

MEDAILLES





MEDAILLES

Organe de la Fédération Internationale de la Médaille

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- Carlos Baptista da Silva - Directeur
- João Carvalho Dias - Assistant

- Jorge Molder - Directeur
- Paulo Emiliano - Designer

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MARK JONES

À l'occasion du 24^{ème} Congrès de la FIDEM, lors de son Assemblée Générale, en 1994, a eu lieu l'élection du nouveau Président de la Fédération, M. Mark Jones.

Le nouveau Président, à qui nous souhaitons les bienvenues et nos meilleurs félicitations, était déjà Vice-Président de la FIDEM.

Nous ne pouvons pas oublier le remarquable travail du Président partant, M. Lars Lagerqvist, qui avait déjà annoncé son intention de ne pas renouveler son mandat, et dont les remarquables qualités seront toujours reconnues et respectées par tous. Nous nous félicitons du fait que M. Lagerqvist continuera au Comité de Direction de la FIDEM en enrichissant de toute son expérience.

Born on the 5th February 1951, Mark Jones read Philosophy, Politics and Economics at Worcester College, Oxford from 1969-1972 and History of Art at London University 1972-1974. He worked for seventeen years in the Department of Coins and Medals at the British Museum before taking up his current post as Director, National Museums of Scotland in 1992.

The new President whom we welcome and congratulate for the new position was already Vice-President of FIDEM.



Mark Jones, the new elected President of FIDEM.
Photo: Robbie Jack

LARS LAGERQVIST

Né à Stockholm le 8 février 1929 fils de Halvar E. Lagerqvist (1878-1941, lic.ès lettres, conservateur principal à la Bibliothèque Royale à Stockholm), et de Dora E., née Forsell (1896-1969, examen de chancellerie, conservateur assistant à la Bibliothèque Royale); baccalauréat 1948 au Lycée d'Östermalm à Stockholm (Ligne de lettres), cand.phil. 1952 à l'Université de Stockholm (histoire, archéol. classique, histoire des religions), lic.ès lettres ibidem 1961 (histoire, diss. sur l'histoire des monnaies médiévales en Suède).

Engagé au Cabinet Royal des Monnaies et Médailles à Stockholm en septembre 1951, adjoint 1953, conservateur jusqu'à juillet 1962. Conservateur à la bibliothèque du Ministère des Affaires Etrangères - 1962-63. Conservateur principal (chef de section) du Service Educatif à la Direction Générale du et Musée National des Antiquités 1963-75. Congédié de 1975 à 1979, travaillant comme consultant et comme écrivain. Conservateur principal (chef de la section, monnaies) au Cabinet Royal des Monnaies et Médailles - 1979-83. Conservateur en chef - 1983-93, expert - 1993-94. En retraite le 1^{er} février 1994. A titre privé continue son rôle de Conservateur de la collection personnelle de médailles artistiques du Roi de Suède (collection commencée par le premier Bernadotte et très augmentée par le Roi Oscar II).

Secrétaire du comité nationale d'organisation du Congrès et de l'exposition FIDEM 1954-55 et du jury d'exposition 1955; membre du Bureau de la FIDEM depuis 1956, vice président 1969, président de la FIDEM 1975-93; secrétaire général de la Société Numismatique Suédoise 1956-73, président 1973-78; membre du Bureau de la Fondation Numismatique Sven Svensson 1963-93, président 1983-93; membre du Bureau de la Fondation Recherche Numismatique Gunnar Ekström 1981-93, membre du Bureau de la Société des Amis du Musée de l'histoire de la Médecine depuis 1983; président du Comité National suédois pédagogique de l'ICOM (International Council of Museums, affilié de l'UNESCO) 1970-73; secrétaire général du Conseil des Directeurs des Musées à Stockholm 1970-78, vice président 1991-93; vice président de la Société des Amis du Musée Bernadotte à Pau 1991-92, président depuis 1992; membre du comité de la Fondation Gastronomique de Suède depuis 1969, président depuis 1993. Vice président de l'Association Archéologique Suédoise 1985-87, président 1987-89. Garde des Médailles de S.M. le Roi de Suède depuis 1965 (coll. privée au Palais Royal).

Editeur du journal Svenska Museer (Musées de Suède) 1963-68, du Fornvännen (L'Ami du Passé) 1972-75, de



Mynkontakt (journal de la Société Numismatique Suédoise) 1981-85, du Calendrier Gastronomique 1982-85.

Membre honorable de la Société Numismatique Suédoise 1956; membre correspondant de l'Académie Royale des Lettres, de l'Histoire et des Antiquités 1992. Parmi ses intérêts personnels on doit signaler le goût pour l'Égyptologie, par l'Histoire naturelle et par la Paléontologie (il a suivi des cours d'Égyptologie à l'Université de Durham en Grande-Bretagne). En 1945 il est devenu président de la Société des Sciences Naturelles à Stockholm.

Publications, v. la bibliographie dans Numismatiska Meddelanden 1989.



Lars O. Laperovski (b. 1929), former President of FIDEM.

By Raimo HEINO (b. 1932), Finland. Presented by the Delegation of Finland. Cast, bronze, almost circular.

(c. 123x127mm). The portrait has been remade by the artist, visiting Stockholm in July 1994.

Reverse shows Laperovski on the knees of Gustavus I of Sweden (reigned 1621-1660), who also was ruler of Finland and founder of Helsinki, now capital of Finland.

The inscription (in old Swedish, old spelling) means "As knowledge you have the principles". The artist has used the Carl Milles statue of Gustavus I in the Nordic Museum, but added a smile on the face of the king.

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- EX-YUGOSLAVIA** M. SLAVOLJUB-VAVA STANKOVIC - Vasilija gacese 4, 11000 BELGRADE



MEMBRES DE LA FIDEM
IN MEMORIAM

La FIDEM annonce avec regret le décès des membres suivants:

Mme. Charlotte ENGELS, artiste française

M. Max LEOGNANX, artiste français

M. Rognar ANTAS, artiste finlandais

M. FERANTINOS, artiste grec

M. BERTI, artiste des États-Unis

J F





XXIV CONGRES DE LA FIDEM
XXIV FIDEM CONGRESS

BUDAPEST 1994





XXIV CONGRES DE LA FIDEM, BUDAPEST 1994
XXIV FIDEM CONGRESS, BUDAPEST 1994

LIST OF PARTICIPANTS

Country	Name	First name	Country	Name	First name
Australia	Meszaros Meszaros	Elisabeth Michael	Germany	Arnold Floeren Floeren Göbel Grund Peterhansel Preissler Preissler Steguweit Seibold	Paul Gerda Reinhard Bernd Rainer Richard Josef Renate Wolfgang Sonja
Austria	Welz	Michael	Great Britain	Attwood Broche - Jones McAdam-Froud Murray Simmons	Philip David Mark Jane Linda Frances
Belgium	Buchel Cliquet-Gossens Deveter Dupont Faes Hennebert Huybrecht Peeters Ver Eecke	Arène Jeanne Daniel Marie-Louise Willem Alexis Joan Paul Denise Marie-Madeleine	Greece	Charlatis	Irene
Canada	Kujundzic Lazare Mirvish	Zeljko Anne	Hungary	Bakos Balogh Ábrányi Bóna Cséri Chikán Gáti Gosztonyi Kalmár Keszthelyi Kiss L. Kovásznai Kutas Lapis Ligeti Nagy N. Dvorszky Osváth Seri Sz. Egyed Szölösy Toti Vasas	Miklós Hedvig Endre Lajos Balint Gábor József János Kati György Viktoria László András Erika Lajos Hedvig Mária Judit Emma Enikő Sándor Edit
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Finland	Helenelund Hemmi Honkanen Kankaanranta Mantynen Nissila Oksa Passi Pelkonen Selinheimo Sievér Suikkanen Tarkka Viitais Voionmaa	Toa Jaakko Mauno Kerppo Kailas Taru Maarit Hiikka Kaarina Loona Toivo Klaus K. Gunnol Marjo Kaarina Aimo N.K. Ilkka	Japan	Hsato Igarashi Kakitsubo Kimura Miyazaki Nakaji Komonimiya Komonimiya	Yokoshi Masaharu Masaharu Hitoshi Hiroo Chizuko Masanori Mrs
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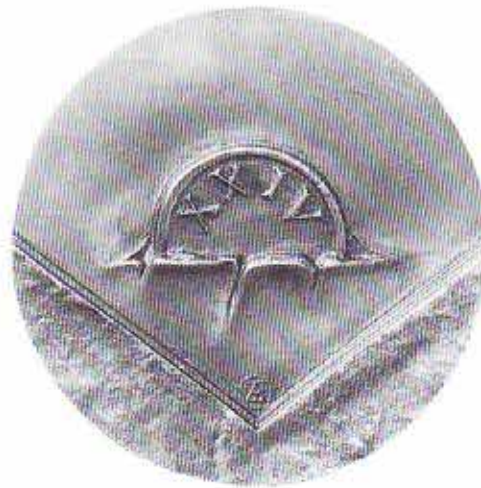


Country	Name	First name
Korea, Rep. of	Choi Oh	Hong Ryeol Soon-whan
Latvia	Strupulis	Janis
The Netherlands	de Clercq de Clercq-Brinkgrove Hellegers Mawala Masivi Scharloo Steyn Schoffers Van Nieuwenhuizen Varga Vis Vis-Lammerts v. Buuren Vroom	Steven Barbara Gustaaf Mr Marjan Geer Albert Pieter Elisabeth Willem Sonja Dymphna
Norway	Rise Selnes Selnes	Ingrid A. Bodil Harry
Poland	Olszewska-Borys	Ewa
Portugal	Baptista da Silva Baptista da Silva Batista Batista Bivar Branco Carrico Condeixa Duarto Duarto Gomes Lourenço Oliveira Palhinha Santos Santos	Carlos Emilia Helder Maria de Lourdes Artur Fernando Isabel Gonçalo Graciete Rosa Ferreira João Jorge José Simão Paula Mário Maria Emilia Cardoso Teresa Vitor
Slovakia	Belohradská	L'uba
Spain	Gireno Puerta	Javier Carmen
Sweden	Björn-Rasmussen Björn-Rasmussen Helleberg	Solgerd Erik Berndt

Country	Name	First name
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Switzerland	Gumy Spoerri Vuillemin Weber Zanchi Zanchi	Albert Marguerite Odile Josette Martine Pierre-André
USA	Brown Cuhaj Cuhaj Finke Finke Gilliland Gilliland Heiderzad Hoff Martin Martin Mazze Mazze Molloy Mashiko Noll Noble Noble Pollack Pollack Pollack Rozak Schonwaller Sisserson Somogyi-Hammat Sonnenschein Sonnenschein Stahl Wertheim Wertheim Wertheim	Edith Rae Eileen George Arnold Leonda Cory Thomas Amanullah Cornie Chester Y. Ms Beverly Irving John Nakashima Harris Joseph Lois Ann Shaper Jason Jon A. Ira Jean Rogina Helen J. Marika Patricia Ralph Alan Bud Marlene Heather Sheryl
Yugoslavia	Stankovic	Slavoljub-Vava



XXIV FIDEM CONGRESS MEDAL by Katie Keszthelyi



FIDEM'94 in Budapest Official medal by Endre András TORNAY (b.1949)

The Advisory Office for Fine Arts organised a public juried competition for designing the commemorative medal for the XXIV FIDEM Congress in Budapest. Twenty-eight artists tendered, submitting fifty-seven designs.

Making a choice from this vast pool was not an easy task, so inventive were the medallists designs.

The prizes of the competition were awarded to Tibor Budanay, Mihály Fritz, György Kiss, Ferenc Lebo and Werner Sipos.

When deciding on the congress medal, besides artistic value and contents, the possibility of reproduction was also an important criteria.

This was how Endre András Tornay's design was selected. Talking about his medal, Tornay said: "My intention was, on the face of the medal, to express the fact that Budapest will be hosting the FIDEM congress, offering it a home and country. Budapest, the organiser, highly esteems the congress.

On the reverse side the concept of a house is repeated, in another interpretation. The medal opens the house, recommending the congress of FIDEM which, for the 24th

time, presents itself to the world, demonstrating its achievements."

The original 1:1 plaster model of the artist was cast by Statue and Coloured Metal Co. Ltd.

Endre András Tornay was born in Zetea, Romania in 1949. He took a degree at the Ion Andreescu Academy of Fine Arts at Cluj, and moved to Hungary in 1976 (address: H-9730 Kőszeg, Zrínyi Miklós u. 8, Hungary).

He is a regular participant at Hungarian and foreign exhibitions with his small sculptures and medals, and he has several solo-exhibitions every year. As a participant of FIDEM exhibitions and the Sopron Medal Biennial since 1977, he won the grand prize at the latter biennial and the Pécs Small Sculpture Biennial in 1985.

Besides his commissions for medals, he also makes larger sculptures, for public places. A memorial of by him was erected in Kőszeg, and a relief in Szombathely. As a petition-winner, he was recently commissioned to make a wood-relief for the main hall of a newly built secondary school in Budapest.

He was granted the Derkovits Scholarship and the Munkácsy Award in recognition of his oeuvre.





THE MEDAL OF THE U.S.A. DELEGATION AT THE XXIV FIDEM CONGRESS

by Marika Somogyi



Medal presented by the U.S. Delegation. By Marika SOMOGYI-HARMAT (b. 1939), USA. Bronze 78 mm

As in previous years the American delegation to the FIDEM Congress hosted a reception and presented its commemorative medal by artist Marika Somogyi-Harmat to everyone attending the congress.

About the FIDEM medal:

On obverse I have the image of Buda Castle Hill where the FIDEM exhibit and meeting were held. I used an 18th century etching of that area as my model. On the reverse I have an American Indian motif from a Mississippi tribe virtually unaltered, except for the inscription. I felt that this solution - combining the American and Budapest images - will represent well the occasion.

I used a blue patina on it. I have been using this quite a lot lately. Somehow I feel that it fills better most of my medals than any other patina.

Alan Stone, American delegate offers the medal to President Lagerqvist in the presence of artist Marika Somogyi-Harmat



Artist Marika Somogyi, President Lars Lagerqvist, American vice-delegate Cory Gilliland and American delegate Alan Stone





Hungarian National Gallery - partial view of the building where the XXIV FIDEM congress and exhibition took place.

XXIV CONGRESSO DELLA FIDEM A BUDAPEST

di Mariangela Johnson

Assai significativo sembra, a distanza di 17 anni, questo secondo Congresso della FIDEM in Ungheria. Il precedente si era svolto infatti nel 1977, in una situazione molto diversa per quanto riguarda l'assetto politico del Paese e dell'Europa.

Il XXIV Congresso della FIDEM si è svolto nell'ambito di varie manifestazioni che la città di Budapest aveva organizzato per celebrare il Mese della Cultura Europea e il Festival di Primavera.

Si è trattato di un momento magico per la città danubiana, un momento che sanciva la riappropriazione da parte dell'Ungheria del suo ruolo determinante nella cultura europea.

Il territorio, dopo lunghi anni di forzato oblio, il cuore continentale della mitteleuropa, crocevia di stirpi e di culture diverse, nel quale Oriente e Occidente si incontrano e si fondono.

Budapest ha dispiegato per l'occasione un fascino da città nobilissima, con l'eleganza dei suoi palazzi, il fasto della sua ospitalità, senza tuttavia nascondere l'allegria festosa e il carattere gioviale proprio del suo popolo.

Il Congresso della FIDEM ha assunto particolare importanza tra le varie manifestazioni organizzate a Budapest, proprio per il carattere internazionale della Federazione.

La FIDEM ha svolto simbolicamente una azione di aggregazione tra culture e popoli diversi, dimostrando proprio a quei paesi che hanno da poco tempo ritrovato libertà e democrazia, come questo sia fonte di cultura, creatività, solidarietà.

Ma come in questo Congresso, si erano visti partecipare, sia con l'esposizione di medaglie, sia personalmente, artisti di paesi come la Lituania, la Lettonia, l'Estonia, la Russia, l'Ucraina.

