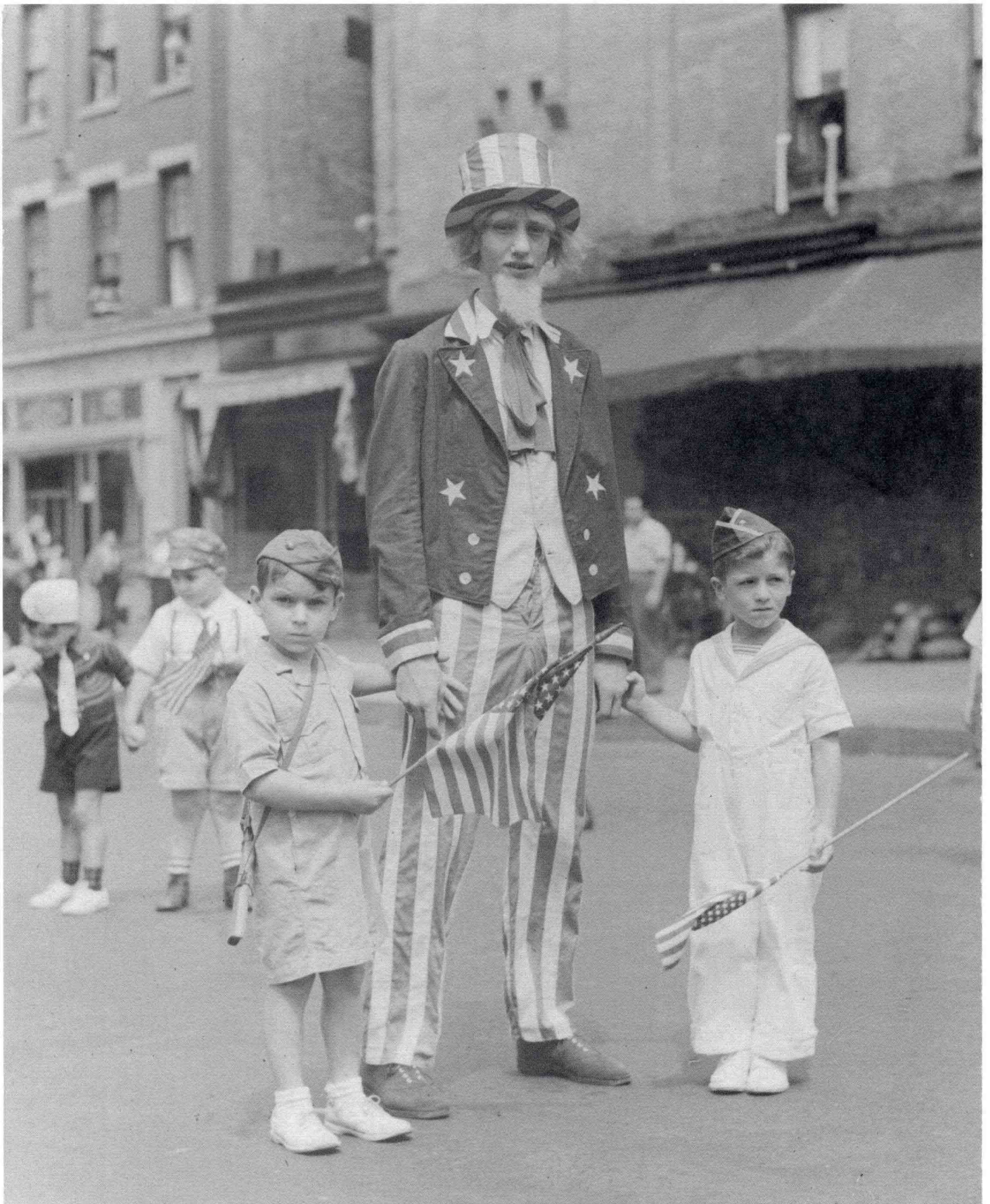
14 Executive Suite, 1934



15 Harlem at Christmas Time, 1938



16 Future Peace Marchers, 1941



17 Uncle Sam, 1944



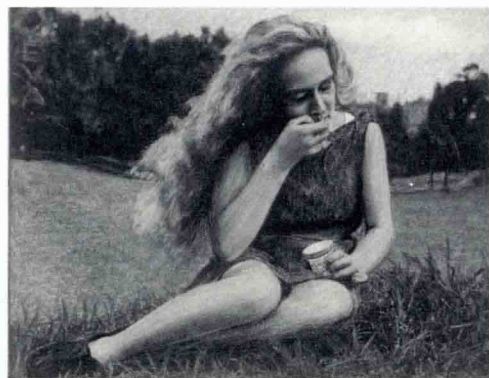
18 Father's Pride, World's Fair, 1939



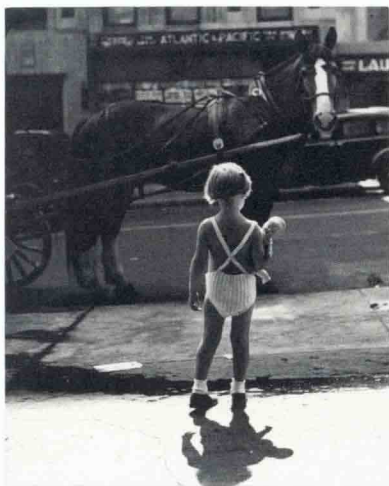
19 In the Open Field, 1954

Children's souls are
like spring flowers:
innocent, pure, and
vulnerable.

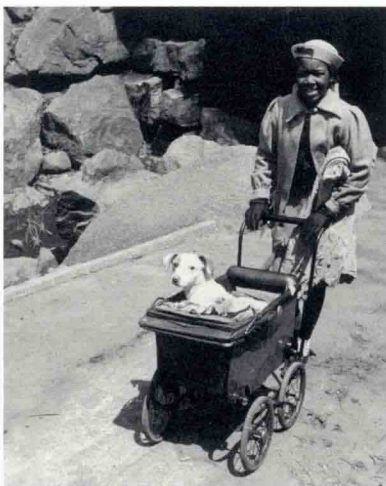
J.A.



20 Eva - After the Dance, 1937



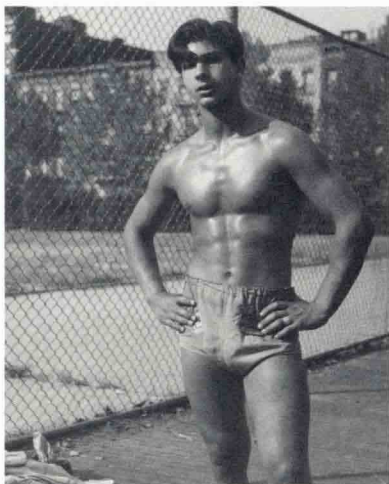
21 Hello Jimmy, 1938



22 Companions, 1934



23 A Day For Play, Central Park, 1933



24 Demonstrating Physical Culture, 1943



25 Lunch Break, 1933



26 The Pause That Refreshes, 1939



27 Catch of the Day, 1936



28 So This Is God!, 1943

When a child sees
something
wonderful in his
youth, it will
influence him for
the rest of his life.

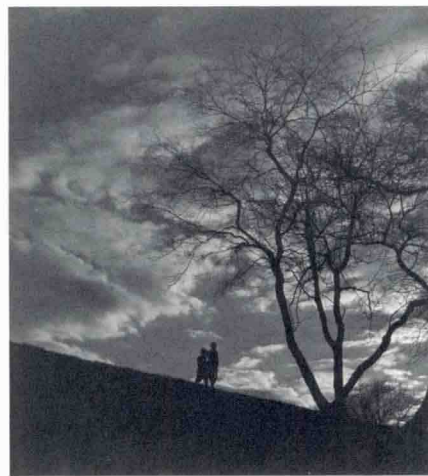
J.A.