Il Congresso della FIDEM è stato un'occasione unica per questi artisti e per tutti i membri della FIDEM presenti a Budapest un'occasione di incontro e di conoscenza che senza preconcetti i tempi. In un momento in cui l'Europa sembra finalmente aperta ad un reciproco scambio a livello sia di cultura che economico fra i paesi che la compongono, tendendo ad avvicinare sempre più i paesi dell'Est con quelli occidentali, la FIDEM ha svolto al meglio uno dei ruoli che le sono propri, facilitando e promuovendo occasioni di incontro e di collaborazione fra gli artisti.

Budapest ha accolto la FIDEM, i cui membri hanno partecipato numerosi al Congresso, ospitando l'Esposizione Internazionale di medaglie nella Galleria Nazionale Ungherese, prestigiosa sede dell'antico Palazzo Reale, sulla collina di Buda. La direttrice, dottoressa Victoria L. Kovásznai, si è prodigata con un allestimento ottimale ed un catalogo ponderoso ed esauriente, con numerose fotografie.

La mostra è stata inaugurata dal Presidente della Repubblica Ungherese, Árpád Göncz, che ha personalmente congratulato gli artisti vincitori dei numerosi premi messi in palio sia dalla FIDEM stessa che da generosi sponsors di vari paesi.

Oltre alla grande Esposizione Internazionale della FIDEM, che mostrava circa 1800 medaglie di artisti di tutto il mondo, la Galleria Nazionale Ungherese ospitava nelle sale superiori una esposizione di medaglie ungheresi dal 1896 al 1975, mostrando le opere più significative dei maggiori artisti medaglisti attivi in Ungheria in un periodo particolarmente fecondo per le arti.

Altre esposizioni erano allestite in varie gallerie d'arte di Budapest: la Galleria Dorottya ospitava una mostra di medaglie di alcuni artisti portoghesi fra i più importanti nell'attuale panorama artistico di questo Paese. La mostra è stata inaugurata dall'Ambasciatore portoghese in Ungheria, dr. Antonio Baptista Martins, che ha onorato della sua presenza tutte le manifestazioni legate al Congresso della FIDEM. L'Istituto Culturale Slovacco aveva organizzato una esposizione delle opere recenti di artisti slovacchi della Slovak Art Medal Society di Kremnica. Presso il Museo Nazionale si poteva ammirare una mostra di medaglie antiche, testimoni della storia ungherese dal XVI al XIX secolo, magnificamente esposte, appartenenti alle collezioni del Museo e particolarmente numerose soprattutto per il periodo rinascimentale e quello barocco.

Presso la Vigadó Gallery una serie di piccole sculture mettevano in evidenza l'arte e la creatività nell'uso di materiali diversi degli artisti ungheresi contemporanei, molti dei quali avevano esposto le loro medaglie all'Esposizione Internazionale della FIDEM.

Una interessante e particolare mostra di medaglie a tema musicale era allestita presso il Museo di Storia della Musica. L'artista Leszlo Kutas esponeva le sue opere in bronzo nelle sale della Biblioteca Nazionale Szechenyi, nel Palazzo Reale.



Una particolare selezione di Decorazioni e Ordini Militari di grande pregio e bellezza, poteva essere ammirata al Museo di Storia della Guerra.

Infine nella deliziosa piccola città di Szentendre, centro di arte e artigianato, abitata da artisti, si potevano vedere le opere di questi artisti originali soprattutto per l'insueto impiego dei materiali.

In questo clima di grande fervore artistico e di entusiasmo si sono svolti i lavori del Congresso della FIDEM. All'inaugurazione presso la Lecture Hall della Galleria Nazionale Ungherese erano presenti il Presidente della Associazione degli Artisti Ungheresi, dr. Pál Gerson, il Segretario di Stato per il Ministero della Cultura e dell'Educazione, Ernő Taxner-Toth, il direttore delle Collezioni della Galleria Nazionale Ungherese, Anna Javor, il Delegato ungherese della FIDEM, Enikő Szöllőssy, il Presidente della FIDEM, Lars O. Lagerqvist. I discorsi augurali e di benvenuto dei rappresentanti ungheresi apparivano improntati ad una serietà serena e fiduciosa, indicativa di un impegno collettivo assunto dal paese per riaffermare i suoi meriti e la sua importanza tradizionale nell'ambito culturale europeo.

Le numerose e interessanti conferenze sviluppavano il tema del Congresso: "Materiali, tecnica e style nell'arte della medaglia".

Il tema è stato affrontato dagli artisti, sollecitati dalla possibilità loro offerta di spiegare il proprio modo di intervenire sui materiali più diversi e le reazioni dei materiali stessi.

Alcuni studiosi e critici hanno posto il problema da un punto di vista più polemico, che oppone le varie tecniche, e il modo più o meno innovativo di fare della medaglia un'opera d'arte.

Il dibattito sulla medaglia come oggetto artistico commerciabile è stato quest'anno molto acceso. Beverly P. Mazze, come sempre animatrice di questa tavola rotonda, ha cercato di rendere operativi e chiari gli interventi, attraverso una serie di organigrammi. Sforzo assai utile per i presenti, che hanno potuto seguire e intervenire superando le barriere linguistiche, in un clima di grande collaborazione.

Un'altro appuntamento atteso da collezionisti e artisti è stata la Fiera Commerciale, dove si potevano acquistare le opere degli artisti, soprattutto medaglie fuse e opere grafiche, medaglie antiche e libri di medaglistica.

Tra gli eventi che hanno caratterizzato il Congresso della FIDEM a Budapest memorabile è stato il ricevimento offerto

dai Sindaco, Gabor Demszky, presso la sede del Municipio, un esempio di architettura eclettica fin de siècle; musicale, allietato da musiche di Mozart e Shumann eseguite da giovani concertisti, il ricevimento presso il Museo di Storia della Guerra; sontuoso il banchetto di chiusura che ha riunito tutti i partecipanti nelle sale dell'Hotel Gellert, famoso per le sue piscine termali d'acqua calda e per gli arredi di gusto Liberty.

Durante il banchetto di chiusura sono stati conferiti i premi dei Concorsi indetti dalla C.I.N. (Confederation Internationale de Numismatique) e dalla Accademia Reale Svedese delle Scienze.

Il primo prevedeva un premio per una medaglia che proponeva un nuovo "logo" della C.I.N. Il premio, conferito dal Presidente, Mme Cécile Morrison, è stato vinto dall'artista israeliano Nathan Karp.

Il secondo prevedeva un premio per una medaglia sul tema "Popolazione e Risorse Naturali" ed è stato vinto da Jan Hasek artista ceco. Un secondo premio è stato vinto da Sonya Seibold, artista tedesca, e un terzo da Annetto Rydström, artista svedese. I premi sono stati consegnati da Mme. Else Bjorn Rasmussen, Capo del Dipartimento di informazione dell'Accademia.

Una giornata era dedicata ad una gita nella zona dell'ansa del Danubio, a Nord di Budapest, verso la frontiera con la Slovacchia, dove il Danubio disegna un'ampia curva, dando luogo a paesaggi di grande bellezza. Nella vasta campagna ai piedi di basse colline, sorgono cittadine dal fascino medievale, rimaste intatte nel tempo.

Concludeva le intense giornate del Congresso un interessante giro di qualche giorno nel Sud e nell'Est dell'Ungheria, nella zona famosa per i vini, il Tokai, e per il folklore.

I ringraziamenti per l'organizzazione del XXIV Congresso della FIDEM, vanno innanzi tutto a Mme. Katy Kosztholy, instancabile animatrice di tutte le manifestazioni, a Mme. Enikő Szöllőssy, delegato della FIDEM in Ungheria, a Mme. Viktoria Kovásznai, organizzatrice della mostra e del catalogo, a Mr. Lőränd Bereczky, direttore della Galleria Nazionale Ungherese; al presidente e ai membri dell'Hungarian Art Medal Society, che si sono prodigati in mille modi per la riuscita del Congresso. La riconoscenza della FIDEM va anche alle autorità che con la loro presenza e con il loro personale interessamento hanno conferito prestigio e ufficialità al Congresso, e ai numerosi sponsors che hanno consentito con la loro generosità la realizzazione pratica dei molti eventi connessi con il Congresso stesso.



AGENDA OF THE CONGRESS

WEDNESDAY 6 APRIL 1994

9:00 - 9:45 Opening Ceremony of the Congress, at the Lecture Hall of the Hungarian National Gallery

in order of speaking:

Ms. Anna Javor, Director of the collection, Hungarian National Gallery
 Mr. Pál Gerzson, President of the Association of the Hungarian Fine Arts
 Ms. Enikő Szöllössi, Hungarian delegate of FIDEM
 Mr. Lars Lagerqvist, President of FIDEM
 Mr. Ernő Taxner-Tóth, Deputy Secretary of State for Culture and Education

in the presence of His Excellency Dr. António Baptista Martins, Portuguese Ambassador to Hungary

LECTURES

10:00

Chair:

Bereczky Lóránd

Alan M. Stahl - *Cast or Struck - a Medallion Option*, USAEttore Lorenzo Frapiccini - *Attrezzatura e tecnica nella creazione di materiale per coniazione*, ItalyPhilip Attwood - *Medallic art in Britain now*, Great Britain

11:30

Chair:

Marangela Johnson

Carlos Baptista da Silva - *Portuguese Medal Art - New Tendencies for the 90's*, PortugalZdenka Miková - *Medal Stone, The medallic art of Jiri Seifert*, Czech RepublicChikán Bálint - *The issues of medal art in Szentesendré*, Hungary

14:00

Chair:

Lars O. Lagerqvist

Wolfgang Steguweit - *Art medal in Germany five years after the demolition of the wall*, GermanyIrina Subotic - *Contemporary medals - the touch of plastic and applied arts*, SerbiaEwa Olszewska-Borys - *Promotion of medallic art*, Poland

18:30

Opening and prize-giving ceremony of the exhibition at the Hungarian National Gallery, in the presence of His Excellency Dr. António Baptista Martins, Portuguese Ambassador to Hungary, and Dr. Péter Akos Bód President of the National Bank of Hungary, patron of the XXIV FIDEM Congress.

His Excellency Árpád Göncz, President of the Republic of Hungary
 Mr. Lóránd Bereczky, Director-General of the Hungarian National Gallery
 Ms. Katie Keszthelyi, Director of the FIDEM Congress Office
 Mr. Lars Lagerqvist, President of FIDEM
 Mr. Attila Kálmán, Secretary of State for Culture and Education
 Ms. Enikő Szöllössi, FIDEM delegate (prizes)



THURSDAY 7 APRIL 1994

LECTURES

14.00

Chair:

Mark Jones

Joseph Veach Noble - *Meaningful and Meaningless*, USAJane McAdam-Freud - *Forms of Relief*, Great BritainElse Rasmussen and Jorgen Steen Jensen - *Harald Salomon and Danish medal art from 1930 to 1965*, Denmark

15.30

Chair:

Carlos Baptista da Silva

Kalmár János - *The form, function, and space of the medal*, HungaryMarjan Scharloo - *Piet Esser sculptor and medalist from the Netherlands*, Netherlands

17.00

Welcome reception hosted by Dr. Gábor Demszky, Mayor of Budapest in the presence of His Excellency the Portuguese Ambassador

FRIDAY 8 APRIL 1994

19.00

Reception at the War History Museum, private visit to the Art of Orders and Decorations exhibition, curated by Dr. Ágnes Makkai, art historian. This exhibition was organised in honour of the XXIV FIDEM Congress, in the presence of the Portuguese Ambassador and Lajos Szászvári, Head of the Cultural Department

SATURDAY 9 APRIL 1994

LECTURES

9.00

Chair:

Ewa Olszewska-Borys

Zeljko Kujundzic - *Ceramic medal surfaced by metal coatings*, CanadaNicoletta Frigerio - *A video on her own way of making medals, jewels, sculptures using special oxides and "patine" with fire*, Italy

10.30

General Assembly

Full-day tour to the Danube Bend (120Km out and home)

Full-day tour to Ópusztaszer (360 Km out and home)

19.00

Closing Banquet at Hotel Gellért

The Hungarian guests were Mr. Ernő Taxner-Tóth, Deputy Secretary of State for Culture and Education and Mr. Pál Gerzson, President of the Association of the Hungarian Fine Artists and his wife



COMMUNICATIONS
LECTURES





CAST OR STRUCK

A MEDALLIC OPTION by Alan Stahl

1. Dobrucka - model, O & R

In 1992, the American Numismatic Society issued a medal in celebration of the five-hundredth anniversary of Columbus's voyage of discovery. The design, which was selected from an open competition, was by Magdalena Dobrucka of Poland. Dobrucka, who generally produces cast medals, supplied the society with a cast, bronze medal of the intended size of the finished piece, made from a wax model. We were then faced with the decision of how to produce the pieces which we wished to sell. The medal was in concept and feel a cast piece, with high relief and a very irregular basic format. Our original plan was to make cast medals, in gold, silver, and bronze, using either the bronze piece supplied by the artist as the basis for the molds or going back to her for a plaster model. However, we wished to make a total of six hundred examples for sale, and the question of economics soon entered the picture. There is little reduction in price for large editions in the casting process, so 600 cast examples would have cost almost 600 times the expense of a single copy. Moreover, the casting in the United States is usually done by foundries, who have no provision for the application of patina, so it would have been necessary to then send the cast medals to a patina specialist who would, of course, charge a significant fee.

1. Magdalena Dobrucka - ANS Medal 1992 (cast model, reverse)



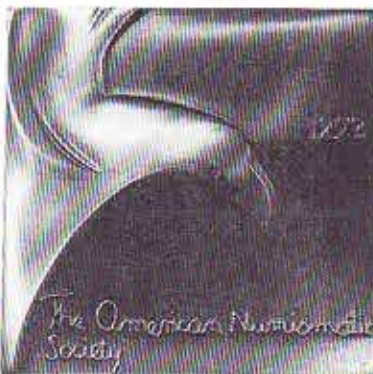
2. Dobrucka - model O and struck O

The question then arose whether it might not be better to strike the medal.

The economics of striking are more attractive as the size of edition increases; certainly for 600 examples it's almost always cheaper to strike.

Moreover, the mints who strike medals in the United States regularly include the cost of the finishing and patina in the basic price. The question then became a technological one. Dobrucka was not available to make a large model to then be reduced by the Janvier lathe onto a die, so some method of making the die from her cast medal would have to be devised. The second technological question was whether a mint could strike a medal of the kind of deformed relief which was intended. After much negotiation, we found a mint which declared it could make a die from the model and strike the piece at a price which was significantly below that of casting. In the end, however, they failed to make a satisfactory die from the model and ended up having one of their staff artists copy the designs onto a large model for use in the reducing machine, resulting in a loss of the subtlety of the original modelling. The striking also included more difficulties than anticipated, and the patina they applied was not of the standards we had expected. In this case, aesthetic considerations gave way to technological and economic ones in the final decision as to whether to cast or strike a medal.

2. Magdalena Dobrucka - ANS Medal 1992 (struck version, reverse)



3. Sesto - O & R

The same three considerations - aesthetics, technology and the economics of scale - have been at play in decisions on whether to make medals by striking or casting since the Renaissance. I would now like to do a brief survey of the



history of struck and cast medals to illustrate how these factors interacted.

The earliest objects which can realistically be called medals date from just before the year 1400 and were made in Italy and France. In Italy, the medals were of struck bronze, such as this piece signed by Marco Sesto, an engraver at the Venetian mint, and dated 1393(1)

4. Sesto O, Nero O

In size (about 32mm), metal, format and method of production these imitated ancient Roman sestercii, which were incorrectly believed in the Renaissance to have had a commemorative rather than monetary function.

5. Heraclius O & R

At about the same time, medals were produced in France which were much larger in diameter (about 90 mm), more elaborate in imagery, and seem to owe more to manuscript illumination and goldsmithing than to a coin tradition. These pieces were cast, probably originally in gold (2).

6. Pisanello - Leonello o & R

It was this large size and the pictorial approach to the reverse which Pisanello adopted on the medals which introduced the medium into the mainstream of Renaissance Italian art circles in the 1430s and 40s. (3) Pisanello's medals were all cast, the only suitable technology for their large size and high relief. Their format was generally followed by most of the medalists of the quattrocento who produced the bulk of what we consider the Renaissance Italian medal.