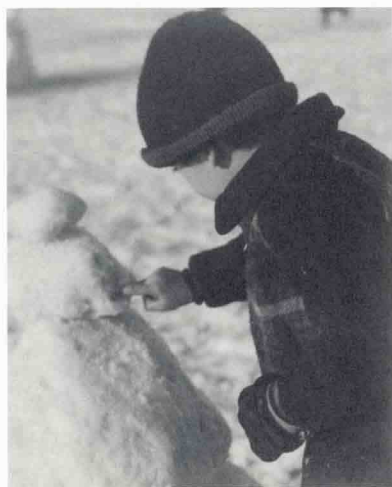
29 Cherry Blossoms, Central Park, 1936



30 Catch It, 1948



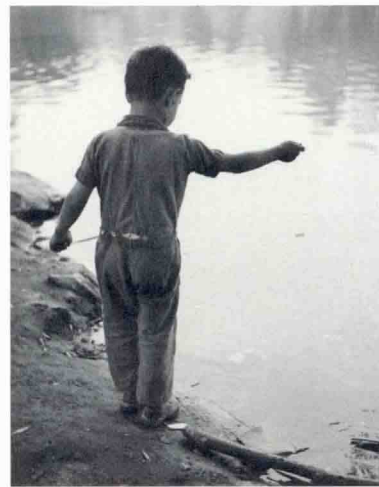
31 Homeward Bound, 1938



32 The Sculptor, 1932



33 Rye Beach, 1938



34 High Hopes, 1936



35 Shoe Shiners Line-up on 105th Street, 1938



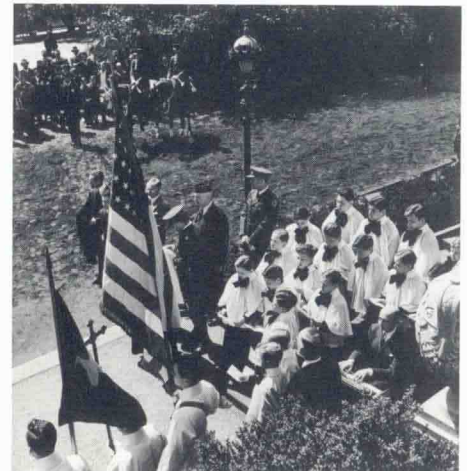
36 Center of Attraction, 1958



37 Costume Revue, 1944

We shall strive to
instill in our
children peace,
respect, and
tolerance for all
mankind.

J.A.



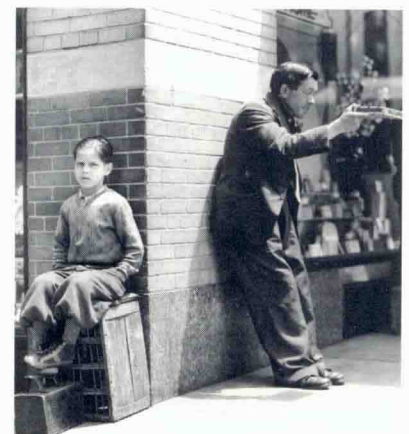
38 Harmony, 1938



39 Nylon Stockings Peddler, 1943



40 Modern Minstrel, 1943



41 Prosperity on the Corner, 1933



42 Harlem Playground, 1933

While many children play on the streets amid undesirable circumstances, others enjoy the benefits of city foundations filled with culture, harmony, and friendship.

J.A.



43 Water Nymph, 1935



44 In Harlem, 1930



45 Zu und Von, 1945



46 Sustenance, 1930



47 Steam Roller, 1933



48 Longing, 1952

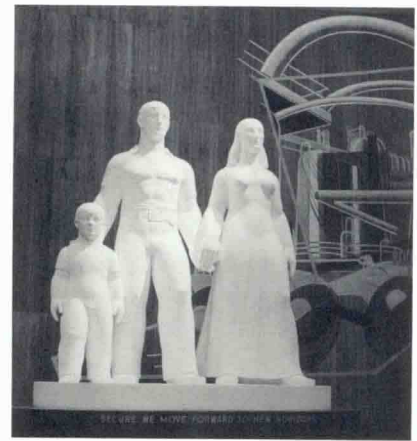


49 It's Not Such Fun, 1943



Our children's
carefree, happy
smiles are one
of our most
valued treasures
to be nurtured.

J.A.

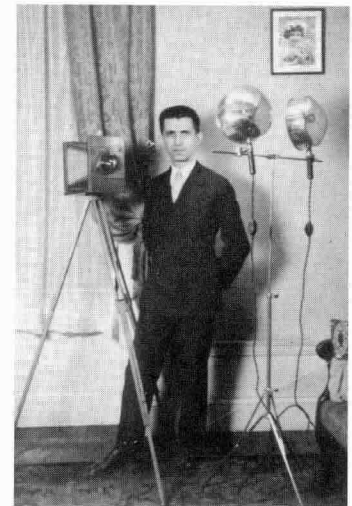


59 Children's letters
to J. Albok, 1959



BRIEF CHRONOLOGY

- 1894 Born Janos Albok in Munkacs, Hungary, November 21.
Eldest of eleven children.
- 1904 Works in Father's tailor shop at age eight.
- 1907 Exchanges binoculars for Kodak Brownie box camera.
Builds a darkroom in the basement of the family home.
Begins apprenticeship with master tailor.
- 1911 Travels to Debrecen, Hungary to enroll in a master tailor's school.
Receives large silver medal for most outstanding student.
- 1917 Inducted into the Hungarian Army.
Continues his interest in photography by documenting prison life with a folding camera with a double anastigmatic lens. All but one of the photographs were exhibited - never to be returned to him.
- 1919 Father and two sisters die during the war.
- 1921 Emigrates to America at the age of twenty-six and settles in New York City.
At Ellis Island, his baggage contains a pair of tailor shears, a violin, and a 5x7 wooden camera.
- 1923 Establishes John Albok - Merchant Tailor,
a one-man tailor shop on Madison Avenue, between 96th and 97th Streets.
Photography becomes his avocation, he supports his hobby through photographing functions for Hungarian churches and synagogues and shooting portraits in the store.
- 1924 Marries Ilona Kiss.
Lives a few blocks away from the tailor shop at
112th Street and Madison Avenue.
- 1925 First and only child, Ilona is born.
Purchases a 16mm Simplex Pocket movie camera.
Moves to a new apartment at 50 E. 96th Street.
- 1927 Business thrives, moves to a new six room apartment
at 1391 Madison Ave.
- 1929 Wins First Prize in the Eastman Kodak Amateur Picture
Contest for his portrait of daughter Ilona taken with the
5x7 wooden camera he had brought from Hungary.
- 1930 Depression strikes!
Forced to close the Madison Avenue tailor shop.
Works as a tailor and portrait photographer out of two rooms in the ground floor apartment
at 1391 Madison Avenue.
- 1932 Reopens the tailor shop at 1391 Madison Avenue, which doubles as an art gallery.
In the evenings behind closed curtains it becomes a social club for artists, musicians,
and writers. His wife encourages his photographic work.