7. Francesco Sforza medal O - coin O

There were, however, occasional medals produced in fifteenth-century Italy which were struck rather than cast. Shortly after the middle of the century a medal was made of the Duke of Milan, Francesco Sforza, by Gianfrancesco Enzola; it was about 43mm in diameter and was struck. (4) It bears a great resemblance to the small gold ducat of the same period, and its creation may have been involved with the development of the coin, one of the earliest Italian coins to bear a true portrait. (5)

8. Galeazzo Maria Sforza, medal O - coin O

A decade later, in 1470, Ambrogio da Clivate engraved dies for a silver medal of Francesco's son and heir, Galeazzo Maria Sforza; again this medal seems to be tied into the creation of portrait coins issued at about this time. (6) The technology existed, then, in fifteenth century Italy to strike medals larger than ancient coins, of a reasonably

high relief. For the most part, however, such medals were not made. One factor must have been technological. Though it was possible to make such struck medals, the fact that few examples of each survive suggests that they were not done in great number and the dies may have not lasted long. Special treatment of the blanks may have been necessary to get a good strike with the handhold hammers which were the means of striking then in practice. Considerations of economics must also have entered into the choice: it took a great amount of specialised expertise to engrave the dies for a struck medal compared to the relative ease of sculpting a model in wax for a cast one. If the intended audience for the medal was small, the economics of scale would have worked to make casting a far less expensive undertaking than striking. Finally, the element of aesthetic choice must have dominated; the large, high relief medal popularised by Pisanello was the ideal, and few people appear to have wanted to be memorialized in an object that looked more like a coin than one of these large pieces.

9. Tyrol thaler O & R

Innovations in minting occurred at the end of the fifteenth century, especially in the mints to the north of Italy. The discovery of new veins of silver in the Alps and the Erzgebirge brought medal to a Europe whose stocks had been decimated by a bullion famine earlier in the century.(7) The standard unit of value in the period was the small gold ducat, but the relative value of silver to gold meant that a silver coin of equal value would be large and heavy. By 1486 the mint of Hall in the Tyrol was making silver coins 40 mm in diameter weighing about 31 grams, still using the ancient technology of hammer striking (8)

10. Caramagnola, Marguerite de Foix 1516 - O & R

The minting of large silver coins soon spread to Italy, where a portrait was usually put on the obverse. The large struck silver piece of Saluzzo of 1516 depicting Marguerite of Foix is of the weight of a coin denomination but resembles a medal in its high relief of portraiture. (9)

11. Maximilian, double thaler 1519 - O & R

High relief portrait coins were made in the Tyrol as well in this period; it appears that the blanks for these special thaler issues or "Schauthalers" were cast to the desired relief before they were struck with the dies. (10)

12. Nuremberg, Charles V 1521 O & R

A similar process was adopted for the large, 71 mm, silver medal which the city of Nuremberg minted to celebrate the visit of the emperor Charles V in 1521. (11) Blanks were



cast into the approximate shape of the medal and then two dies were used to strike each side, one for the central image and another for the circular ring. Even with this process, a reverse die appears to have broken in the course of the striking of 167 examples and a new one had to be cut.

13. Cellini, Clement VII 1534

The technological innovation which allowed the relatively easy striking of high relief medals was the development of the screw press. This process appears to have occurred in the first decades of the sixteenth century in the mint of the papacy at Rome, where some of the greatest artists of the late Renaissance were employed. Donato Bramante, the architect of Saint Peter's, is credited with inventing a press in 1506 for embossing lead papal bulls or seals. (12) In the 1530s, Benvenuto Cellini adapted this process to the striking of coins and medals. His struck medal of Clement VII of 1534 recalls Roman coins not only in its size and format.



3. Cellini - Clement VII, 1534 (obverse)

4. Cellini - Clement VII, 1534 (reverse)



14. Nero sestertius R, Cellini R

It also has classical resonances in the fact that it commemorates the closing of the doors of war, an image from ancient Roman coinage which was known and cited in the Renaissance. (13) The creation of a struck medal allowed the papacy to distribute more examples than had been practical with cast issues and allowed the medal to become part of the program of public art and display which was a major element of papal policy in the period, exemplified in the rebuilding of Saint Peter's.

15. Leone Leoni, Andrea Doria 1541 O & R

Cellini's successor and rival at the Roman mint was Leone Leoni, another of the great sculptors of the age. In 1541, Leoni struck a medal which depicted the Genoese doge Andrea Doria in Roman garb on the obverse. The reverse bears a self-portrait surrounded by chains, an allusion to the fact that Doria had freed Leoni from service in the papal galleys to which he had been sentenced for the attempted murder of a colleague. (14)

16. Leoni, Charles V O & R

Leoni went on to work in the Milan mint, where he made dies for coins and medals of Charles V, the Holy Roman Emperor who was also the ruler of that city. (15) In these pieces, Leoni presented the emperor in a fully Roman style and through them brought the struck medal into the courts of the Hapsburgs and to the attention of rulers beyond the Alps.

17. Reinhart, Charles V 1537 O & R

At the same time as Charles was represented on classically inspired struck medals, other portrait medals of him were produced in the tradition of the cast Renaissance medal, most notably the 1537 piece by Hans Reinhart. (16)

18. Cavino, Taddini 1538 O & R

Meanwhile the taste for struck medals was spreading through Italy. In Padua, Giovanni da Cavino set up a press where he struck imitations of Roman sestercii as well as medals of his contemporaries, such as this one of Gabriel Taddini of Bergamo of 1538. (17)

19. Domenico Poggini, Cosimo 1548 O & R

In Florence, Domenico Poggini cut dies for medals of Cosimo de Medici inspired by sestercii of Nero but of larger diameter than coins struck in antiquity. (18)



20. Giampaolo Poggini, Philip II O & R

His brother, Giampaolo Poggini, produced struck medals for Philip II in his mints in Brussels and in Spain. His medal of 1559 for the Peace of Chateau-Cambresy again used the ancient image of the closed temple of Mars taken from Roman coins as a symbol of peace.

21. Henry II 1552 O & R

By the 1550s the creation of struck medals had spread into the courts of many rulers who were using the distribution of medals as part of a program of public image making. In France, large medals were struck presenting Henry II in Roman style glory. (19)

22. Milicz, Ferdinand I 1555 O & R

The mints associated with the rich silver deposits of Saxony and Bohemia, which were minting thalers at a great rate, used their machines as well for the production of struck medals or Schauthalers. The medal of the emperor Ferdinand I of 1555 by Nickel Milicz illustrates that the art of the struck medal in the north was not always associated with classical style or images. (20)

23. da Trezzo - Mary Tudor O & R

But the struck medal was still an optional alternative to the cast one, with its own associations and limitations. In 1564 Philip II commissioned portrait medals from Nicolas da Trezzo of himself and his bride Mary Tudor; both are large and ornate pieces in a style which was much more appropriate for cast medals than for struck.

24. Maximilian II - 1566 Milicz O and 1575 Abbondio O

In the 1560s and 70s the emperor Maximilian II had struck and cast medals made; the 1566 portrait of Milicz exemplifies the fineness and precision of the struck medal,

while the 1575 one by Abbondio illustrates the expressiveness and luxuriance of the cast medal. (21)

25. Brunswick 10 thaler 1609

Minting technology kept improving to allow the striking of ever larger pieces; by the early seventeenth century it was possible to strike a ten thaler piece 80 millimetres in diameter weighing almost 300 grams. The relief and beauty of such pieces left something to be desired, but it was only a matter of time until medals of this size could also be struck.

26. Dadler, Ferdinand III 1649 O & R

The technique of medal striking fulfilled this promise by the middle of the seventeenth century, as exemplified by the medals of Sebastian Dadler, a die engraver who worked in several German mints. His medal of 1649 for the Peace of Westphalia marks the apogee of the technique of die engraving and striking, with high relief, minute detailing and evenness of surface.

27. Lauffer - Venice 1687 O & R

The seventeenth century also saw the development of private firms which struck medals for the collector market. The oval medal celebrating Venice's victories in Greece of 1684 was struck by the Lauffer firm in Nuremberg for sale to collectors; it had nothing to do with the Venetian government or mint. Beyond its detail and relief it is notable for its lettered edge, a technique which had just been developed as an anti-clipping device in coin production. (22)

28. Wann, Richelieu 1630 O & R

In France, the cast medal reached its height in the early seventeenth in the hands of Guillaume Dupré and Jean Wann. Wann, who cut dies for coins and struck medals, used casting to produce his large and elaborate medals, including the 1630 one for Cardinal Richelieu. (23)

D. Nickel Milicz - Maximilian II, 1566 (obverse)



E. Abbondio - Maximilian II, 1575 (obverse)



29. Louis XIV, 1672 O & R

It was in France, however, that the struck medal won its definitive victory. In the court of the Sun King, Louis XIV, Louis made the production and distribution of medals a major part of his program of self promotion and did it on a scale which could only be served by striking medals in large editions. The individual piece became less important than its significance as part of a series. An academy was established to devise Latin inscriptions for the reverses and teams of graphic artists, composed the images and engravers transferred them to the dies.

30. Soldani, Averati 1721 O & R

The cast medal held on in the eighteenth century in a few isolated contexts, most notably the Medici court in Tuscany. The medal of Massimiliano Soldani of the jurist Giuseppe Averati from 1721 is typical of the quiet dignity of these famous cast medals. (24)

31. Feuter, George III, IPM, 1766

Through most of the eighteenth century, however, cast medals were an aberration, the result of special circumstances such as the medals produced by Daniel C. Feuter in New York in 1766 to meet the needs of English colonists who could not get struck medals from England to distribute to the Indian chiefs whose allegiance they had just won from the French. (25)

32. Duvivier, Louis XVI and Marie Antoinette, O & R

By the end of the Ancien Régime, the production of medals was concentrated in the main state mints and a few large private firms. The role of the medallic artist was as an employee of these mints, a craftsman trained in the intricate and unforgiving skill of die engraving. Only a few could rise beyond the political and technical constraints to produce an image as distinctive as Benjamin Duvivier's fluid portrait of Marie Antoinette.

33. Revolution, 3 estates O & R

The French Revolution brought the beginnings of an expansion in the options open in the creation of medals, as in so many other aspects of European civilisation. The revolutionaries before they had control of the mints, and royalists after they lost such control, had to make their medals by the most expedient methods possible, generally by casting. Medals satirising the official concept of three equal estates were cast in many varieties for popular distribution on the eve of the storming of the Bastille. (26)

34. David d'Angers, Géricault and Byron

The cast medals of the revolution were crude productions, prompted by political rather than artistic considerations, but it was not long before the cast medal re-appeared in France as an expressive medium. It was in the hands of a leader of the Romantic movement in French art,



7. David d'Angers, Géricault, 1830

David d'Angers, that the cast medal re-emerged. David was trained in drawing and sculpture at the Ecole des Beaux-Arts and won the Prix de Rome in 1811. He wished to honor his fellow Frenchmen by picturing them on coins, but his expertise was in modelling rather than die engraving, so he expressed himself with large cast pieces. Though he considered these uniface pieces to be mere "pamphlets" (feuilletons) in comparison with his larger works of sculpture, he made hundreds of portrait medallions and re-introduced the option of casting into medallic creation. (27)

35. Roty, Chevreul cast and struck

It was, somewhat ironically, improvements in the technology of coin minting in the late nineteenth century which finally broke the domination of die engravers in the production of medals and furthered the revival of the cast medal. The development of machines for reducing and transferring a relief model into a die opened up the creation of dies for struck pieces to artists trained in sculpture rather than craftsmen specialized in engraving. (28) A cast medal actually became a stage in the manufacture of a struck piece, as illustrated by the cast and struck versions of the 1886 portrait of Michel Chevreul by Oscar Roty, who was the leading practitioner of the new art of the medal struck from dies made by the Janvier lathe.

36. Roty, parents and son

The cast medal was not yet dead, however. An artist like Roty could also exercise the option of making medals by casting alone for more intimate subjects, such as his portraits of his parents and his young son, both also done in 1886.

37. Saint-Gaudens, Washington centennial 1889 O & R

For the 1889 medal for the centennial of George Washington's inauguration, a medal was commissioned



from the leading American sculptor, Augustus Saint-Gaudens. The artist consciously modelled his work after medals of the Italian Renaissance and insisted that examples be produced by casting.

38. Goez, Sower of Revenge 1914 O & R

For Karl Goez, the use of casting allowed him to produce his satirical medals during and after the first World War as an individual enterprise, free of the control and censorship of governmental or commercial mints.

39. de Francisci, Creation 1935 O & R

As the technology of striking progressed, pieces of irregular shape and great diversity of relief could be produced in large quantities as struck medals, as illustrated by the 1935 medal of Anthony de Francisci, issued by the Society of Medallists in over 1,000 examples. The cast medal became an endangered species.

40. Manship, Gallatin and Eyerman, Brandt

The medium was kept alive after the second World War by a few old-timers trained in the early decades of the century, such as the American Paul Manship with his 1955 medal of Albert Gallatin or the German Bruno Eyerman, whose medal of Willy Brandt was cast in 1961.

41. Galtie, Van Gogh and Pieters, Flood relief

Soon, young artists took up the medium such as André Galtie in France and I.J. Pieters in the Netherlands, whose cast medals of the 1950s are massive and sculptural. In recent decades, the cast medal has become a favorite among artists and collectors in many countries to the point at which it dominates many exhibitions of contemporary medals.

42. Olszewska-Borys, Lelewel and Batista, Artillery



Where mints and commissioners recognise and encourage artistic innovation, the struck medal remains vital and exciting, as illustrated by Ewa Olszewska-Borys's struck medal of the numismatist Lelewel and Helder Batista's medal for a Portuguese artillery school, both from 1986.

8. Ewa Olszewska-Borys - Joachim Lelewel, 1986 (obverse)

43. Somogyi, FIDEM 1992 and 1994

Today, the alternatives of striking and casting are truly an option which can allow a talented artist a breadth of expressive possibilities. In 1992 when the production of the medal for the USA Delegation to FIDEM was donated by the Medallic Art Company, which specialises in striking, Marika Somogyi produced a design which used the sharpness of the strike as part of the effect. This year, when the production has been donated by the C.A. Brown company, a foundry, the same artist has sculpted a medal which is in harmony with the cast format.



9. Marika Somogyi - FIDEM 94, USA Delegation (obverse)

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15. Carlo Droz, *Le monete di Milano*, Vol. 3 (Milan, 1900), 76-77, #26.

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17. Francesco Cassi, *Giovanni de Cavino* (Padua, 1968), p. 85, #42.

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19. Helen Jones, *A Catalogue of the French Medals in the British Museum I* (London, 1902), 33-36, #64; the date of striking of this particular piece remains in doubt, but certainly in this decade medals were struck in France.

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21. Klotz, *Erzgebirgische*, p. 166-326; Polard, *Bargello*, 3, 1275-76, #741.

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OUTILLAGE ET TECHNIQUE POUR LA PREPARATION DES MATERIAUX NECESSAIRES A LA FRAPPE DES MEDAILLES

par **Ettore Lorenzo Frapiccini**

à série de réflexions qui suit traite de la technique de production des matériaux nécessaires à la frappe de la monnaie en particulier mais, dans ce contexte, les produits numismatiques sont présentés comme œuvres spéciales de l'art de la médaille. La frappe de la monnaie étant une activité plus ancienne que celle des médailleurs technique et technologie de cette dernière suivent évidemment les procédés de la numismatique.

D'après une opinion très répandue, l'utilisation de la fraiseuse pantographique a produit un changement radical dans la technique de l'art de la monnaie et de la médaille au XIXe siècle.

L'introduction du pantographe et la logique de la production ont obligé le graveur à abandonner en partie le travail direct du métal et à mieux connaître les matières moins dures, telles que la terre, la cire, la pâte à modeler, etc., en acquérant plus d'habileté dans leur modelage.

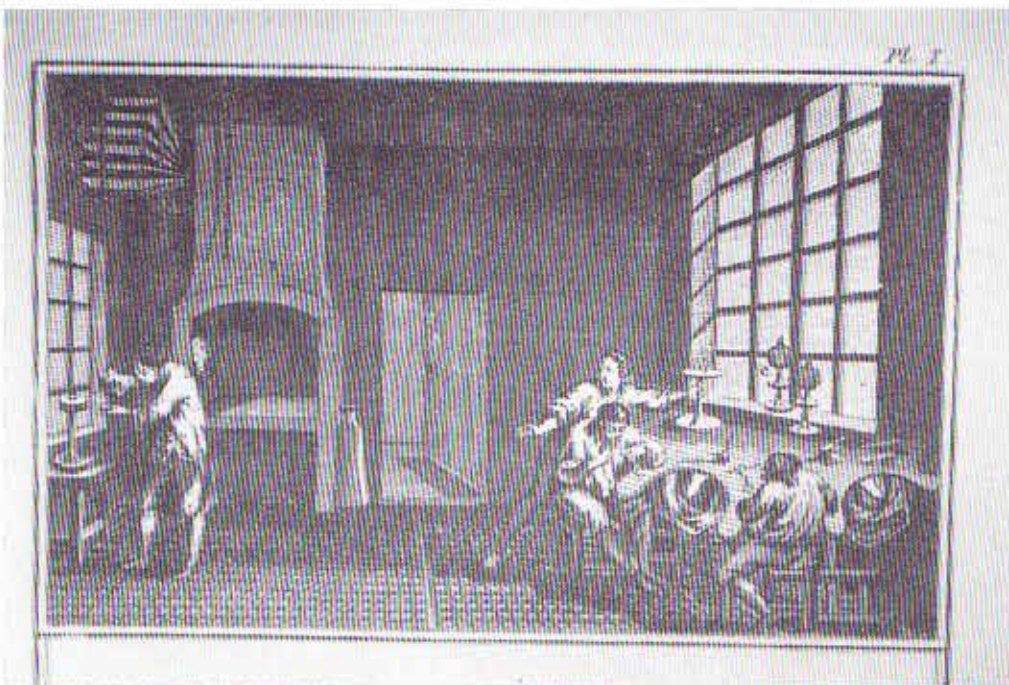
C'est grâce à cette innovation que l'art de la monnaie, qui était né sous la main des graveurs de gemmes est devenu

le domaine d'activité des orfèvres, puis des modeleurs et sculpteurs.

Aujourd'hui, on peut affirmer avec certitude que les premiers maîtres de la fabrication des coins-matrices se recrutaient dans la population nombreuse des graveurs de gemmes et de sceaux de pierre et que c'étaient surtout ces derniers, employés des pouvoirs publics pour lesquels ils gravaient les signes distinctifs et cachets, qui ont introduit la frappe de la monnaie. Ainsi, le métal précieux fut marqué du signe distinctif des autorités (du souverain) garantissant valeur et qualité et qui le rendit moyen d'échange reconnu.

Dans le monde romain, les travailleurs du métal précieux se répartissaient par branches d'activité et cela si bien que certains d'eux se regroupaient dans des corporations autonomes. Telles organisations existaient pour les travailleurs de la feuille d'or, pour ceux qui utilisaient un modèle de cire et pour les graveurs de pierre, de camée et de cachets. Au moyen âge, toutes ces "spécialisations" furent réunies dans une seule catégorie, celle des orfèvres. Très souvent, les orfèvres se mêlaient au travail de l'art de

Fig. 1



la médaille qu'ils considéraient comme une activité source de qualification et de respect, mais en confiant la préparation des matières à des graveurs renommés ou à leurs ateliers. Plus fréquemment, ils se bornaient à la réalisation du modèle.

Les questions relatives au travail du produit fini ne feront pas l'objet de cet exposé.

Mon intérêt porte à la technique de préparation du matériel nécessaire à la frappe de la monnaie et de la médaille. L'équipement nécessaire à la fabrication du modèle par le graveur était celui utilisé déjà pour la pierre: le foret qui servait à l'enlèvement des masses relativement importantes de la matière, à la préparation des plans de base et à certaines réflexions. Les traits de cette opération peuvent être observés dans les frappes faites depuis l'antiquité jusqu'au siècle dernier. Le burin, outil de l'exécution et le rotor utilisé pour nettoyer la surface et assurer l'harmonie de l'ensemble.

Ces burins de base dont l'utilisation ne fut jamais abandonnée se complétaient d'autres, aussi importants: le compas dont les pointes se servaient pour mesurer des proportions, construire des cercles et faire des divisions géométriques lors de l'exécution; les marteaux de modélage et outils de cisalure; le pot de verre rempli de'eau pour concentrer la lumière sur la pièce et pour les grossissements (Fig.1). Dans l'histoire de la monnaie, la méthode d'enlèvement de la matière prédominait longtemps.

Il est intéressant de noter, et c'est ce qui constitue le sujet principal de mon exposé, que certains - entre autres les graveurs - commencent à un moment donné à développer la représentation et la technique en se basant sur l'utilisation des burins à poinçonner pour arriver par la suite à l'emploi des outils appelés coins-matrices mobiles (modulaires). Cette technique se développait dès l'époque romaine (vers le 1er siècle av. J.-Ch.) mais dans l'art de la médaille du moyen âge et du baroque, en particulier. Les burins poinçonneurs de forme simple furent perfectionnés pour permettre l'apparition de détails finement exécutés des représentations frappées à la monnaie et ce processus a abouti à la possibilité de réaliser sans difficulté la frappe dans sa totalité au moyen d'un certain nombre de ces burins (Fig. 2).

En me demandant quelles pouvaient être les raisons de ce choix, je pense qu'un rôle important y était joué par la

technique et surtout par la technologie de production des matières nécessaires à la frappe de la monnaie: le travail des métaux et la métallurgie dont le développement ne fut assuré qu'à l'âge de l'industrialisation.

Les années 1600 étaient celles de l'introduction de l'utilisation de la houille qui a élargi les possibilités dans plusieurs domaines, surtout par un perfectionnement de la technique de distillation.

La méthode ancestrale du traitement du minéral de fer se basait sur l'utilisation du charbon de bois qui ne permettait pas d'atteindre une température suffisante, ce qui faisait obstacle à la production de l'acier connu par nous.

Le seul procédé permettant la production d'une matière ayant le caractère de l'acier était le forgeage. Mais celui-ci

Fig. 2

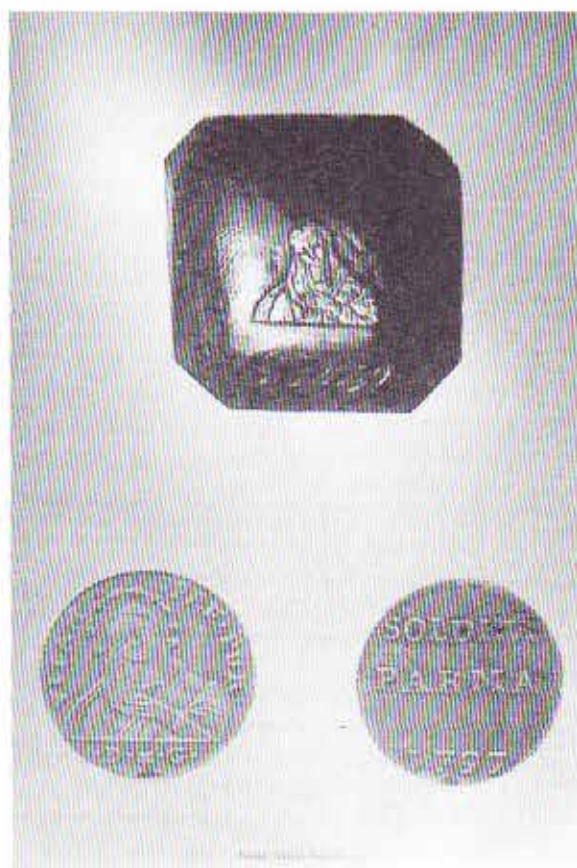




Fig. 3.

se prêtait à la fabrication de lame seulement et était donc impropre à la production des outils de la frappe de la monnaie.

Bien qu'elle ait permis d'atteindre une température plus élevée l'introduction de la houille n'a apporté aucune amélioration directe au traitement du minéral de fer car le soufre et le phosphore en dégageant et ayant pénétré dans l'alliage obtenu rendaient celui-ci aigre.

Il a fallu attendre la deuxième moitié des années 1700 pour procéder, grâce à la distillation et à l'introduction du charbon épuré de tous ses composants nuisibles: le coke, à l'expérimentation de ces méthodes et systèmes, des fours en particulier, qui étaient propres à la production d'aciers répondant aux exigences des outils mécaniques et se prêtaient à la trempe nécessaire.

Au début des années 1800, un progrès considérable s'est opéré dans la technique de la frappe de la monnaie et de la médaille avec l'apparition de nouveaux aciers alliés propres à la fabrication de coins-matrices.

L'importance fondamentale du pantographe était depuis longtemps reconnue dans la sculpture où celui-ci servait à la reproduction des modèles (Fig. 3).

Le retard de son utilisation dans la frappe de la monnaie et de la médaille s'explique par le fait que le travail du métal nécessaire à celle-ci était conditionné par le niveau de la métallurgie de l'âge préindustriel.

Avant l'introduction des aciers modernes, un coin-matrice dont les dimensions dépassaient une certaine limite ou qui avait une grande surface ne pouvait pas avoir une longue durée de vie étant donné sa forte sollicitation qui mettait à

une rude épreuve l'irrégularité du métal auquel le traitement thermique (trempe) assurait une dureté superficielle.

Le résultat de cette opération fut pareil à une cémentation de nos jours plutôt qu'à une vraie trempe.

À l'antiquité et surtout à l'époque où un agrandissement des diamètres a pris son commencement une nécessité évidente était d'étudier une technique évitant au maximum la forte pression exercée sur les coins-matrices et, par là, l'usure progressive et les casses du métal utilisé.

L'emploi des coins-matrices mobiles (modulaires) était à son comble et à sa plénitude au moyen âge.

À cette époque, la majorité des émissions se caractérisait par un ornement composé de chiffres, d'initiales, de symboles et de motifs décoratifs des faces.

Ce type d'exécution prédominait par la suite jusqu'à la fin des années 1700. Mon intérêt pour la technique des coins-matrices mobiles (modulaires) se dirigea vers les frappes d'une importance moindre mais produites en masse, c'est à dire mises en circulation en un nombre plus élevé. Dans les émissions spéciales et plus importantes, le soin de la préparation exigeait des procédés et un travail où le niveau artistique et la technique employée sont exceptionnels.

Ce qui m'intéresse pour de vrai c'est le fonctionnement du niveau standard des ateliers de gravure et de ceux de la médaille et de la monnaie en général.

Du moyen âge jusqu'au début de l'époque moderne et au-delà encore, dans la réalisation habituelle des frappes, le maître graveur n'a produit que le coin monétaire de la figure centrale ou la matrice à partir de laquelle le coin portant une seule représentation fut réalisé par réduction.



Fig. 4

Le motif central pouvait être l'effigie d'un souverain, les armoiries d'une famille, une représentation allégorique ou sacrée.

L'effigie apparaissant sur le coin monétaire était généralement une reproduction réduite de la matrice officielle réalisée par le graveur ou l'artiste choisi par le souverain. Le coin-matrice, dont souvent plusieurs furent utilisées, permettait d'obtenir un nombre assez élevé de

frappes et de répondre ainsi aux besoins d'une émission importante ou, comme c'était le cas des anciens ateliers pontificaux, d'équiper des ateliers dépendant de celui central des mêmes coins-matrices. Ainsi, la production a pu être unifiée dans le temps et dans l'espace (Fig. 4). En outre, les ateliers périphériques et ceux qui étaient chargés des émissions ultérieures pouvaient se borner à y ajouter l'inscription seulement.

Fig. 5



En dehors des signes distinctifs des ateliers des souverains, les ornements, inscriptions, lettres ou leurs parties, parlettes, losanges, motifs végétaux furent réalisés au moyen de petits coins-matrices mobiles reproduisant les figures héraldiques ou autres. C'est ainsi que la tendance d'une répartition maximum en plan du décor s'intensifiait. Par la mise en place sur une série de coins mobiles des parties voisines, ce qui avait le double avantage que ces coins ayant une surface de travail réduite supportaient un nombre plus élevé de frappes et que des outils plus solides étaient disponibles pour la réalisation des frappes. Sans parler des autres conséquences favorables de cette possibilité, dont la première était celle que le graveur pouvait réaliser les représentations d'une partie de la médaille sans avoir à se soucier de ses autres parties.

Ainsi, plusieurs graveurs pouvaient travailler simultanément à la réalisation des différentes parties de l'ornement et chacun d'eux avait la possibilité de se spécialiser dans une partie du travail (gravure de lettres, de feuillages et de guirlandes, de figures, etc.). Et un défaut éventuel d'une partie compromettait moins le travail de la fabrication de l'outil de frappe.

En outre, les séries de coins-matrice pouvaient être combinées dans diverses compositions, ce que nécessitaient

parfois les changements politiques et historiques.

La disponibilité d'un grand nombre de configurations permettait d'employer un système de représentation très varié et flexible.

L'apparition des aciers ayant des propriétés particulières a été favorable à l'utilisation des coins-matrices produits par réduction pantographique. Et la bonne qualité des matières a permis un emploi régulier de l'anneau de montage.

L'introduction du pantographe avait pour résultat que le graveur a pu abandonner certains outils de façonnage (forets, burins, coins-matrices mobiles) dont le travail est désormais fait par la machine, mais en apprenant ainsi la technique du modelage. Quant à l'exécution finale, l'emploi des outils à main n'a pas trop changé dans cette phase du travail.

Ce que le progrès technique a profondément changé c'est l'approche artistique qui fut débarrassée des contraintes résultant des propriétés des matériaux nécessaires à la frappe de médailles.

Celui qui s'occupe aujourd'hui de la conception d'un modèle de médaille ou de monnaie jouit d'une grande liberté d'imagination de l'ensemble des figures et doit se faire moins de soucis que par le passé pour ce qui concerne la réalisation en acier de son projet (Fig. 5).

MEDALLIC ART IN BRITAIN NOW by Philip Attwood

It cannot be said that the history of the medal in Britain in the twentieth century makes a very inspiring tale. Even ignoring mass-produced medals devoid of any merit (as I intend to do), one looks in vain for the substantial body of artistic, beautiful and/or innovative work that has at different times distinguished the medallio output of other European countries - and also countries outside Europe.

The early years of the century were something of a nigropoint for British medallio art, largely as a result of the involvement of sculptors, such as Gilbert Bayes, who saw in the design and modelling of medals a natural extension of their sculptural activity. The increased use of the reducing machine in the late nineteenth century allowed sculptors to consider medals in a way not wholly dissimilar from the popular bronze figurines that were manufactured from their larger models. This parallel development of sculpture and medals from the 1880s through to the First World War had a beneficial effect on the art of the medal, although it has to be said that the scale of art medal production was minuscule compared with that of other European countries, notably France and Austro-Hungary, and also that, as a result of the sculptors' lack of familiarity with the striking process, technical problems were not unknown.

It was in part the exasperation that resulted from practical difficulties that persuaded Robert Johnson, deputy-master of the Royal Mint from 1922 to 1938, to encourage a group of young artists to specialise in medallio work. Johnson's policy resulted in a number of pleasing medals in a more or less art deco style, but it also had the effect of divorcing medallio art from contemporary developments in sculpture, and reducing the medal from its position as a partner in the fine arts to the status of adjunct to the decorative arts. A similar process occurred contemporaneously in other countries, but Britain, possibly because of the non-existence of a strong medallio tradition, took longer to recover. The separation of the medal from sculpture in this period was intensified by the rejection of modelling on the part of many sculptors in favour of carving in stone, a technique less easily applicable to medallio work. Eric Gill made some forays into medal design, but other sculptors who came to the fore in the inter-war period, such as Henry Moore and Jacob Epstein, eschewed the medium. Moore's involvement in the 1975 Chichester Cathedral medals was restricted to the selection of Romanesque

reliefs that, in a reduced form, constitute the obverses.)