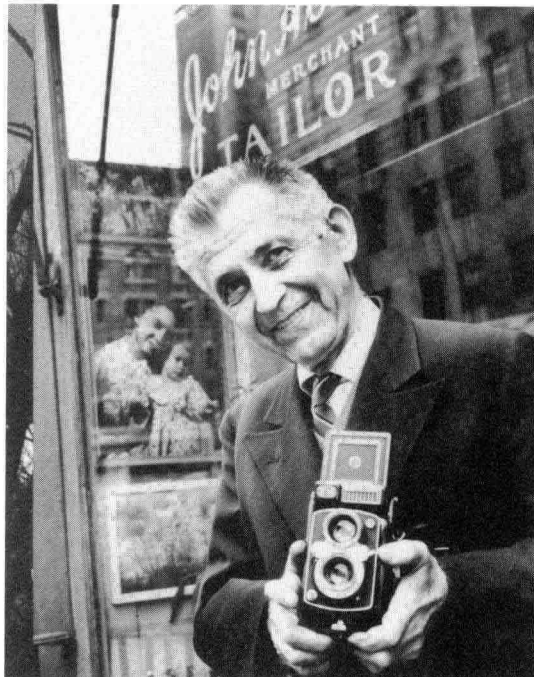
BRIEF CHRONOLOGY

- 1933 Triple Prize Winner of "Daily Snapshot Contest", sponsored by Chrysler Tower Corporation and the *Daily Mirror*.
- 1938 First one-person exhibition, *FACES OF THE CITY*, at the Museum of the City of New York, curated by Grace Mayer.
Wins fifteen prizes in the prestigious *New York Herald Tribune* Amateur Photo Contest between the years 1938 and 1942.
Opens "World's Fair Studio", a portrait studio on 96th St. between Lexington and Park Avenues. Lectures are presented in the evenings.
Purchases a 16mm Bell and Howell camera. Moves his family to an apartment above the tailor shop.
- 1939 Invited to exhibit and lecture to The Rockefeller Center Camera Club at Radio City Music Hall, receives a standing ovation.
Roams the streets with the movie camera producing a most outstanding body of work concerning the labor movement.
Produces a portfolio of work on the New York World's Fair, comprising nearly 200 prints, and approximately 300 medium format, black and white negatives.
Continues still photography, specializing in portraiture.
- 1950-60 Continues selling portraiture, along with tailoring. Concentrates on photographing large areas of New York City such as Rockefeller Center and Central Park, producing a fine body of work, usually with strong historical statements.
- 1960's CBS discovers Albok's work accidentally, then produces a documentary of Albok's photographs, "*JOHN ALBOK'S NEW YORK*" receives an Emmy nomination, and the *Cine* Golden Eagle Award in Washington, D.C.
Many prints are acquired during these years by museums, dealers, and private collectors. Sales to Coronet, Esquire, Seagram's, Rand McNally, MacMillan Publishing Co., and others.
- 1966 One-person exhibition, *THROUGH THE EYE OF A NEEDLE*, organized by CBS for the International Photography Fair at the New York Coliseum.
International venue of "*JOHN ALBOK'S NEW YORK*" includes Italy, Scotland, England, Egypt, and Germany.
Group-exhibition, *CAMERA OUT OF DOORS*, at The Metropolitan Museum of Art.
- 1970 At the request of the Hungarian People's Republic's Ambassador, Albok attends the laying of the wreath at the NYC grave of Bela Bartok - a great Hungarian composer. Albok's photographs of this event are published in the Budapest newspaper *Magyar Hírek*.
- 1973-75 One-person exhibition, *NEW YORK CITY DURING THE ROOSEVELT YEARS, 1933 - 1945*, at the Franklin D. Roosevelt Library, Hyde Park, NY.



BRIEF CHRONOLOGY

- 1976 One-person exhibition, *THE HUNGARIAN CHRONICLER*, at Magyar Munkaszozgalmi Muzeum, the worker's museum in the Budavari Palace, Budapest, Hungary.
- 1977 One-person exhibition at the Pratt Institute - School of Art and Design, Brooklyn, NY. "JOHN ALBOK'S NEW YORK" is shown at the New York Historical Society where the Municipal Art Society gives him a standing ovation. He is moved to tears as people rush to his side after the introduction by producer, Gordon Hyatt.
- 1979 "JOHN ALBOK - MERCHANT TAILOR", a Swedish documentary film is produced, and receives recognition in Cannes, France at the Television Fair. "THOSE GOLDEN YEARS", a Swedish documentary portrays Albok as a senior citizen, broadcast on PBS-WNET ch13.
- 1980 Two-person exhibition, *NEW YORK IN THE THIRTIES - FACES AND FACADES*, with Berenice Abbott, organized by the Museum of the City of New York, makes a debut in Berlin and later in Heidelberg, Germany.
- 1981 Retires from the tailor shop due to failing health.
- 1982 Retrospective exhibition, *TAILORED IMAGES*, opens at the Museum of the City of New York. One hundred-forty images are featured, co-curated by daughter Ilona. John Albok dies at age 87 on January 9th, one day before the opening of this tribute exhibition. Eulogized nationwide by Charles Kuralt.
- 1982-95 Posthumous credits include no less than twenty-four one-person and group exhibitions, and numerous inclusions in periodicals and journals, and publications by museums and galleries.



SELECTED COLLECTIONS

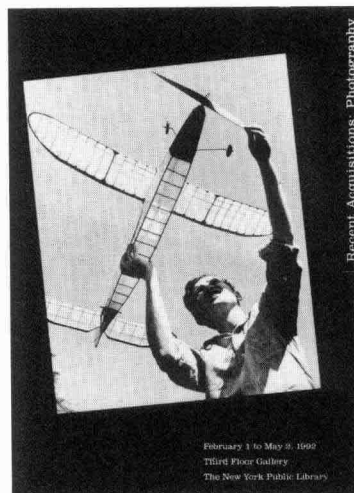
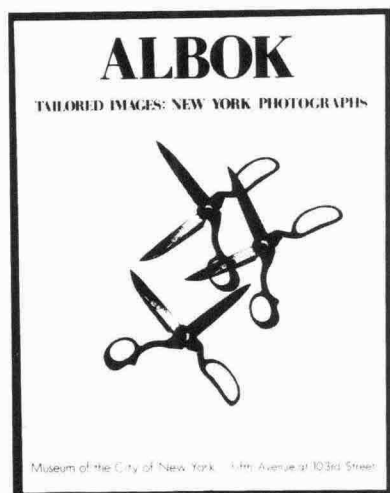
Amon Carter Museum	Fort Worth, TX
Amerika-Haus, U.S. Cultural Center	Berlin, Germany
American-Hungarian Heritage Center	New Brunswick, NJ
Boston Museum of Fine Arts	Boston, MA
Colombia Broadcasting Systems Archives	New York, NY
Central Park Conservancy	New York, NY
El Museo del Barrio	New York, NY
The Fifth Avenue Public Library	New York, NY
Franklin D. Roosevelt Library	Hyde Park, NY
Getty Museum	Malibu, CA
Joseph E. Seagram & Sons, Inc.	New York, NY
Magyar Munkasmozgalmi Muzeum	Budapest, Hungary
Metropolitan Museum of Art	New York, NY
Museum of the City of New York	New York, NY
Museum of Fine Arts, Houston	Houston, TX
The National Soccer Hall of Fame	Oneonta, NY
The New York Camera Club	New York, NY
The New York Historical Society	New York, NY
New York University, Tamiment Library	New York, NY
Public Broadcasting Service Archive	New York, NY
Research Institute of Scripps Clinic	LaJolla, CA
Rice University, Department of Art and History	Houston, TX
Rutgers University, Alexander Library-Special Archives	New Brunswick, NJ
Rye Art Center	Rye, NY
Swedish Television	Stockholm, Sweden
University of Wyoming Archive of Contemporary History	Laramie, WY

EXHIBITIONS

- 1917 Exhibition at the Hungarian Army Hospital, Pozsony, Hungary.
- 1935 International Lions Club of New York, Hasbrouk, New Jersey, group show.
- 1938 FACES OF THE CITY, Museum of the City of New York [MCNY], one-person show.
- 1939 HUNGARIAN PHOTOGRAPHIC EXHIBIT AND CONCERT, The Hungarian Reference Library, NYC, to benefit the Metropolitan Opera Fund, group show featuring fifteen images each of John Albok, Andre de Diene, Andre Kertesz, and Martin Munhacsi. Rockefeller Center Camera Club, Radio City Music Hall, NY, lecture and one-person show. The Camera Mart, Inc., NYC. Albok exhibits forty photographs in this two-person show with Victor Keppler. New York Public Library, Harlem Branch, group show.
- 1941 NEWSPAPERS NATIONAL SNAPSHOT AWARDS, National Geographic Society, Washington, D.C., group show under the auspices of *The New York Herald Tribune*. NEW YORK HERALD TRIBUNE AMATEUR PHOTOGRAPH CONTEST, Radio City Music Hall, NYC, award winning photographs, group show.
- 1944 New York Public Library, Seward Park Branch, one-person show.
- 1952 Museum of the City of New York, photographs from the museum's collections, group show.
- 1966 THROUGH THE EYE OF A NEEDLE, International Photography Fair, New York Coliseum a featured exhibition of thirty Albok images, organized under the auspices of Columbia Broadcasting Systems, NYC.
CAMERA OUT OF DOORS, Metropolitan Museum of Art, NYC, group show.
PEACE and BROTHERHOOD, school exhibition, P.S. 63, NYC, one-person show. New York Public Library, Hudson Park Branch, group show. New York Public Library, The Little Gallery, five-person show.
- 1969 School exhibition, St. Bernard School, Manhattan, NY, one-person show of Depression era photographs, curated by David Noble.
- 1973 NEW YORK CITY DURING THE ROOSEVELT YEARS 1933 - 1945, Franklin Delano Roosevelt Library, Hyde Park, NY, eighty photographs in this one-person show, curated by Dr. James Whitehead.
[This exhibition was held over by popular demand through 1975]
- 1976 THE HUNGARIAN CHRONICLER, at Magyar Munkaszocializmus Múzeuma [Worker's Museum], Budavari Palota, Budapest, Hungary, one-person show.
- 1977 Pratt Institute - School of Art and Design, ARC building, one-person show.
- 1980 NEW YORK IN THE THIRTIES - FACES AND FACADES, Photographs from Berenice Abbott and John Albok, Amerika Haus, Berlin, Germany, organized by MCNY. SPOTLIGHT SHOW, SOHO Photo Gallery, NYC, John Albok with gallery members. Mt. Sinai Hospital, Elmhurst, Long Island, NY, one-person show in hospital lobby.