In the years directly following the Second World War the Royal Mint no longer provided a strong lead. Johnson's protégés continued to work, but their introverted style tended more and more to hideousness, as in stylised grotesqueness of the Princess Elizabeth's hair-do in Percy Metcalfe's Royal Society of Arts medal of 1947. A younger generation of numismatic artists produced conventional official medals when required, but the general lack of initiative is exemplified by the reuse of Bertram Mackennal's 1908 design for the obverse of the 1948 London Olympic Games commemorative medal and the decision not to issue an official coronation medal in 1953. Those post-war sculptors who remained within the figurative tradition were not attracted to a medium that appeared all but defunct, and it was not until 1975 and 1984 respectively that Elisabeth Frink and Lynn Chadwick, both of whom had begun exhibiting sculptures in the early 1950s, produced a medal.

The innovative nature of much post War sculpture, inspired by the experiments of the early modernists and by the move towards abstraction, served to widen the divide between sculpture and medals, in Britain as in the rest of Europe. The sculptural developments of the 1960s (kinetic sculpture, conceptualism, land art, salvage art, and so on) might be considered inappropriate to the medal, and yet the spectacular changes of that decade were in some countries accompanied by exciting developments in medallio art. The French artist Roger Bezombes' use of assemblage and the abstraction found particularly in the work of East European medallists are cases in point. That these medals make use of ideas first developed a generation or more earlier is not important. The point that I wish to make is the time lag between the appearance of experimentation and innovation in medals produced in many other European countries and those in Britain. Only in the 1980s, in the work of artists who had been at college in the 1960s, such as John Maine and Nigel Hall, do we see the influence of new ideas - new to the British medal, that is. In both cases it is abstraction and minimalism that inform the works.

By this time, of course, the figurative tradition had reassorted itself in sculpture. In Britain, the sculptor Barry Flanagan, who in the 1960s and early 1970s had made minimalist works, began in 1979 to make cast bronze pieces; Michael Sandie also moved in a similar direction at



the same time. This development, along with the various contemporaneous medallic initiatives (which included the foundation of the British Art Medal Society), has made the medal once more a focus of interest for sculptors. In 1986 Sandle produced his first medal, the controversial *Belgrano Medal - a Medal of Dishonour*, which was issued by BAMS. Three years later he made a less well-known medal. The result of a German commission (the artist was then living in Karlsruhe), it commemorates the phrenologist Franz Josef Gall (Fig. 1).



1 Sandle: **Franz Josef Gall**, 1989, cast iron, 48mm

This renewed interest in figurative art and the move back to the traditional sculptural techniques of modelling and carving have brought many sculptors closer to medal work. *Field*, an installation of 40000 small terracotta figures by the sculptor Antony Gormley, won much publicity and critical acclaim last year. Gormley has as far as I know not made any medals. But at the Contemporary Art Society market in London last November he exhibited a work called *Touch*, which consisted of a circle of earth and glue painted onto paper, with the silhouette of a figure within it pressing against the circumference: the figure, consisting of the unpainted paper, merges into the space surrounding the circle - the work could easily be a study for a most intriguing medal. Ana Maria Pacheco is another example. Pacheco uses the language of the body to comment on the nature of power in society. She has now been commissioned by the British Art Medal Society to make a medal, and we await the outcome with great anticipation. Pacheco, who was born in Brazil, has been resident in England since the 1970s, and is one of those artists who have over the past two decades enriched British art with a previously unknown multi-culturalism. This development appears to be gathering pace, and was especially noticeable in the choice of short-listed artists for last year's prestigious Turner prize, a prize awarded annually to 'a British artist under fifty for an outstanding exhibition or other presentation of their work in the twelve months preceding'. The four 'British' artists to be short-listed last year were: Yong Phacphanit, who was born in Laos,

educated in France, and moved to Britain in 1985; Hannah Collins, who lives and works in Barcelona; Sean Scully, born in Dublin and who now divides his time between New York and London; and Rachel Whiteread, who, until she won the prize, was better known in Germany than in her native country.

The medal in Britain has also benefitted from this new internationalism in British art. The work of Nicola Moss has been enriched by prolonged periods spent in the United States. Her *Turtle Island*, for example, an architectural award commissioned in 1991 by the University of Minnesota's College of Architecture and Landscape, was inspired by a native American legend, which tells of the creation of the continent of North America. The ideas underlying native American art as well as the forms and motifs have had an important impact on Moss's recent work.

An artist who has moved in an opposite direction, not from but to Britain, is the New Zealander Marian Fountain, who now divides her time between London and Paris and whose work also often reveals a debt to the art and culture of an indigenous people, in this case the Maori of her home country.

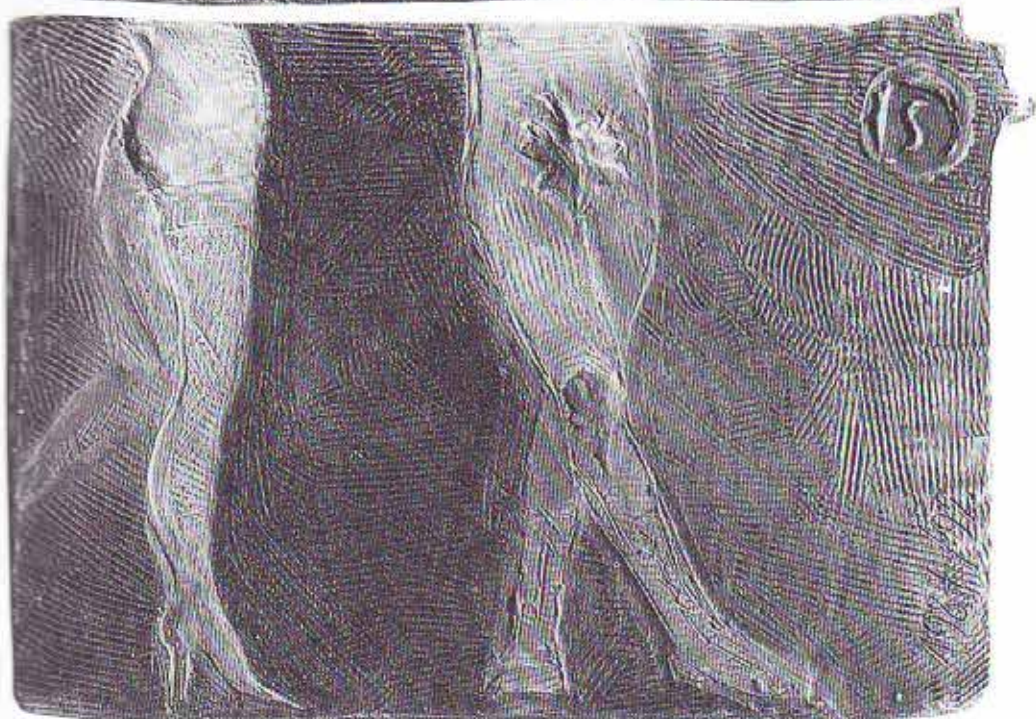
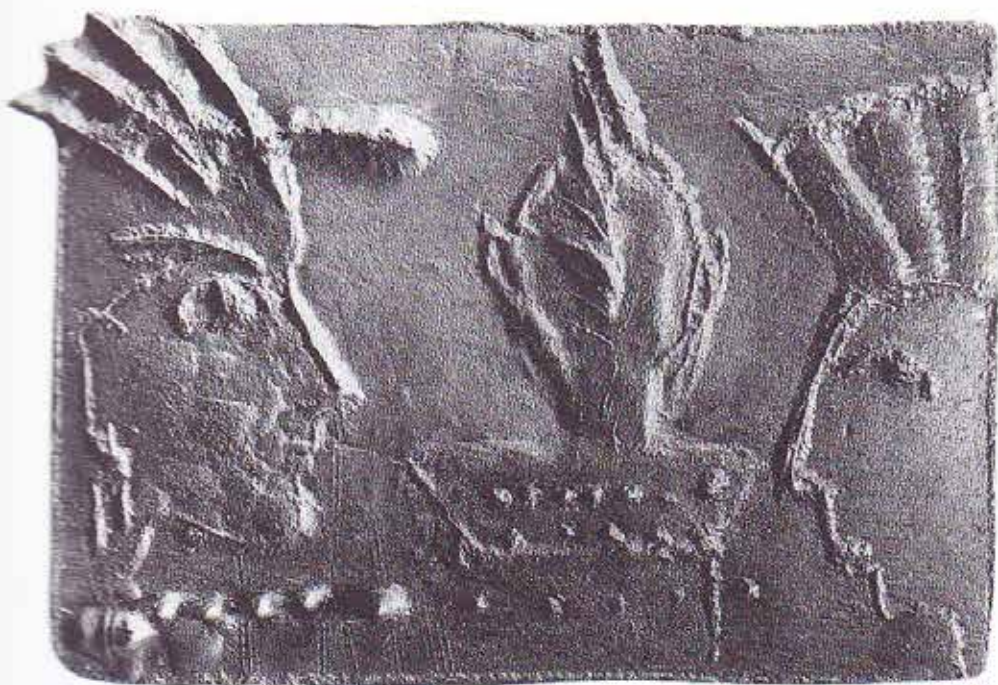
The sculptor Dhruva Mistry was born in India, where he first studied at the University of Baroda. His *Maya Medallion - the Dark One* of 1988 may be seen in the context of the emergence of the notion of enchantment in the work of artists working in other media in the 1980s. Mistry has been much in the news recently as a result of the inclusion of several of his large scale sculptures in the redeveloped Victoria Square in the centre of Birmingham. Just as these monumental works form a striking contrast with the Neo-classicism of the adjacent town hall, and yet seem entirely appropriate to their setting, so the figure of Maya in the medal both breaks with and belongs to the medal's classical tradition.

One of the most interesting medallists working now in Britain also comes from abroad. Danuta Solowiej Wedderburn was born in Bialystok in Poland and has been working in London since early 1987. In her *Self-portrait* medal made during the artist's very first weeks in her adopted country, the facial expression, above the words 'Me in London', testifies to the emotional dislocation experienced by the artist. The inscription on the reverse, 'Please return', is taken from the milk bottles delivered every day to the people's doorsteps, and contributes to the piece a grim humour that serves only to emphasise the feeling of isolation and vulnerability.

The artist had already begun to produce medallic 'postcards' before her move to England. An early example is *Gold Mountain* of 1986, a memory of Norway executed on the artist's return to Poland; not intended as a specific view of a particular location, it is rather a tribute to the grand scale of the Norwegian landscape, as observed by the travelling artist. But it was when the artist arrived in

London that the idea of the "postcard" really took off. The postcard can be employed as a symbol of displacement, but it also evokes the idea of contact between loved ones, and it is the tension between the two ideas that makes it a potent vehicle for the emotions. Solowiej-Wedderburn uses the postcard to portray her adopted country with an insight that only the outsider can bring. Her postcards have the spontaneity of a snap-shot. They are sketches in sand made permanent in bronze. *Punks of 1987* (Fig. 2) records

Z. Solowiej-Wedderburn: *Punks/Westwood*, 1987/1992.
cast bronze, 98x142mm

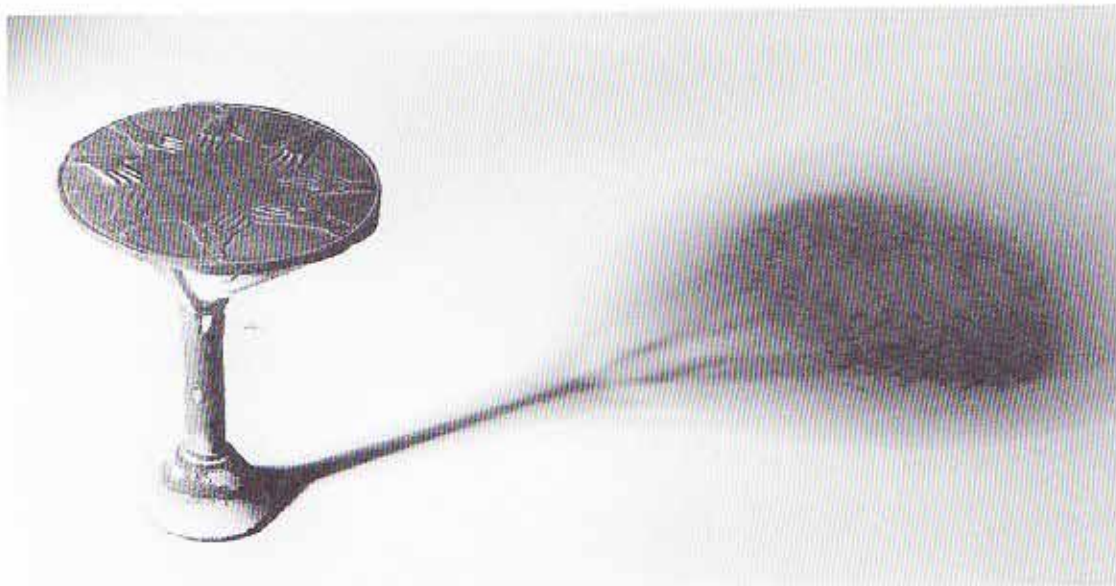


a fashion that was still then a common sight on London's streets. The essential elements of the style - the Mohican haircut, the studs and safety-pins - have been picked up by the artist. Five years later the artist produced two reverses for this piece, one showing that punk icon, the rat, and the other, inspired by the later creations of Vivienne Westwood, the designer who, with Malcom McLaren, created the original punk look and whose subsequent work - highly imaginative, provocative and, above all, fun - has earned her an international reputation. By the addition of the reverse the medal has been transformed from a record of London streetlife to a tribute to Westwood's creativity. The spikes sticking out at right angles at the bottom left hand corner of the original obverse are a vital element of the work. Disturbing to both the visual and the tactile senses, they make the medal not simply a representation of punk but also a punk object in its own right. The solution found by the British foundry to the casting problems posed by these spikes was to cut them off. Experiences like the convinced Solowej-Wedderburn of the desirability of doing her own casting, as she had done in Poland, and accordingly that artist set up her own foundry in the studio she shares with her husband Hugh. The studio is in a disused railway depot just north of King's Cross, one of London's major rail terminals, and it is one of the arches of this Victorian building that frames the main group in a *Greetings from King's Cross* 'postcard' showing the artist and her husband pouring bronze into a sandbox. Early attempts at casting were not always successful, but the artist was well aware of the hidden potential of

accidents. Her portrait of Samuel Beckett was modelled in plasticine, and from this model a plaster mould was taken. The cracks that appear on the surface of the finished work result from the mould being accidentally broken, but the fracturing actually succeeds in adding greater depth to the portrait, raising as it does the ideas of fragmentation and destruction, which the writer appears to be battling against - or maybe succumbing to. An earlier example of the use of accident is the *Wounded Medal* of 1985. This was originally intended as a medal of the Polish poet Kochanowski, a number of whose works commemorate his daughter, who died while she was still only a girl. But the casting failed, and the piece was renamed *Wounded Medal*. And yet it still works well as a medal of Kochanowski, with the hole a symbol of loss, a wound that never fully heals, patched up only as effectively as a human being can.

In the *Seance* medals of 1988 the artist again used the cracked mould to good effect. One example, produced by casting and electroforming, is from an intact mould. But this was subsequently broken up, for the practical reason that it could not be stored in a jar, and other versions of the medal show increasing stages of disintegration, with the cracks forming an integral part of the design. The intriguing possibilities afforded by the casting process are taken in a different direction in yet another example, in which the casting sprues have been left in place to form the table on which the seance takes place (Fig. 3).

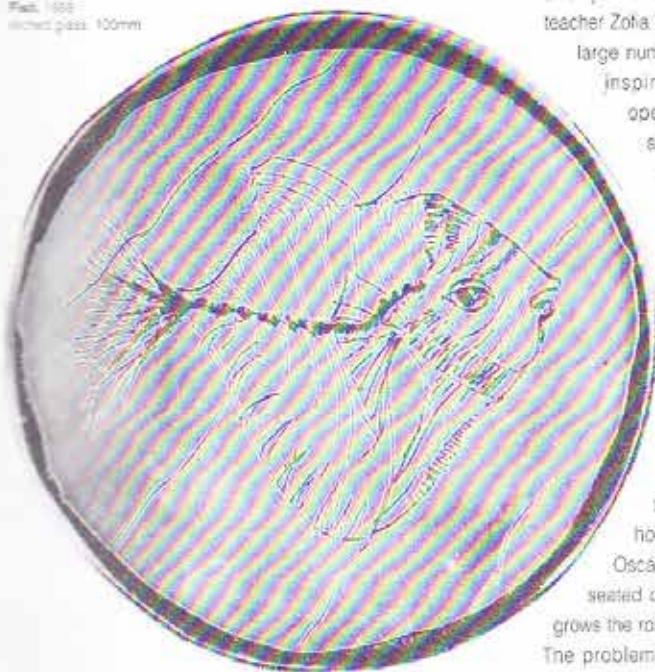
One of the *Seance* medals also incorporates collage and enamel. Experimenting with different materials is an



3. Solowej-Wedderburn: *Seance*, 1988, cast bronze. (73mm, 30mm ht.)

important facet of the artist's work, and in 1989 this led to a number of glass medals. *Fish* (Fig. 4) was produced by sandblasting both sides to create a frosted effect, then

4. Solowiej-Wedderburn
Fish, 1989
etched glass, 100mm



removing one side to produce a stopping out layer, the design was then drawn into the varnish, and immersion in hydrochloric acid etched it into the glass. The stopping out medium for an untitled glass medal, also from 1989, was lace, and the design was created by sandblasting and reforming. The transparency of glass makes it an ideal medium for the watery image of *Fish*, and also creates an entirely new relationship between obverse and reverse. In the untitled medal,

one hand is
on the



obverse and one on the reverse. Traditionally, obverse and reverse can never be seen together; here they cannot be seen apart.

In 1991 Solowiej-Wedderburn went on to produce a group of clay medals, which pay indirect homage to her former teacher Zofia Demkowska, who died that year and made a large number of pieces in that medium. In *Cataract*, inspired by a relative's successful cataract operation, the image of the hands, which is similar to that on the untitled glass medal of two years earlier, evokes both solitude and succour. Given the subject of the medal, the hole, which allows one to see through it, has an obvious significance.

At this time the use of holes and the link they provide between the two sides of a medal came to fascinate the artist, and in a number of works of the period it is the hole that came first and the surrounding medal that was developed later. In *Nightingale and the Rose* (Fig. 5) the hole is a window. This window, that is, the hole, is the crux of the medal. Based on an Oscar Wilde short story, it shows the poor student seated despondently in his basement, whilst outside grows the rose, which will enable him to go to the dance. The problem is shown on one side of the medal, the solution on the other, and the student has only to look through the window for the two sides to be reconciled. The answer to the problem posed by the clay lies in the hole.

Clay holds a number of attractions for the artist. One is the possibility it gives to add colour, and in *Nightingale and the Rose* she has used iron, copper and manganese oxides to create red and black areas. Another is its warmth, which contrasts with the coldness and heaviness of metal. And a third is the material's malleability, which allows the composition to be built up largely by squeezing in the hands - a process which



5. Solowiej-Wedderburn
Nightingale and the Rose, 1991
blackish clay with oxides, 75x75mm



ensures that the finished piece will also fit comfortably into the hand. This quality can be seen very clearly in the work entitled *Must Go*, where the indentations caused by the fingers are clearly visible. The two sides of the medal are used to suggest time through the medium of the hair streaming behind a woman as she rushes through a landscape.

Experimentation with new materials and new ideas has also resulted in an edible medal, the *Christmas medal* of 1992, made from the Polish biscuit *pierniczek* and different sorts of nuts. And, in a more serious vein, the artist has recently experimented with the notion of the conceptual medal - as in the burning paper *Medal for a Fireman* - which turns its back on the traditional idea of the medal as object, with all the attendant commercial considerations (commissioning, negotiating, exhibiting, selling, etc., etc.), and aims for the medal as a pure expression of its subject matter.

Her series of *Medals for Passers-By*, consisting of casting sand poured onto a pavement, began simply with designs based on directional signs - arrows, etc. - but then developed into more complex images, as in *Golden Thought* (or *Brainwave*) and *Jonah and the Whale* (Fig. 6).

the latter being a salutary reminder to the passing individual of the horrible things that can happen on a journey. These medals have no permanent presence, and it is indeed their very lack of physicality that makes them of especial interest. The artist has taken her subject, *Medals for Passers-by*, and found the form most appropriate to that subject. The use of casting sand in the production process links these medals to the traditional medal. But they are as transient as the passers-by for whom they are intended. The artist's usual practice is to make no preparatory drawings for her medals, preferring instead to begin by working directly in three dimensions in a spontaneous fashion. The conceptual medals are, though, a different matter, the reason, according to the artist, being that the British weather is too cold to allow for much in the way of *afresco* experimentation. But this different approach also means that the works survive in the form of drawings, as well as in documentary photographs. It is through these permanent records that the works will be assessed in the future, just as, say, the temporary creations of the sculptor Christo are viewed through his beautiful preliminary drawings or the land art of Richard Long through his photographs.



B. Seloway-Wedderburn: *Jonah and the Whale*, 1994.
casting sand and pavement

I would agree that medallic experimentation of this kind is not only valid for its own sake, but is also useful as a means of establishing new approaches to the medal, which can only have an invigorating effect on the medium. Jane McAdam-Freud is another artist working in London, who is

experimenting with new ideas. Her research at the Royal College of Art centres around the use of contemporary materials to create new forms of relief.

Another artist whose medals owe a debt to an international source is Linda Crook. A painter and illustrator, her interest in stone-carving was awakened by a visit to Zimbabwe in 1987, after which she began to produce three-dimensional works in Portland stone and soapstone. In 1992, having seen contemporary medals from, amongst other countries, Germany, The Netherlands, Poland, Hungary and Bulgaria in the *Collecting the Twentieth Century* exhibition at the British Museum, she began modeling medals herself.

Her medals share many of the ideas that underlie her larger works. The soapstone sculpture of 1988/9 entitled *Möbius Man*, although produced before the artist was considering making medals, has an emphasis on two-sidedness that gives it a medallion feel. The medal of the same title followed three years later. Like the sculpture, it juxtaposes creation and destruction. One of the figures appears to be modeling a mask, and yet the mask is resisting, and the image could just as well be interpreted as two figures bent on mutual destruction. The work points to the indissoluble link between creation and destruction. On the other side the figurative obverse is counterbalanced by an abstract design: the Möbius strip symbolising the never-ending cycle depicted on the front. The two sides are brought together by the hand that stretches over to the reverse. This blurring of the divide between the two sides of the medal and the abandonment of the well-defined edge are important elements in Crook's medals. They are also characteristic of those sculptures, which, like the earlier *Möbius Man*, tend towards two-sidedness. In *Arrow Head*, for example, one of the hands is wrapped around the side to link the two leading viewpoints.

Another feature common to both the sculptures and the medals is the titles, through which witty, sometimes punning, combinations of words suggest multiple interpretations of the pieces. The title *Arrow Head* is appropriate enough given the native American-style headdress, but the leftward thrust of the piece in the frontal view suggests also the dynamism of a spending arrow; another arrow, seen best in 'back' view, is held by the vertically placed hand. Another example of this is *Staunch Fishy* of 1992. A figure holds three fish up to its ear to listen to the sound of the fish - an absurd notion, which picks up a second meaning of the title, the word 'fishy' also being a colloquialism for 'dubious' or 'open to suspicion'. A further level of understanding is provided by the material, Portland stone, an oolitic limestone formed largely from the skeletal remains of ancient sea-creatures, which are, by the sculptor's efforts, returned to their marine state. Similar ideas are explored by Crook in the subsequent works, *Wave and Hear Sea*, both in 1993.

In the medal *Bite Back* a figure tries to eat a large fish, whilst on the reverse an even larger fish eats that figure,

who, stretching out his arms, is still boasting about the size of the fish he caught. The theme of the sea is again present, and the green patina applied to certain areas reinforces the marine connection. The medal is an indictment of humankind's destruction of the natural world, and a warning of the possible consequences, as natural forces, which we are unable to deal with, take their revenge.

Crook's third medal to date, *Love Blind*, may be seen as comment on the folly of romantic love, represented by the heart shape of the medal. The figure, who is kissing empty space, has its eyes closed, and the toes above it can also be read as the pointed hat of a jester or fool; on the other side, the lips are bound or blinded. The many ambiguities in the medal - the profile head and sole of the foot can be interpreted as a full face, the fingers to the left could be teeth, etc., etc., - add to the sense of mystery and unease, that are also constituents of this sort of love. On the other side, the lips (which are cast from the artist's own - she has a habit of literally putting herself into her works) form a face, but, if one looks carefully, the bottom pair are placed upside-down - another unsettling element in a cleverly conceived medal.

Other examples of artists whom I could mention as producing interesting work are Ian Rank-Broadley, another sculptor, whose impressive medallion portrait of the late Derek Jarman was much admired by the film director, and the goldsmith Gordon Summers, whose medals deal symbolically with themes of mortality and evil, and share contemporary artistic preoccupations with sensuality and morbidity - preoccupations which characterise the late twentieth century as they did the late nineteenth century.

The subject of Summer's first medal, *Memento Mori*, was in fact not chosen by the artist, but was set up as one of the subjects in the 1988 student competition run by the Royal Society of Arts. It suited well the temperament of the artist, who responded with the piece that you see here, in which life and death are separated by a chasm that rips the medal itself apart. The figure, crouched in a foetal position, clenches fist in an action that suggests resistance to death, whilst the other hand is relaxed, as though the inevitability of death has been accepted. This dual approach to mortality is picked up by the head below, which, although dead, is not decayed - and many hint at the possibility of an after-life. The reverse is dominated by the constellation Scorpio, a sign that astrologers associate with death, and the raven, symbol of death and decay. The latter introduces imagery redolent of the morbid introspection of Edgar Allan Poe.

Summer's second medal, *The Fruit of Knowledge*, is full of ambiguities. Humankind's insatiable thirst for knowledge, vividly conveyed by the manacled of the figure's throat to the hand holding the apple, draws him through the medal itself. Caught in a mid-way position between good and evil, the outcome is left open, but the vulnerability of the figure,



the sado-masochistic accoutrements, even the tree which closely resembles a nuclear explosion, reveal an underlying sense of pessimism and fatality.

This pessimism recurs in Summer's latest medal, *Of Madness and Memory*, a medal which, as the artist has said, is concerned with 'the devastating and irremediable effects of old age and senility'. A curtain flapping in the wind is one of those images from the past which can suddenly come into the mind with startling lucidity: the reverse landscape, on the 'shores between life and death', could once more be an illustration from Poe, again with a raven, this time swooping in to land.

For getting on for a year now Summer has been living in south Wales and working as a trainee engraver at the Royal Mint. He appears to be one of those people about whom it is sometimes said that they are never happier than when they are miserable. This state of mind, which is mirrored in his medals, makes him very much a *fin de siècle* artist. His engagement with the late nineteenth century, through which paradoxically he becomes a quintessentially late twentieth-century artist, can be seen not only in his subject matter but also in his mode of expression. He is an important artist, and his position at the Royal Mint means that he is well placed to influence the future development of the medal in Britain.

Amongst the lessons to be learned from the history of the medal in Britain in the twentieth century is the importance of medallic art remaining in close touch with the other arts. Looking back to the past, one observes that Pisanello was also a painter, Cellini a goldsmith, Soldani-Benzi a sculptor, etc. The involvement of British sculptors in medal work at the turn of the century had a beneficial effect on the medium, but an interplay between the medal and other art forms is especially vital now that boundaries in the arts are breaking down, and it is encouraging that once again British sculptors and painters are again amongst those making medals. The experience of the past few years also

reveals just how much there is to be gained from breaking down the British tendency towards insularity and opening up to other countries and cultures. Of equal importance is experimentation on the part of medallists, for this experimentation then goes on to inform commissioned work. Such commissioned work may of necessity be more conventional, but is none the worse for that if backed by a spirit of enquiry and an awareness of other media.

I have already mentioned a parallel with the 1690s in the context of Gordon Summers work. I would say that the art of the medal in Britain in general occupies a position very close to that held a century ago. As then, an increasing number of artists are experimenting with the medium, public interest is being engendered by a campaigning organisation, with the activities of the British Art Medal Society forming a close parallel with those of the late nineteenth-century Society of Medallists; and the medallic commissions of one hundred years ago by bodies such as the Royal Geographical Society are mirrored today by those of the Worshipful Company of Goldsmiths and the Royal Society of British Sculptors.

Whether this trend will continue into the new century is difficult to predict. In the context of the wider art scene, the revival of the medal has made little impact and, given the cyclical nature of history, could easily die away. The number of artists who produce medals may be growing, but still remains small, and, of the contemporary medallists that I have mentioned, most have produced no more than two or three medals. The First World War had a major disruptive effect on the medal in Britain in the early twentieth century. Little can be done in the face of a cataclysm of that magnitude, but one can at least try to avoid both what might be termed the exclusive approach of Robert Johnson and also the inertia of the post Second World War years. But in the end only time will tell whether the medal in Britain fares better in the twenty-first century than it has in the twentieth.

LA MÉDAILLE PORTUGAISE: TENDANCES NOUVELLES DES ANNEES 1990

par Carlos Baptista da Silva

La sélection des médailles réalisées par des artistes portugais et destinées à l'exposition FIDEM '94 a été faite compte de deux considérations:

1. la recherche des médailles tout récentes des artistes ayant déjà participé à des expositions FIDEM visait à représenter le processus du déplacement de ceux-ci, et

2. le choix de jeunes artistes ayant déjà fait preuve des qualités de leur art se basait sur la nouveauté de ce qu'ils apportent dans ce domaine par rapport à une approche portugaise classique.

Les œuvres de trois médailleurs ont ainsi été choisies à l'aide du Professeur Helder Batista qui enseigne la technique de la médaille à la faculté des Beaux-Arts de l'université de Lisbonne. Je vous présente sans aucun préjugé ces œuvres représentant l'essentiel du matériel exposé.

Je commence par Gonçalo Condeixa. Sa création, "réaction des souvenirs d'enfance en plaquettes de terre cuites, prises deux par deux au moyen de bagues de laiton formées Histoire Trágico-Marítima ("Histoires maritimes tragiques"). Les formes en sont irrégulières (deux étant à six faces et deux à sept) et les représentations faites par emboutissage sont entourées d'un cercle intérieur. Elles sont extraordinaires en ce qui concerne leur mouvement, l'ingéniosité dont elles témoignent et leur signification également. La terre cuite en tant que matière ne fait aucunement la qualité d'une approche libre. Bien que ces pièces pourraient être réalisées aussi par coulage il se pose la question si un même résultat pourrait-il être obtenu en bronze. Elles sont des diptyques dont le thème est presque spirituel. Outre l'évocation des événements de l'enfance, elles présentent une certaine liaison à l'univers vu du cocooniers, qui se traduit par celles des rêves. C'est pourquoi le titre "Histoires maritimes tragiques" nous semble juste.

Tout comme les œuvres de Paula Lourenço et José Simão, ces médailles sont loin de présenter une nouvelle approche de l'utilisation de la matière. Bien au contraire, elles semblent racinées dans une période très reculée de l'histoire de la médaille où la céramique avait joué un rôle essentiellement déterminant. Babylon, Syrie, Egypte, Grèce, Étrurie et Rome en fournissent suffisamment de preuves. Bien que la matière n'en soit pas trop résistante un grand nombre de cylindres, timbres, médaillons, objets de culte,

trophées militaires et sportifs, prenant au fur et à mesure le nom de médaille, se sont conservés d'abord sous leur forme primitive, puis dans leur qualité définitive. Cette époque fut l'aube de l'art de la médaille qui s'est élevé au rang d'un art indépendant à la Renaissance italienne. Depuis, d'autres matières fragiles ont été employées, telles que le plâtre, le kaolin, le biscuit, et aussi le kaméï qui est plus solide et plus durable. L'utilisation créative et moderne très délicate des matières cassantes peut être illustrée par des exemples plus récents encore. Qu'il me soit permis de mentionner les médailles et objets de Zofia Demkowska.