EXHIBITIONS

- 1981 10th ANNIVERSARY EXHIBIT, Soho Photo Gallery, NYC, John Albok with Gallery members.
JOHN ALBOK'S PHOTOGRAPHS OF THE THIRTIES, Books and Co., NYC, one-person show.
- 1982 TAILORED IMAGES, Museum of the City of New York,
a retrospective exhibition featuring one hundred-forty photographs.
[John Albok died one day before the opening of this proud occasion]
NEW YORK IN THE THIRTIES - FACES AND FACADES,
Photographs from Berenice Abbott and John Albok, Heidelberg, Germany.
THROUGH THE EYE OF A NEEDLE, International Photography Fair, New York Coliseum
VINTAGE PHOTOGRAPHS, Camera Club of New York, one-person show
JOHN ALBOK : NEW YORK CITY - THE DEPRESSION YEARS, Daniel Wolf Inc, NYC.
- 1983 SPOTLIGHT SHOW, Soho Photo Gallery, NYC, John Albok with Gallery members.
- 1984 SIGNS OF THE TIME - STOREFRONTS AND BILLBOARDS,
Joseph E. Seagram and Sons, Inc., NY, group show. *RICHARD PAIR*
- 1985 THE INTERNATIONAL SCENE, National Soccer Hall of Fame, Oneonta, NY,
two-person show with James Clough.
- 1986 JOHN ALBOK and FERNE KOCH, The Center For Visual Communication, Dallas, Texas.
MOON SHOW, The Afterimage Gallery, Dallas, Texas, group show.
- 1987 NEW YORK BESTIARY, The New York Historical Society, curated by Wendy Shadwell.
PETS AND PESTS OF THE METROPOLIS, The New York Historical Society, group show.
MADE FOR NEW YORK ANTIQUE TOYS, The New York Historical Society, group show,
from the Lawrence E. Scripps collection.
- 1988 ON BEING HOMELESS, Museum of the City of New York, group show
- 1989 THE NEW YORK SCENE, 1939 - 1989, Camera Club of New York, group show.
REVISITING THE NEW YORK WORLD'S FAIR, The New York Historical Society, group show.
JOHN ALBOK'S WORLD'S FAIR, 1938-39, Soho Photo Gallery, guest Spotlight Show.
Rice University, Houston, Texas, one-person show.



EXHIBITIONS

- 1990 THE CORNER SHOW, Central Park Conservancy, at The Dairy, NYC, one-person show.
- 1991 THE AMERICAN DREAM, MYTH AND REALITY, Rye Arts Center, Rye, NY, group show.
[John Albok and Arthur Rothstein are the only photographers featured among artists]
- 1992 RECENT ACQUISITIONS : PHOTOGRAPHY, New York Public Library, 5th Avenue Branch.
[Albok's image "Launching, 1938" was published as a poster to announce this show]
NEW YORK IN THE 30's AND 40's, Dallas Public Library, Walnut Hill Branch,
Dallas, Texas, one-person show.
- 1994 SELF PORTRAITS IN PRINTS AND PHOTOGRAPHS,
New York Public Library, 5th Avenue Branch, group show.
SELF EVIDENCE : SELF PORTRAITS IN PRINTS AND PHOTOGRAPHS,
New York Public Library, 42nd Street Branch, group show.
JOHN ALBOK, Lawrence Miller Gallery, NYC, two-person show
JOHN ALBOK - AN AMERICAN LEGACY, Photographic Archives Gallery,
Dallas, Texas, retrospective show.
- 1995 New York University, The Tamiment Library,
exhibition of photographs in honor of the 100th anniversary of John Albok.
FOR THE CHILDREN, Photographic Archives Gallery, Dallas, Texas, one-person show.





PUBLICATIONS

Museums, Libraries, Organizations

books, catalogues, periodicals

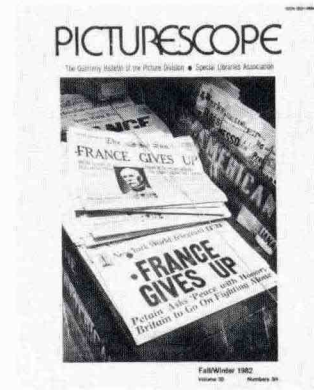
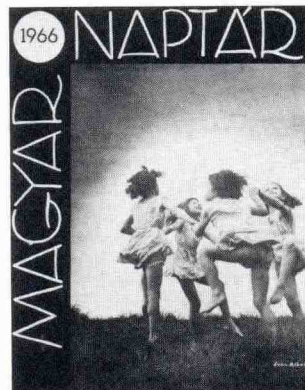
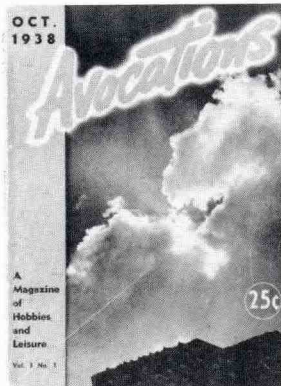
- 1938 Museum of the City of New York - Annual Report. Announcement of special exhibition, FACES OF THE CITY, and donation of exhibition prints to the Museum of the City [MCNY].
- 1948 *Esquire* magazine, one time reproduction rights for image "cop in a winter uniform".
- 1949 *Esquire* magazine, purchase of one print and one time reproduction rights for image: "Search For Happiness" (woman eating lunch on park bench).
Esquire magazine, purchase of one print and one time reproduction rights to two images: (elderly man sitting on box eating a roll , and two black children standing hand-in-hand).
- 1965 On Being A Wife In New York , Gal Zsuzsanna, book published in Budapest, Hungary.
- 1966 *CINE - The Council on International Nontheatrical Events*, brochure, presentation of awards. *CINE* Eagle and Golden Eagle Certificates, Washington, D.C.
CINE '66 Golden Eagle Film Awards, catalogue.
CINE Golden Eagle Film Award Directory.
 CBS Press Release : EYE ON NEW YORK "JOHN ALBOK'S NEW YORK".
Trade News - WCBS-TV, TV and Radio Today - Publication of The Broadcasting System,
 "JOHN ALBOK'S NEW YORK" chosen to represent the United States, staff writer review.
 Lycee Francais of New York City, Yearbook (illustrated with photographs by John Albok).
Central Park, A History and a Guide , Potter.
Guide to New York , American Institute of Architects, MacMillan Publishing Co.
- 1967 Museum of the City of New York - Quarterly Bulletin.
- 1968 "History and Legacy, St. Nicholas Cathedral of New York", booklet.
- 1974 *Prologue - Journal of The National Archives*, Washington, D.C., Summer issue, "John Albok's Record of the People of the City of New York: 1933-45", James L. Whitehead, curator of FDR Library (sixteen Albok photographs published).
- 1976 Guide to New York , American Institute of Architects, revised, MacMillan Publishing Co.
- 1978 The Promise of Democracy , Rand McNally.
- 1981 Soho Photo Gallery, NYC, presents "Stieglitz Award" to John Albok.
- 1982 Museum of the City of New York - Annual Report, issue dedicated to John Albok, with a center spread entitled "Tailored Images".
 Museum of the City of New York, poster printed for TAILORED IMAGES - NEW YORK PHOTOGRAPHS , (image of tailor's shears).
 Museum of the City of New York - Spring Bulletin, vol.12, no.3, review of retrospective exhibit.
Museum Magazine, NYC, March/April, "A Tailor's Images" reviews the exhibition at MCNY.
Photographics - Publication of The Photographic Historical Society of New York, Vol.XV, no.2, "Tailored Images", William Welling.
Picturescope - The Quarterly Bulletin of the Picture Division, Special Libraries Association, Fall/Winter, Vol. 30, no.s 3/4, features cover image *France*, 1940 , and photo essay by Albok.