On peut se demander si ces créations sont-elles des œuvres finies ou des études seulement. Dans cette dernière hypothèse, elle devraient obtenir leur forme définitive par la coulage et/ou la frappe. Mais il faut reconnaître que ces médailles telles qu'elles sont ont leur place propre. J'ai la conviction que, face aux œuvres de Paula Lourenço par exemple, on voit tous ses doutes se dissiper. Cet artiste combine des matières et techniques différentes dans une même médaille où, p.ex. grès cuit s'associe avec du plomb. La transition entre l'un et l'autre vise à prouver que les deux matières et les deux factures peuvent répondre aux exigences en toute indépendance.

Par contre, José Simão utilise la terre cuite pour souligner le contenu de son œuvre et élabore donc un langage spécifique qui exclut toute transposition en métal. Il emploie des couleurs, une peinture symbolique, des figures compliquées et des approches faisant référence à des formes ancestrales perdues dans le temps. Il fait songer à des images assimilables aux peintures rupestres ou à des figures qui pourraient être considérées comme "écologiques", à des formes dont l'aspect cinématographique n'est que secondaire.

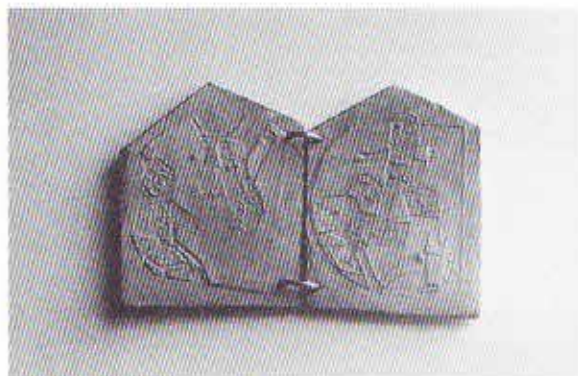
Le procédé de Simão se caractérise par une grande franchise: l'artiste ne se cache pas sous les apparences du bronze ou du cuivre. La surface de ses œuvres est soit d'une structure très riche, soit, au contraire, d'une simplicité soulignant l'essentiel. Couleur et texture sont des éléments importants de son art et leur importance me semble correspondre à leur valeur.

Je veux signaler que, parmi les médailles portugaises présentées à l'Exposition FIDEM '94, des œuvres de ces trois artistes se trouvent également. Ce sont celles qui indiquent les orientations de l'évolution des années à venir, tout comme l'ont fait les œuvres des artistes débutant dans



les années 1960, artistes réputés à nos jours, qui avaient rompu avec les matières traditionnelles, le bronze et l'argent, pour introduire de nouveaux procédés jusque à la non employés dans l'art de la médaille.

Je n'ai prononcé toutes ces paroles qu'en guise d'introduction à la projection qui suit. Je pense que les diapositives vont parler pour elles-mêmes.



GONÇALO CONDEIXA

1. *História Trágico-Marítima I* (Histoire Tragico-Maritime)
terre cuite, technique mixte, 1993

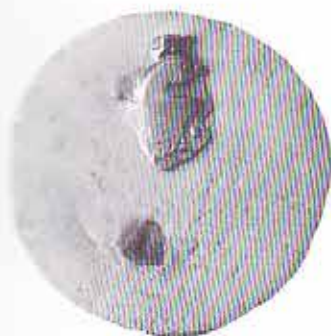
2. *História Trágico-Marítima II* (Histoire Tragico-Maritime)
terre cuite, technique mixte, 1993



JOSÉ SIMÃO
terre cuite, 90mm, 1993



PAULA LOURENÇO



3 **NORTE II** (Nord II), 1993
plomb fondu/grés cuit, 100mm



4 **LUA** (Lune), 1993
avers: plomb fondu, 75mm irrégulier



5 **LUA** (Lune), 1993
revers: plomb fondu, 70mm irrégulier



6 **TERRA III** (Terre III), 1993
avers: grès cuit et plomb fondu, 100mm



7 **TERRA III** (Terre III), 1993
avers: grès cuit et plomb fondu, 100mm



MEDAL - STONE by Zdenka Míková

Stone is a material which is 'medal friendly'. The Renaissance masters of Central Europe used it for making models of their cast medals. The artist used to engrave a positive of the relief of the medal on the stone. This was then used for making a negative - often not by the artist himself. Those were unique works of art and, as it was in the case of wooden models, they were either two-sided or one-sided. Even though later on models made of wax prevailed, the continuity of the processing technology - of stone engraving - has not been interrupted to this day.

This is documented by the work of Jiri Seifert, a Czech sculptor born in 1932, who makes his medals of a natural material - slate. He may serve us a good example for highlighting certain issues concerning the relationship between the artist's work and the material he has chosen for his artistic purposes. Slate, a rather unusual material, comes from the quarries of Northern Bohemia and is used today as roofing only to cover historical buildings. With its layered structure, it is not a stone suitable for sculpting. It splits and breaks. It may betray the artist when he least expects it. When not being processed with utmost delicacy, it crumbles. Seifert made his first works in the mid-sixties. This stone not commonly used by sculptors 'provoked' the young artist to attempt the first mutual confrontation. He knew that the stone requires a specific approach and a very slow processing, in other words that it is resistant. First of all, he had to choose a shape. For Seifert, the round shape is optimal. It determines the space for his sculpting. The thickness of the stone that is split, the compactness of its layers, its colour shade - all of these features are given. In a dialogue with them, the artist decides what the artistic relief is to be like. What precedes, however, is a drawing in which the opportunities that the given shape has are taken into account and in which the elementary composition is devised. He conceives it mostly as a two-sided composition. The technology of the work on a relief does not differ much from the procedures used several hundred years ago. The stone is cut into the appropriate shape, cut, engraved and ground. In the course of his work, the artist has to consider the opportunities which are inherent in the stone and to adjust his work accordingly to them. During the years, the style of Seifert's work with the stone has changed. The first medals differ from those he makes today: the low relief which only to a very small extent

overtops the field of the medal makes prominent the smooth surface emphasising the natural pattern of the stone. By making the surface a little rough, by hatching it finely the plasticity and softness of the relief is enhanced. The works from recent years are more massive, more robust - the artist's effort is to gain the control over the stone by deeper interventions into its structure. At the same time, however, he must adjust his intention to the material of the stone and to its unpredictable pranks. The themes of Seifert's medals are based on the impressions of the personal, private world of the artist. What prevails are abstract expressions even though he is not opposed to realistic, factual themes. In the seventies a collection of reliefs with textile motifs was made. Pleating of fabric, flowing of curtain: these were the tests the artists imposed on the stone to examine to what extent it is prepared to give in and give up its hardness. The effort to use realistic themes found its expression in a transformation of common objects in stone: an envelope, table with a cloth, parcels.

The artist had to find a way how to inscribe the letters of alphabet, too. Although his medals are not related to a specific event of general importance which the medal would necessarily have to record, Seifert has not been opposed to the letters of alphabet nor was the slate (indeed, it once was used for writing as a tablet). The author selects texts which are seemingly far away from this day, however, they may be made topical: biblical proverbs, quotations from various poets - such texts were the case especially at the time when the political situation in the country did not allow free expression.

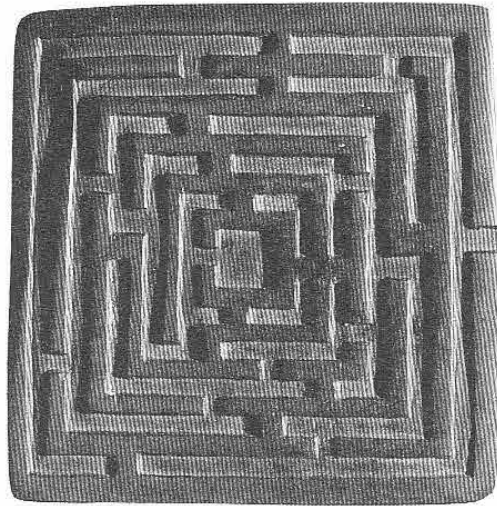
Seifert does not make medals to order. They represent a too private expression of reality for him, he made a stone diary out of them taking notes of the flow of time in everyday life and its changes. He even does not like to give his work names. A forever repeating motif is a Labyrinth, many of them are called Present, Reminder, Private One, Page From a Diary, Evocation, Story, ...

The relief of the smoothly worked stone underlines its structure, which, interweaved with veins of a mineral, resembles a countryside. Smooth dents and cuts invite personal contact, tactile 'experience'. Slate - this natural material in its final shape evokes a feeling that learning is something that never stops, it returns us back to the passing, yet living, natural phenomena, to structures of minerals.

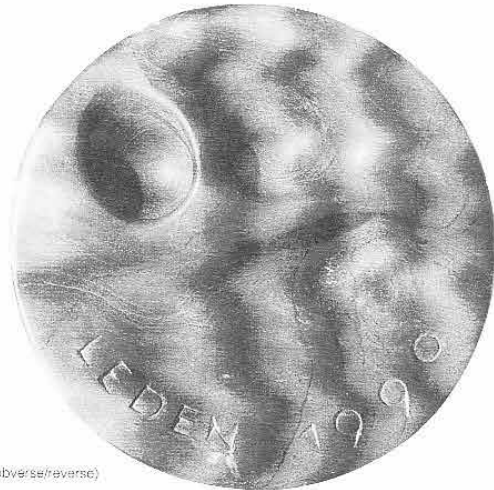




1. Maurice André, 1978

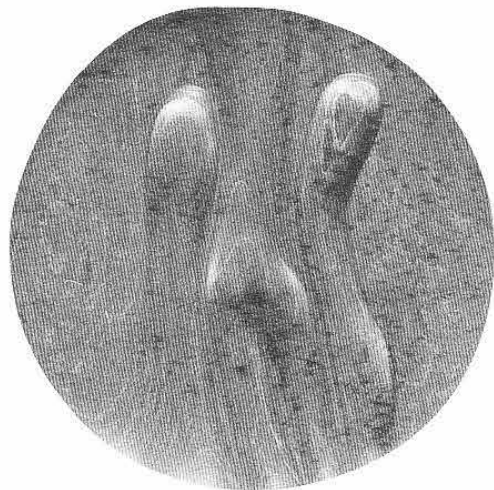


2. Labyrinth, 1984



3/4. Page from a Diary, 1990 (obverse/reverse)

We may conclude by summarizing the issues related to our theme which have been mentioned above. From the examples it is evident that the dialogue between the artist and the material is not easy at the beginning. Slate defies external intervention, the artist has to overcome its resistance and often gains his victory over the matter not only through his engraving tool but also through the thought which he tries to enforce and impress in the stone. The work starts to speak as Vladimír Holan, the Czech poet, wrote in one of his lines: "... the spirit enchants the shapes and delivers them from silence ...". The same may be said about Jiri Seifert's medals.



5. Memory, 1992



QUESTIONS DE L'ART DE LA MEDAILLE DE LA VILLE DE SZENTENDRE by Bálint Chikán

Dans l'histoire des beaux-arts hongrois, Szentendre constitue une notion topographique particulière. Ce que la ville doit à deux faits. D'une part, aux activités de l'Association des Peintres de Szentendre, créée en 1928, dont les membres se consacraient à la représentation de la ville et de ses environs d'après les principes traditionnels et classiques de l'art. D'autre part, à un programme artistique lancé en 1936 par Dezső Korniss et Lajos Vajda (deux remarquables artistes peintres et graphiques progressistes) que l'histoire connaît sous le nom de "programme de Szentendre". Vajda en avait formulé l'essentiel comme suit: "Notre point de départ est la thèse selon laquelle on ne peut rien faire sans se baser à une tradition et, en Hongrie, celle-ci doit être l'art folklorique hongrois... Sa situation géographique prédestine la Hongrie à assurer la liaison entre l'Ouest (la France) et l'Est (la Russie); nous voulons affier tout ce qui est l'expression dans la culture (dans l'art) des deux types humains européens à ces deux pôles, nous voulons devenir bâtisseurs de pont. La Hongrie constitue en effet un pont entre l'Est et l'Ouest, entre le Nord et le Sud..."

La ville devait longtemps se passer de toute sculpture et, par conséquent, aussi de l'art de la médaille. En 1964 et 1969 s'y sont établis des sculpteurs dans les activités dequels la réalisation des médailles jouait un rôle important. Parmi ceux-ci, Róbert Csikszentmihályi, Tamás Asszonyi et Erika Ligeti font partie de l'avant-garde de l'art de la médaille de notre pays et c'est grâce à eux qu'il est bientôt devenu impossible de parler de cet art sans mentionner le nom Szentendre.

Est-ce que cela veut dire qu'il existe un art de la médaille de Szentendre?

A mon avis: non. Non, parce que l'art de la médaille est en premier lieu un art appliqué, en deuxième lieu une technique et en troisième lieu seulement une "expression de soi". Il en résulte la nécessité d'une évolution favorable de plusieurs éléments encore pour que Szentendre puisse devenir une notion topographique aussi dans l'art de la médaille.

D'une part, la ville et ses habitants n'ont pas donné encore aux médailleurs des commandes dont le nombre et l'importance aient été suffisants pour produire l'apparition de motifs locaux comme facteur d'influence agissant sur l'art, à considérer comme spécificité géographique.

D'autre part, la ville n'a aucun atelier de médailleurs dont un signe, un poinçon de maître permette de reconnaître les médailles y réalisées. Ce qui vaut absolument pour les médailles de bronze. Cependant, il existe une sorte de médaille particulière qui est caractéristique de la ville: la médaille de marbre dont l'auteur est György Holdas. Le marbre est la matière la plus importante aussi pour la sculpture de Holdas. Ses objets ayant le caractère de médailles creusées dans la pierre représentent un mode d'expression unique dans l'ensemble de l'art de la médaille de Hongrie. Et, bien que l'artiste soit le fils de la ville il aborde dans ses sujets des problèmes relatifs à un pays plus vaste que le terroir. C'est justement cette problématique à laquelle nous revenons en continuant l'analyse du pourquoi de l'inexistence d'un art de la médaille particulier à Szentendre. À cet égard, il est à noter troisièmement le fait qu'aucun artiste n'a un programme semblable à celui de Vajda et Korniss qui viserait à concentrer le collectionnement des motifs à Szentendre et ses environs, ce qui a pour conséquence que les médailles réalisées à Szentendre sont caractéristiques de l'Europe orientale plutôt que de la ville. C'est ce que nous pouvons observer dans toutes les séries de Róbert Csikszentmihályi par exemple. Les idées donnant l'inspiration des médailles ne se lient étroitement à l'appartenance à Szentendre. Elles ont une portée plus générale que cela. La médaille produite en 1970 sous le titre de "Le dernier cerf" (cycle intitulé "Voix ancestrales") parlait de la nature en dépérissement, de la catastrophe écologique qui ne faisait que s'aggraver depuis. En 1975, le cycle "Psychomachie" ("Victime", "Puissances") était l'expression de la détresse psychique de l'homme. Une expérience que, ici, en Europe orientale, des générations devaient vivre presque quotidiennement. En 1979, le cycle "Homo solitarius" peignait la solitude de l'homme. Tandis que l'idéologie officielle de l'Etat propagait le mythe de l'homme de collectivité, l'artiste se faisait devoir de parler de l'isolement. Plusieurs générations ont reçu une mauvaise éducation basée sur le mensonge d'une égalité dans cette région politique où certains récoltaient les biens produits par beaucoup et où les gens n'apprenaient que péniblement, à leurs dépenses les faits devenus généralement connus grâce aux pensours existentialistes: face aux épreuves et à la mort, l'homme est toujours solitaire. Et, hélas, le cycle réalisé en 1982 sous le titre

"Flair" et où une croix de mire suit la figure de coureur n'a rien perdu de son actualité. L'état de condamnation à mort de l'homme innocent est dans notre région une expérience historique que les événements bosniens rendent une triste nouvelle quotidienne.