PUBLICATIONS

Museums, Libraries, Organizations

books, catalogues, periodicals

- 1983 *Museum Magazine*, NYC, May/June issue, describes Albok's collection at The Museum of the City of New York, Steven Hyde Miller, curator.
Metropolitan Museum of Art, Christmas catalogue,
photographic greeting card published of "*Skater, Central Park*".
- 1984 Museum of the City of New York, *Gotham in Gridlock*,
brochure: a survey of traffic congestion.
Metropolitan Museum of Art, Christmas catalogue,
photographic greeting card published of "*Central Park: The Great Blizzard, 1947*".
- 1985 National Soccer Hall of Fame, newsletter vol.V, no.I, Bob Whittemore, "The Albok Collection".
New York Historical Society, Annual Gazette, vol.3, no.2,
"Albok Photographs Donated", Wendy Shadwell, curator.
- 1987 Museum of the City of New York - Historical Retrospective Publication,
On Being Homeless : Historical Perspectives, book accompanying exhibition.
Metropolitan Museum of Art, Christmas catalogue,
second printing of greeting card : "*Central Park: The Great Blizzard, 1947*".
- 1988 Soho Photo Gallery, NYC, fifth book by Gallery members is dedicated to the memory of John Albok, with the cover image of Albok's "*Central Park: The Great Blizzard, 1947*".
- 1990 Brooklyn Museum of Art, postcards published of Albok images;
"*Depression*" (stockbroker as newspaper hawker), 1934
"*Gentlemen*" (National Recovery Act parade), 1934
- 1992 National Soccer Hall of Fame, souvenir Program Report (booklet), Albok cover image.
New York Public Library, 5th Avenue branch, poster printed for RECENT ACQUISITIONS,
featuring Albok's "*Launching, Central Park, 1938*" (young boy with model airplane).
Photo Chronicles Ltd. postcards published of Albok images:
"*Launching, Central Park, 1938*"
"*Milk Route, New York, 1934*"
"*Sunday in Central Park, 1934*"
- 1995 Museum of the City of New York, *1994 Life Enhancement Kit*,
booklet illustrated with Albok photographs.



PUBLICATIONS

Reviews and Tributes

- 1938 *Avocations, A Magazine Of Hobbies and Leisure*, vol.3, no.1, "Faces Of The City",
 Jerome Irving Smith, features cover image "Face in the Clouds" by Albok.*
 Jewish Daily Forward, staff writer, " Human Panorama", review of FACES OF THE CITY.
 New York Herald Tribune, staff writer, "Museum of the City of New York Shows
 Photographs Made by Tailor".*
 New York Sun, "Your Camera and Mine", Dan Anderson, review of FACES OF THE CITY.
 New York Times, Edward Alden Jewell, review of FACES OF THE CITY.
 New York Times, Howard Devree, review of FACES OF THE CITY.
 New York World-Telegram, "My Day" column by Eleanor Roosevelt,
 review of FACES OF THE CITY.*
 New York World-Telegram, [initialed E.G.], "Federal Photography Show Pictures Life
 in the Raw", review of FACES OF THE CITY.
 New York World Telegram, Emily Genauer, review of FACES OF THE CITY.

- 1939 *Rockefeller Center Magazine*, "Camerabug Jam Session", review of Albok's lecture
 delivered to the Rockefeller Center Camera Club on December 29, 1939.
 New York Herald Tribune, staff writer, "Amateur Gets Three Prizes in One Week
 to Set Record of Camera Contest".

- 1940 *New York World-Telegram*, Mario Scacherl, "Good Cat Pictures, Reward of Patience",
 review of HUNGARIAN PHOTOGRAPHIC EXHIBIT AND CONCERT at the
 Hungarian Reference Library, NYC [Albok's photograph is the only image selected to
 represent this four-person show].

- 1941 *Amerikai Magyar Nepszava*, Remenyik Zsigmond, "The Hungarians and John Albok's Artistry".
 Amerikai Magyar Nepszava, staff review, "First Hungarian Film Shown in Color at the New
 Brunswick Europa Theatre - Important Documentary Produced by John Albok".
 Magyar Hirnok, New Brunswick, NJ, Louis Vassar, "Hungarians in America, 1939-40", review
 of motion picture showing at the Europa Theatre...'incredibly exquisite footage prepared
 during a two year period, Albok records everything without disturbing the people or the
 setting. Not a detail is missing. He knows how to show on film the particular personality of a
 crowd and interpret the highlights of the story that goes with it.'
 New York Herald Tribune, Crandell, "Gets Two Firsts".*
 Sunday Mirror, NY, "Man With A Hobby" [center spread].*

- 1942 *Daily Mirror*, NY, Dale Carnegie, "The Satisfaction Of John Albok".*

- 1950 *The American Carousel*, New Brunswick, NJ, Louis Vassar, "John Albok, Poet Of The Camera".*

- 1965 *Amerikai Magyar Nepszava*, Marer Gyorgy, "Master Photographer Takes Pictures Through His
 Tailor Shop Window".

- 1966 *Amerikai Magyar Nepszava*, Halasz Peter, "Foldszerzes Amerikaban", review of the films of
 chronicler, John Albok.
 Magyar Naptar, annual literary journal published by American Hungarian Word, NYC, features
 cover image [four dancing girls of The Hecksher Foundation] and illustrations by Albok .*

*Denotes articles illustrated with photographs by John Albok

PUBLICATIONS

Reviews and Tributes

- 1966 *New York Daily News*, Sidney Fields, "Only Human, Tailor-Made Pictures".*
- New York Herald Tribune*, Ralph Miller, review of THROUGH THE EYE OF THE NEEDLE.
- New York Herald Tribune*, John Horn, review of two (WCBS) film documentaries:
 "THIS IS EDWARD STEICHEN" and "JOHN ALBOK'S NEW YORK",
 both shown at the International Photography Fair, New York Coliseum.
- New York Post*, staff writer, "Photo Exhibit at P.S. 63, PEACE and BROTHERHOOD".
- Popular Photography*, vol.58, no.6, Jacob Deschin, "On John Albok".
- Popular Photography*, vol.59, no. 2, staff writer, "Documentation Of Life".*
- The Standard Star*, New Rochelle, NY, Sunday Pick of The Best,
 "John Albok's New York - A Unique Photographic History of New York", CBS.
- Yashica Camera*, newsletter, John Moynahan, "Tribute To John Albok".*

- 1967 *Amerikai Magyar Nepszava*, Mahrer Gyorgy, "Historical Hungarian Footage at White Hall,
 Hospitality of St. Istvan Church, NYC."
- Cue* magazine, review of Central Park, A History and a Guide, illustrated with Albok photographs
- The Missourian*, Portageville, Mo., staff writer, "It's A Snap" [Albok noted for his Americana].
- Newport Folk Festival, Inc.*, "New York, New York, by John Albok", Tony Schwartz.*

- 1968 *The Spectator - Journal of News and Views*, NYC, "Our Community and John Albok".

- 1969 *New York Daily News*, Joseph Cassidy, "A Leading Amateur Photographer - John Albok".
- Manhattan East Newspaper*, NYC, David Noble, "Treasure In A Tailor Shop".

- 1970 *Magyar Hírek* [Hungarian News, Budapest] no.22, October 31st, Albok's photographs
 illustrate the graveside commemoration of the 25th anniversary of Bela Bartok's demise.*

- 1973 *Poughkeepsie Journal*, staff writer, "Albok Photographs Shown at FDR Library".

- 1974 *Poughkeepsie Journal*, Walter Borawski, "The Roosevelt Years - John Albok".*
- Mid-Country Mart* magazine, Stanfordville, NY, staff review of exhibition at FDR Library.

- 1976 *American Society of Professional Photographers*, Mary-Anne O'Boyle Leary,
 "Photographer, Tailor, and Patriot".*
- Magyar Hírek* [Hungarian News], announces "valuable collection" to be exhibited at Worker's
 Museum in Budapest.

- 1977 *New York Post*, Jerry Tallmer, "Tailor - Cameraman", exhibition at Books and Co., NYC.*

- 1978 *FOTO* [photographic magazine published in Budapest], "A Very Valuable Collection Awaits
 To Be Exhibited [in two Hungarian Museums]", profile of John Albok.

- 1979 *New York Times*, John J. O'Connor, "Tailor With a Life of Dignity".*

- 1980 *Der Tagesspiegel*, Berlin, Germany, staff writer, review of PHOTOS OF NEW YORK IN THE
 THIRTIES, exhibition at Amerika-Haus Berlin, featuring John Albok/Berenice Abbott.*
- Der Abend - Kultur Show*, Berlin., staff writer, review of exhibition at Amerika-Haus, Berlin.*
- Berliner Morgenpost*, Peter Muller, review of exhibition at Amerika-Haus, Berlin.*

* Denotes articles illustrated with photographs by John Albok

PUBLICATIONS

Reviews and Tributes

- 1981 *New York Post - On the Town*, Jerry Tallmer, "Tailor Focuses On The Depression".*
Popular Photography, vol.88, no.4, Kenneth Poli, "Critical Focus".*

- 1982 *Connoisseur*, Mary Flynn, "John Albok: Tailored Images", review of
TAILORED IMAGES, exhibition at the Museum of the City of New York (MCNY).*
Magyar Hírek [Hungarian News, Budapest] vol. 35, no.12,
"CHRONICLER OF THE TWENTIETH CENTURY", profile of John Albok.
The New Yorker magazine, Photography - John Albok, review of TAILORED IMAGES,
New York Magazine, art listings, JOHN ALBOK : NEW YORK CITY - THE DEPRESSION
YEARS, exhibition at Daniel Wolf Inc, NYC.
New York Post - Street Beat, Don McDonald, "Making Life Into Art Was A Snap For Him" .*
New York Times, Donald Smothers, "John Albok-Tailor Photographer", review of exhibition.*
New York Times, Gene Thornton, "He Let His Subjects Be Themselves, Not Symbols".
New York Times, *Going Out Guide*, staff writer, opening of exhibition at MCNY.
Our Town, NYC, Rosalind Ellis, "John Albok-Neighborhood Tailor and Artist".
Popular Photography, Harvey Fodiller, "Shows We've Seen", review of exhibition at MCNY.
Popular Photography, Jacob Deschin, "John Albok : Tailor-Photographer",
[Deschin eulogizes John Albok, and also reviews Ansel Adams receiving the
(Swedish) Hasselblad gold medal and cash award].*
Washington Market Review, Kenneth Brown, "Tailored Images", review of exhibition.*
The Washington Post, Kenneth Brown, "Tailored Images", review of exhibition.*
Weekend World, NYC, Joan Sealy, "Brotherhood of Man", review of exhibition.*
Where magazine, "Tailored Images", announcement of exhibition.*

- 1982 OBITUARIES:
New York Times (1-11-82), "Tailor-Photographer", life sketch.
Daily News (1-11-82), life sketch.
New York Post (1-15-82), life sketch.

- 1987 *Antiques and The Arts Weekly*, "Homeless in New York" symposium at MCNY.
New York Newsday, "Homeless in New York", Museum of The City of New York.*

- 1992 *Daily News*, NYC, "Flying High", announcement of RECENT ACQUISITIONS : Photography,
exhibition at the New York Public Library.*
New York Times, Vivian Raynor,
"Trying To Separate Myth an Reality In The American Dream".*

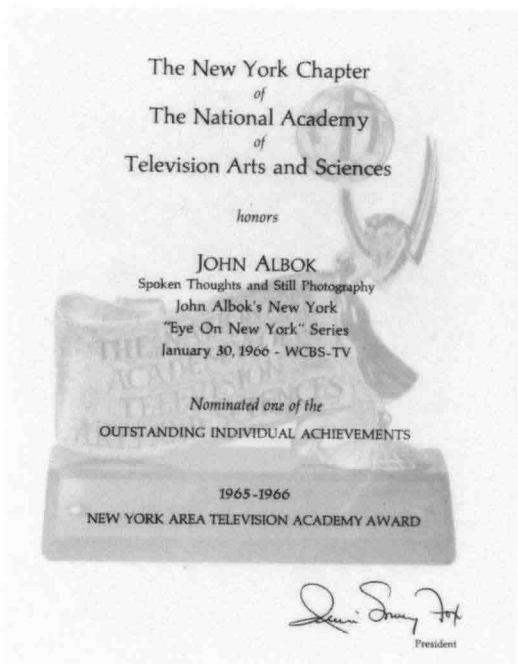
- 1994 *Arts and Antiques Weekly*, "Vintage New York", announcement of Lawrence Miller Gallery show.
Dallas Morning News, Dallas, Texas, Janet Kutner, "Amateur Photographer Left Art Worth
Recalling", review of retrospective exhibition JOHN ALBOK - AN AMERICAN LEGACY
at Photographic Archives Gallery, Dallas, Texas.*
Park Cities People, photographs of opening reception for retrospective exhibition in Dallas.
Staten Island, , "Self Portrait's Examines Artists' Visions of Themselves", staff writer reviews
SELF EVIDENCE : SELF PORTRAITS IN PRINTS AND PHOTOGRAPHS, NY Public Library.

* Denotes articles illustrated with photographs by John Albok.



Már hírt adtunk arról a kegyeletűs ünnepségről, amely szeptember 25-én zajlott le a New York közelében lévő hirtádsale-i Fennsík lemetében, ahol az évforduló alkalmból megkoszorúzták Bartók Béla sírját. Most megérkeztek a koszorúzási aktus fotói is. Felső képközlés: az aktus résztvevői (balról): Veres János, a Külügyminisztérium főosztályvezetője, az ENSZ-delegáció tagja, Luszitg Imre, az Amerikai Magyar Szövetség vezetője, Kaanyik András washingtoni nagykövetségünk munkatársa, Csatorday Károly nagykövete, Andre Verchaver, Edward Alexander, John Wough, az amerikai külügyminisztérium, illetve az UNESCO képviselői, Nagy János washingtoni nagykövetségünk, Rácz Pál külügyminiszter-helyettes, ENSZ-delegációnk vezetője, Wajditsch Iván, az elhunyt Wajditsch Gábor unokatestvéje, Gelléri Hugó művész, Zilahy Lajos író és Szarka Károly államtitkár ENSZ-képviselőnk. Alsó kép: a magyar delegáció elhelyezi koszorúját (Albók János felv.)





MOTION PICTURE and TELEVISION

Credits and Awards

- 1942 RIPLEY'S BELIEVE IT OR NOT, *Strange As It Seems*,
shown nation-wide in TransLux Theaters.

- 1966 CBS, *EYE ON NEW YORK* (series), "*JOHN ALBOK'S NEW YORK*" spoken words and
photography, Gordon Hyatt-producer. Premiers on WCBS-TV, New York, Jan.19, 1966.
Subsequently re-broadcast the same year September 10th/12th, and October 8th,
and again in 1991.
THE NEW YORK CHAPTER of the NATIONAL ACADEMY of ARTS and SCIENCES,
nominates Albok as one of the outstanding "Individual Achievements" for
"*JOHN ALBOK'S NEW YORK*", spoken words and photographs.
NEW YORK TELEVISION ACADEMY AWARDS, WNDT-ch13 telecast, excerpts shown of
nominees for "Individual Achievements" awards.
COUNCIL on INTERNATIONAL and NONTHEATRICAL EVENTS , Washington, D.C.
"*JOHN ALBOK'S NEW YORK*" selected for its excellence to represent the U.S. in
international motion picture events abroad. Receives the prestigious Golden Eagle Award.
International screening venue includes:
 - Venice 17th National Exhibition of the Documentary Film, Italy
 - Twentieth Edinburgh International Film Festival, Scotland
 - Eleventh International Film Festival of Cork, England
 - Ninth Gran Premio Bergamo, Italy
 - Cairo Fifth International Television Festival, Egypt
 - International Festival, Oberhasen, Germany
Presentation of Emmy Nomination Awards, New York Hilton, Mayor John Lindsay.
CBS, Albok interview with Barbara Walters and Allen Luden.

- 1973 The Fair Housing Committee and YWCA, NJ, *The Second Annual Martin Luther King Jr.*
Film Festival : EXILES IN THEIR OWN LAND. A depiction of the experiences and
struggles of ethnic minorities in America through the medium of film.
"*JOHN ALBOK'S NEW YORK*" shown.

- 1977 THE MUNICIPAL ART SOCIETY, New York City, "*JOHN ALBOK'S NEW YORK*" is shown
at the New York Historical Society.

- 1979 PBS - WNET 13 , *Those Golden Years* , Swedish film documentary portraying Albok (and
vignettes of three other seniors) as a vital senior citizen with a trade and avocation.
PBS - WNET 13, *John Albok - Merchant Tailor*, Tomas Dillen and Andre Ribbsjoe, executive
producers. Biographical documentary made for Swedish television, aired in U.S.
Swedish Television, *John Albok-Merchant Tailor* , shown in Television Fair, Cannes, France.

- 1981 PBS, *No Place Like Home* , Helen Hayes-host, Albok's film footage.

- 1982 CBS - Charles Kuralt delivers a nationwide tribute in memory of John Albok.
CBS - morning-essay on John Albok by Nancy Conk.

- 1984 CBS - *An American Portrait* , series narrated by Judd Hirsch. Hirsch profiles John Albok, an
immigrant tailor from Hungary, whose photographs of New York had been exhibited at
the Museum of the City of New York (three minute essay on news). Aired first in Los
Angeles and later in New York.

MOTION PICTURE

Personal Productions

1928 - 1947

- 1928 * John Albok and Family, dinner table at home, black & white.
 - 1929 * Brooklyn Botanical Gardens. Hudson River on a ferryboat, b&w.
 * Construction of a high-rise apartment at 49 E. 96th Street, NYC, b&w.
 - 1933-38 * One hour documentary of various New York street scenes, b&w.
 (see list on following page for subjects).
 - 1934 * Hungarian picnic scenes in Kane's Park, NY, sports groups wrestling,
 preparing and eating home-made goulash and Kolbasz, b&w.
 - 1938 * "Szeretet Csomag (A loving package)", Hungarian relief - collecting
 clothes to send to Hungary, b&w.
 - 1937-40 * Soccer history; Randall's Island, Sterling oval, and other playing fields,
 black & white and color.
 - 1939-40 * "Magyar Szivek Amerikaban (Hungarians in America)", a two hour
 documentary about *Bugacz Puszta*, a Hungarian charity camp for
 underprivileged children, black & white and color.
 - 1939 * Hungarian Day at World's Fair, New York, parades and scenes, color.
 * Queen Elizabeth of England coming from the World's Fair, motorcade and
 entourage. Also other scenes in New York of historical value, color.
 * Bugacz Puszta; celebration-burning of mortgage papers, b&w.
 - 1940 * Scenes from the first cooperative farm, Rahway, NJ,
 facade and interior of co-op's retail shop with customers, b&w.
 - 1941 * Annual Grape Festival in autumn. Hungarian picnic at Bohemian Hall, NY.
 March 15th celebration of Hungarian Revolution of 1848, color.
 - 1942 * Hungarian picnic, Bohemian Hall, NY, b&w.
 - 1947 * Scenes from Central Park, autumn and winter.
 Balint Farm, NJ, and Rockefeller Center, NY, color.

 * Shakespeare and Conservancy Gardens. New Rochelle in autumn, color.
 * Hyde Park, NY, resting place of Franklin Delano Roosevelt.
 (Hungarians arriving by bus to pay their homage), color.

 * Scenes from Central Park; May flowers at the Conservancy Gardens.
 Street scenes-Italian neighborhood; Our Lady of Carmel celebration, color.
- * Signifies one reel of (edited) 16mm film consisting of one or more subjects.

MOTION PICTURE Documentary Titles

Following is a listing of film vignettes, photographed and edited by John Albok from 1933 to 1938.

They were filmed with a 16mm Simplex Pocket movie camera, purchased by Albok in 1925. Each vignette was edited to last from thirty seconds to roughly two minutes. No financial gain was ever expected for these films; they were made in his spare-time, as a hobby. They survive not only as documentation of the human condition, but as further evidence of John Albok's insatiable desire to record the world around him. The titles alone paint a vivid picture of New York City in the 1930's.

These films are now maintained in the permanent archives of the New York University, NYC.

Macy Day Parade-Demonstrating
Physical Culture
First Integrated Playground
Roller Rink-Central Park, 1937
Randall's Island-Worker's Sports Day
Hungarian Picnic-Demonstrating Sports
Hindenberg Crossing Madison Avenue

Shoe-Shine Boys
Rummaging Through Garbage
Dept. of Sanitation-Removing Garbage
Two Women Eating From Garbage
Street Dancers in Harlem
Homeless Living Under 116th St. El.
Jewish Pretzel Vendor in Harlem
Children Selling Flowers
Old Woman Cutting-up Wood for Fuel
Monkey Dancer-One Man Band
Park Ave. Market Place-116th Street
Collecting Newspapers
Drunk on Street
Automobile on Fire
Fireman's Funeral
Soldier's Parade on Street
In Preparation For War
May Day Parade
Children Diving For Pennies-East River
Harlem Playground-Park Avenue
One Handed Shoe-Shine Boy
Ordinance of Bishops-Russian
Orthodox Cathedral



U TAILOR

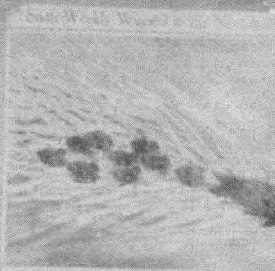


PHOTO COMPETITIONS

Cash Awards Received

- 1929 Eastman Kodak Company, *Eastman Amateur Picture Contest*, August 30, 1929.
Albok received a First Prize Award of five dollars for his sensitive portrait of his four year old daughter, Ilona; a photograph he made with the 5x7 wooden camera that he brought from Hungary.
- 1933 Chrysler Tower Corporation, *Daily Snapshot Contest*, New York City, December 1, 1933.
Chrysler Tower Corporation, *Daily Snapshot Contest*, New York City, December 4, 1933.
- 1935 *New York Herald Tribune*, Amateur Photograph Contest
August 17, 1935 "A Stitch In Time" (woman sewing on park bench)
- 1937 *New York Herald Tribune*, Amateur Photograph Contest
August 21, 1937 "Boys Fishing"
August 21, 1937 "Big Rush" (mother duck and ducklings)
August 21, 1937 (dog worrying a stick)
- 1938 *New York Herald Tribune*, Amateur Photograph Contest
August 13, 1938 (pigeon being hand-fed)
August 30, 1938 (tree growing from rock)
- 1939 *New York Herald Tribune*, Amateur Photograph Contest
August 12, 1939 "On My Way on Fifth Avenue" (woman reading)
August 12, 1939 (calf drinking from a pail)
August 12, 1939 "My Trade Mark" (still life of tailor's scissors and spools)
- 1940 *New York Herald Tribune*, Amateur Photograph Contest
July 12, 1940 (two horses grazing)
August 30, 1940 "Best Drink" (man at well)
- 1941 *New York Herald Tribune*, Amateur Photograph Contest
July 26, 1941 (dog with bottle of fish)
August 30, 1941 "Wash Day" (downpour of rain on street)
- 1942 *New York Herald Tribune*, Amateur Photograph Contest
August 24, 1942 (man petting a calf)
August 31, 1942 "Early Morning, Central Park)

AUCTIONS

- 1980 **PHILLIP'S**, New York, London , Paris, Geneva.
four photographs offered
Christmas Time (evening silhouettes of apartment bldg. with illuminated tree)
Shaving (homeless under the El.)
Unemployed in Washington Square (Depression era)
Steps Lead Up - Steps Lead Down (gentleman at New York Public Library entrance)

- 1980 **SWANN GALLERIES, INC.**, New York, NY.
eight photographs offered
From The Window, 1930's (child in a stroller)
From World's Fair Garden, 1939 (pair of floral studies)
Harlem at Christmas Time, 1938 (five children dressed as cowboys)
King on His Throne, 1930's (shine man in Washington Heights)
Shine Please, 1930's (shine boy in tailor shop)
World's Fair, 9 o'clock, 1939 (fireworks)
Has Thou Forsaken Me?, 1930's (homeless man with crucifix)
Art Deco Sculpture at World's Fair, 1939 ("Chassis Fountain" by Isamu Noguchi)

- 1987 **PHILLIP'S**
six photographs offered, May 5th
Organ Grinder, 1930 (street entertainer)
Machine Forever, 1932 (detail of reed organ)
1936 Madison Avenue, Sweet Potato Man, 1944 (vendor and cart with children)
1936 War Veteran (paraplegic in wheel chair)
Business on Foot, 1936 (immigrant rests on sidewalk with cartons)
Help For The Children, 1936 (window display)

four photographs offered in October
Christmas Time in New York, 1935 (five children dressed as cowboys)
Daily Collection, 1930's (two shine boys counting money)
Prosperity on the Corner, 1930's (shine boy and beggar)
Social Club on Madison Avenue, 1930's (burning refuse)

- 1988 **BUTTERFIELD and BUTTERFIELD**, California
two photographs offered
In The Store of the Tailor Shop, 1935
W.P.A. Street Cleaners, 1936 (snow scene)

- 1992 **THE CAMERA CLUB of NEW YORK**, New York
Benefit Auction - three photographs offered
Playground in Harlem, 1938 (children playing in water)
Fish and Chicken Market, Harlem, 1934 (store front)
Street Workers, NYC, 1948 (boy with pick ax)

CATALOGUE ILLUSTRATIONS

Dedication : John Albok and Ilona at age five, 1930

Introduction: John Albok, self portrait in tailor shop at 1391 Madison Avenue, 1938

Chronology: John Albok, returning from the Hungarian Army, 1919
John Albok, self portrait in apartment at 50 E. 96th St., 1925
World's Fair Portrait Studio at 110 E. 96th Street, 1938
John Albok with Rolliflex camera, ca. 1950
John Albok in front of tailor shop at 1391 Madison Avenue, ca. 1970

Exhibitions: Poster advertisement from *TAILORED IMAGES* exhibition
at the Museum of the City of New York, 1982
Poster advertisement from *RECENT ACQUISITIONS: PHOTOGRAPHY*
exhibition at the New York Public Library, 1992
John Albok and Victor Keppler at The Camera Mart Inc, NYC, 1939
THROUGH THE EYE OF A NEEDLE exhibition at the New York Coliseum, 1966
John Albok with Gordon Hyatt, producer and Richard Shore, cinematographer
at the CBS studio during the production of *John Albok's New York*, 1965

Publications: *Avocations* magazine featuring cover image by John Albok, 1938
Magyar Naptar journal featuring cover image by John Albok, 1966
Picturescope journal featuring cover image by John Albok, 1983
Magyar Hírek newspaper featuring John Albok's photographs of the
25th anniversary graveside ceremony for Bela Bartok, NYC, 1970

Motion

Picture: Emmy Award Certificate for *John Albok's New York*, 1966
CBS display at the International Photography Fair, New York Coliseum, 1966
Tailor shop at 1391 Madison Avenue during filming of *John Albok's New York*, 1965
"Digging For Coins", John Albok with Simplex camera at City Island, NY, 1937

Photo

Competitions: John Albok inside tailor shop displaying some of his award winning images from the
New York Herald Tribune Amateur Photo Contest, 1942

Albok's

Treatise: Self Portrait, 1939



Albok's Treatise on Photography in America

The following discourse was delivered to the Rockefeller Center Camera Club on Thursday evening, December 29, 1938. The invitation to deliver a lecture was extended to Mr. Albok on the occasion of his exhibition, *FACES OF THE CITY*, at the Museum of the City of New York. This was Mr. Albok's first formal solo exhibition, as well as the first one-person exhibition of photographs ever mounted by the Museum of the City since its founding in 1923. The enthusiastic audience on that evening lent an envious eye and a willing ear to hear these remarks. Upon conclusion, Mr. Albok received a heartfelt standing ovation, one of many during his long and illustrious career as a fine art photographer.

Mr. Chairman, Fellow Artists, and Visitors, I am indeed happy and appreciative for the opportunity afforded me to address you. No greater honor can be given a man than the one accorded me.

It is rather difficult for me to express myself as I would like to, because the English language is not my mother tongue. I trust that you will forgive me for butchering up the language, but my shortcomings are made up in my work of art, which absorbs the strength of my mind, heart, and soul. I always talked with my machine and not with my mouth. Since the age of twelve up to the present day, I have labored day and night to perfect my talent in the field of photography. This has given me joy and mental contentment because I was able to express the artistic instinct of my soul. I personally am a tailor by trade, in fact I am still in the tailoring business. My education in art started on the streets of the city where I was born, and the lectures I also received on the streets where I was experimenting with my little Eastman box camera. I was never able to attend a lecture of a well learned man who really understood art, from whom I could learn. All my accomplishments are primarily due to my hard labor, good taste, and personal experiences. All my spare time, after and during work, I devoted to my constant work with the camera without expecting or depending upon financial compensation.

Of course, we are all interested in material rewards because we live in an age in which the dollar has a great deal to do with our daily security and happiness. But I feel that the financial reward due some of us is rather slow in coming only because it happens to be concentrated in the hands of only a few who are to dictate, as to their taste, whether or not we really deserve financial compensation for our artistic work. If the art was not to be judged by these few we could really find a great percentage of real artists in this country.

An artist cannot develop his talent if he concentrates too much on the dollar and very little on his work. This is one of the reasons why the American artist lags behind his European colleague's progress. The latter is not money mad, but with patience he labors and hopes for recognition. And if he fails to get recognition from the standpoint of material reward, he at least enjoys his work and prides himself with his artistic talent.

America is no longer a pioneer country. Today a shoemaker and tomorrow an attorney-at-law, or a dentist, or horse doctor. America is fully developed not only industrially, but also in the field of education of which art is a branch. The United States is the place for real art, for we have all the equipment to train our fellow artists, all the machinery and materials for its full development. But it is to be regretted that the mind of the average American artist has wandering instincts for European education. This great country of ours possesses vast material scenes and human accomplishments, as well as living conditions of the melting pot without having any need for imported misery.

And now let me direct your attention to the art of photography as it is actually practiced in the United States; moreover, as it should be developed from the artist's point of view.

Photography may be classified into four groups. The first group is composed of professional men and women who are actually engaged in business with studios equipped to meet the public's demand for pictures, which satisfy the social needs of the rank and file. These pictures are for the following purposes: weddings, graduations, passport purposes, engagements, etceteras. Artists in this group are very busy with the problems of earning a livelihood, thus it would be unfair to criticize them for not developing their talents further.

The second group is composed of amateurs who take pictures merely as a hobby. And most of these pictures pertain to personal tastes, for example photographing ones girlfriend a dozen times, or one's child as often as the sun shines. In this group there might be a lot of natural talent, but no opportunity is given to develop it.

The third group is composed of artists who have the ability but no patience because economical and social rewards are rather slow and not encouraging. To this group advice is simply useless. Men and women in this group have minds of their own, Thus as time goes on they will perhaps alter their course from material rewards to a socially useful artistic endeavor.

The fourth group is composed of men and women, who find time to develop their artistic talents because they are not concentrating on financial reward, but rather on the development of the art photography. This group labors under burdensome conditions, but it enjoys the work of art. Recognition is a slow object, but it is bound to come to those who have patience and accomplishments.

In conclusion, let me say this to you, fellow artists, that there are great opportunities for real art in this country. Photography has a future not only for social purposes but also for commercial purposes. Let us apply ourselves sincerely to our work and we shall be rewarded. Services to society towards advancement of progress of civilization is not always rewarded with monetary compensation. It is our duty as artists to make contributions to society of which we are a part. Noble deeds are the most precious ones a man or woman can do for society.

Thank you for the opportunity to address you. I wish you a very happy New Year and great success in your undertakings!

The Purpose of Photography

From the diary of John Albok

*"America's No. 1 Hobby,
52,000,000 People on the Road of Art"*

"What is the purpose to do photography?

To fulfill your creative ideals.

It is a start to the road of art!

Test for the eye to sharp seeing.

For the mind to express his sensitivity!

Photography to separate beauty from wrong doings.

Friendly relationship to your love one.

A way to our human brotherhood.

Registering and inspiring a better way of life.

Expression of greatness of your country!

Photography is part of business world.

To fulfill your fantasy (for admiration).

Connection is a good friend always!

Achievement (Michelangelo is only one).

Never over-estimate your work.

Do always your best in competition.

Never lose your spirit - keep going on your road.

Photography is part of your life - don't waste it.

Pay-off is if others honor your work.

You are on the road of Art.

Art is the highest honor given by Almighty God.

And follow that road throughout photography".

J.A.



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