Tamas Asszonyi employait une approche ironique de l'état existant des choses, ses médailles sont pleines d'uneumeur acerbé et son modelage présente une vigoureuse valeur plastique. La plus fréquente contrainte de ses médailles est celle de la figure d'un torse de femme et de la surface flottante des parties non-figuratives. C'est la mise en contradiction de ces deux éléments qui produit une tension plastique. Sa conception ne dépasse que rarement l'ironie pour aborder des états cathartiques de l'homme, tels que celui traduit par le cycle "Torse" où les torses rigides, représentés dans l'esprit d'une beauté idéale classique, se trouvent derrière une grille. La plupart de ses œuvres sont des médaille appliquées. On peut en effet classer dans cette catégorie la série réalisée dans le cadre d'un programme fait pour soi-même et dont les pièces étaient chaque année destinées aux amis en guise de compliment de Noël ou servaient pour éternelles à l'occasion de vernissages ou d'autres événements annuels.

Le technique de l'art de la médaille de Erika Ligeti se caractérisait dès ses débuts par la production d'un ensemble où les éléments modelés se mêlent avec ceux gravés. Plus précisément, ces deux modes d'exécution furent souvent combinés avec l'application d'objets trouvés dans la nature, origine de métaphores réapparaisantes telles que celle du fruit de tilleul figurant une aile ou de la coquille produisant l'apparence d'une robe de femme. Tout récemment, l'artiste semble s'efforcer d'élargir le domaine des possibilités de l'art de la médaille et, par là, de sa

création: à la médaille modelée ou gravée d'une manière classique, elle applique un élément qui lui donne une troisième dimension. Une œuvre de ce genre est, par exemple, celle réalisée en 1993 sous le titre de "Histoire" dont la conception va loin au-delà des sujets plutôt anecdotiques de ses médailles.

Szentendre peut compter parmi ses habitants l'un des artistes remarquables de la sculpture non-figurative de Hongrie, Adám Farkas qui suit un programme de création très dynamique. Au cours de sa carrière, la réalisation de médailles l'occupa à deux occasions où il a produit chaque fois un cycle peu nombreux. Les médailles portant respectivement le titre de "Préalpes" et "Alpes" dans la réalisation desquelles il y a eu une intervalle de cinq années apparaissent aujourd'hui comme les pièces d'une même série et font partie intégrante de l'œuvre de grande sculpture de l'artiste. Le nom de Adám Farkas dont les activités se distinguent dans l'ensemble de la sculpture hongroise se rattachant à celui de la ville sa personne rend le problème d'une tension plastique résultant de la rencontre des formes géométriques et de celles organiques une caractéristique esthétique considérée comme propre à l'art de la médaille lié à Szentendre.

Le plus jeune médailleur de Szentendre est Ervin Páljános (né en 1955) qui se dit élève de Tamás Asszonyi dans l'atelier duquel il faisait l'apprentissage de l'art de la médaille après ses études faites à l'École des Beaux-Arts de Budapest. Il se peut que, pour devenir un centre local de l'art de la médaille, Szentendre devrait avoir une école où la formation serait dispensée par les maîtres vivants et travaillant dans la ville, ce qui permettrait une cristallisation des spécificités locales encore inexistantes ou cachées. Mais une condition indispensable en est que les médailleurs y aient un atelier et une clientèle.



ART MEDAL IN GERMANY FIVE YEARS AFTER THE DEMOLITION OF THE WALL

by Wolfgang Steguweit

In 1990 the sculptor Hans Kari Burgeff of Cologne designed a plaque entitled "Hungarian crane". The crane is removing a wall segment, creating a opening in the wall.

This tiny art work may as well be the metaphor of the road covered by the German art of the medal since the collapse of the wall in autumn 1989. Myself a citizen of the former GDR, I jubilated at this event here in Budapest with deep-felt gratitude.

Since then, the art medal in Germany has undergone a remarkable development. There have been several noteworthy exhibitions and editions, numerous catalogues and publications have appeared in the periodicals, including *The Medal*.⁽¹⁾ The recently published bibliography of the medal including 7600 titles covers the entire German-language literature, an indicator of the rising interest in this medium. (2) The motor behind these activities is the German Art Medal Society, founded on June 15, 1991, rallying some 130 members, including artists, manufacturers, museums and collectors. The Society's second catalogue of 130 medals selected from the output of the past two years is in the press. It will come out for the congress in early June 1994. (3)

In Germany, similar efforts to promote the state of the art medal were made between the beginning of the century and the end of World War I. In his pace-setting work *Reviving the Medal* published in 1895, Alfred Lichtwark (1852-1914) urged the formal revival of the art medal upon the French model. The starting zeal, however, soon let on. Those who best knew the medal such as the artists Rudolf Bosselt (1871-1938) and Adolf Hildebrand (1847-1921) and the scholar Georg Habich (1868-1932) called for a return to the classical roots of the renaissance German medal. Deeming insignificant, trifling subjects to be 'a play with forms', they rejected them. With the outbreak of the war in 1914 the predominant theme united for some time the entire German nation. The scholar Julius Menadier (1854-1939), Director of the Royal Coin Cabinet in Berlin, founded in 1915 the first German medallic society under the name "Freunde der Deutschen Schamünze" and issued an edition of over 180 medals, in co-operation with 40 artists. The aim was to unite significant themes with the 'eternal' medallic style. When the world war ended, attempts to promote a lasting revival of the German medal as a high-quality art form failed

again. And logically, too; all search for a revival of the form was quenched. For decades the medal was isolated from the mainstream of German artistic development and often became subordinated to political or business interests.

Before attempts are made to revive the art medal towards the end of this millennium, all the negative experiences gathered during this century as well as the international tendencies ensured since the foundation of FIDEM in 1937 must be taken into account. In terms of facts, this means that the 'self-evident' themes implied by the unification of the state must be unfolded in all their complexity and diversity, starting out from the form. Some initiatives and achievements can be noted, although the short period of five years does not allow for an in-depth analysis yet. In what follows, I am going to present a few theses to describe the development in the above mentioned period.

1. The subject matter of the German art medal began to expand significantly when after the collapse of the GDR the united Germany emerged together with all its unpredictable consequences. The medal has become an outlet of wholly personal expression. It is no longer definable as a propaganda tool or deployable in the service of ideologies. Thus, being a summary of personal reflections in time and space, the medal is becoming 'metallic history' in the best sense of the word on the verge of the New Century. By contrast to the 'political apathy' of today, the medal is charged with inner force and tension, animating our senses, provoking thought and at times becoming a scandal-maker.



1. Axel Bertram, Berlin
(post. 1936)
Bindet die Gewalt, 1995
80mm, cast bronze

2. The variety of themes implies a search for the adequate forms of relief sculpture and the use of the suitable technical tools. Cast medals are prevailing. The occasional conscious disregard for the frontier between the medal and small sculpture, the experimentation with graphic and plastic elements all contribute to the expressive effect.

3. The search for new ways of modelling and modes of expression is gradually extended to struck medals as well. The notion of the 'medallic style' as developed in the late 19th century and still characterised by commercially distributed medals as a sort of pseudo-money is slowly changing. The moments indicative of the revival are the discarding of the shine that was seemingly obligatory for struck medals and the use of high relief, typical of cast medals. Manufacturers sometimes make definitive attempts to find what links the contrary techniques of casting and striking, supporting these efforts with competitions - a development never repeated before since the beginning of the century.

4. In keeping with the traditions of German medallic art - which are dissimilar to France or Austria, where a single centre existed, local and regional art societies are emerging again with tendencies of becoming schools. At present there are groups of medallists organised to different degrees in Munich, Berlin and Hannover, who arrange editions and plan exhibitions. Private mints and foundries, as well as the official mints increasingly support the endeavours to revive the German medal.

incorporated in practical training at art schools and academies, as well as in university art history courses;

- contacts among artists and between medallists and collectors must be established;

- the issuing of commissions for medals and the specification of competitions must be appropriately influenced;

- cooperation between the German Art Medal Society and FIDEM as well as the other national medal societies should be intensified.

Notes

(1) See for example: Wolfgang Stegawit and Ingrid S. Weber: *Aufbruch-Durchbruch. Zeitzeichen in der deutschen Medaillenkunst*. In: *The Medal*, 18, 1991, p. 85-98.

Gerd Dothlefs: *Zur gegenwärtigen deutschen Medaillenkunst. Eine Bestandsaufnahme*. In: *The Medal* 21, 1992, p. 76-84.

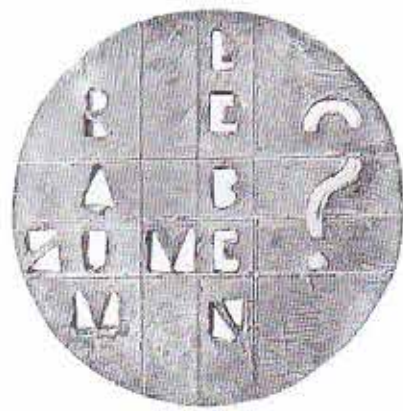
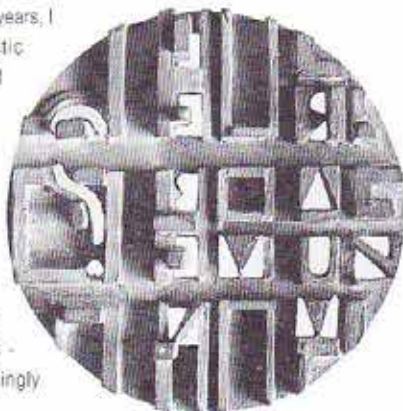
(2) Petra Hauko: *Bibliographie zur Medaillenkunde: Schrifttum Deutschlands und Österreichs bis 1990* (Bearb. von Petra Hauko und Eckart Henning; Bitt Hommel; Bock und Herchen, 1993).

(3) *Die Kunstmedaille der Gegenwart in Deutschland 1991-1993* (mit Nachträgen seit 1998). Katalog 2, Deutsche Gesellschaft für Medaillenkunst in Verbindung mit den Staatlichen Museen zu Berlin, 1994.

2. Friedrich Brenner, *Diedorf-Anhausen* (geb. 1000)
Raum zum Leben? 1995
102 mm, cast bronze

Looking back on the past five years, I have presented an optimistic picture of the development of Germany's medallic art, mentioning a few typical characteristics. What these positive initiatives need for their future strengthening is, among other things, the following:

- to ensure a new generation of medallists and scholars - medallic art must be increasingly





3. Wilfried Fickerstorfer, Berlin (geb. 1922)
Gestürzter Ikaros, 1993
80 mm, cast bronze



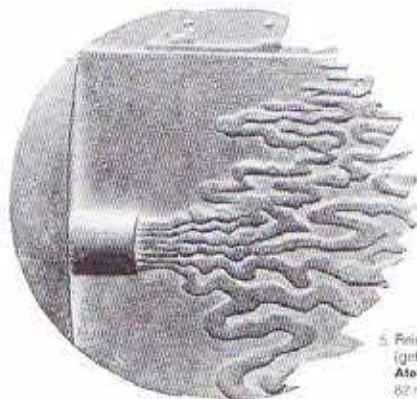
7. Klaus Kowalski, Bielefeld u. Hannover (geb. 1929)
Genügend Raum, 1993
(Als dritte Serie zum Thema "Raum")
81 mm, steel 199/26

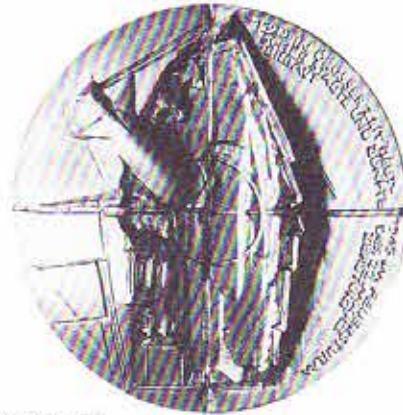
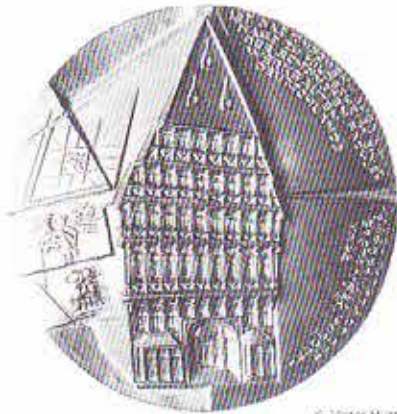


4. Peter Götz (Böller), Dresden (geb. 1939)
Sisyphos 2000, 1993
80 x 60 mm, cast bronze



5. Reinhard Hirsdorff, Friedberg-Ottmaring
(geb. 1923)
Atemnot, 1993
82 mm, cast bronze





6 Victor Huser, Baden-Baden (geb. 1900)
**Wiederaufbau des Knochenhaueramtshauses
 in Hildesheim, 1931**
 54 mm, struck silver and copper



8 Kurt-Günther Nuß, Weinstadt (geb. 1943)
Weihnachten, 1992
 120 mm, cast bronze



10 Erich Ott, München (geb. 1914)
Gioacchino Rossini, 1992
 40 mm, struck silver

9 Jutta Otten, Köln (geb. 1919)
Hunger, 1980
 100 mm, cast bronze

11 Hans Wagner-Kerthol, Nörten-Hardenort (geb. 1948)
Inferno Sarajevo, 1992
 110 mm, cast bronze



MEDAILLES CONTEMPORAINES

LES EFFETS DE L'ART DE LA PLASTIQUE ET LES ARTS DECORATIFS

par Irina Subotic

En comparaison avec celles des autres arts, l'histoire de l'évolution de la médaille n'est pas trop sensationnelle. Depuis son apparition à la Renaissance, cet art était toujours soumis à des règles assez sévères qui furent observées jusqu'à nos jours ou presque. Les usages principaux auxquels elle était destinée: commémoration et hommage, limitaient les possibilités d'une représentation étant donné la forme et la taille de la médaille et encore la nécessité d'assurer la place à une dédicace. Vraiment rares sont les domaines où l'art se lie aussi obstinément à des règles établies il y a un demi-millénaire. Peut-être, les causes en résident dans la spécificité de cet objet d'art qui appartenait dès les débuts à la vie intime de son détenteur bien qu'il l'avait obtenu dans des formalités officielles et très solennelles. Aujourd'hui, la médaille est en train de devenir une création artistique indépendante, débarrassée de toute contrainte particulière. Un objet produit de l'imagination libre, et cela sous tous ses aspects. Elle n'est plus porteuse de la mythologie d'un individualisme bourgeois qu'elle était à l'époque de la constitution de la société bourgeoise mais traduit une mythologie individuelle qui est celle de l'artiste. Bien sûr, celle-ci doit encore céder la place aux exigences de celui qui fait la commande et qui veut souvent une réalisation plus classique concernant la forme aussi bien que le contenu. Mais dans ses principes, la médaille s'éloigne de plus en plus de la fabrication en série pour devenir modèle irréprochable présentant toutes les caractéristiques d'une création artistique originale.

Outre les éléments typiquement sculpturaux, les médailleurs contemporains expérimentent souvent des réalisations qui les rapprochent de l'art conceptuel et d'autres recherches artistiques, dans leurs méthode et technique aussi bien que dans les domaines de l'imagination et de la signification. Et l'art de la médaille devient soudain le domaine de la plus grande créativité dont les objectifs sculpturaux sont les plus radicaux. Il apparaît une liaison entre sculpture et art décoratif: les points de départ classiques de la création d'une médaille: destination et taille cessent d'être les aspects exclusifs. Le but final est l'action créatrice. Tandis qu'elle était naguère la traduction visualisée des événements historiques, la médaille matérialise aujourd'hui la chronique des divers courants artistiques. Elle réagit avec une grande sensibilité

aux nouveautés de l'expression et du style, ce qui est caractéristique non de la médaille classique mais plutôt de la sculpture et de l'art du relief ou, lorsqu'il s'agit de la couleur ou d'une prédominance des lignes, des diverses techniques de la peinture. Un élargissement des possibilités signale l'augmentation de l'importance des valeurs sculpturales/visuelles qui renforce aussi la position de l'art de la médaille: celui-ci prend de plus en plus d'indépendance et traduit la volonté de l'artiste et son besoin d'expression esthétique libre. Bien que l'éventualité d'avoir à réaliser des médailles à des fins particulières n'ait pas cessé d'exister elle ne peut plus faire obstacle dans la voie d'une action créatrice.

La médaille doit encore souvent répondre à une thématique déterminée ou indiquer la personne ou l'événement à l'éternisation desquels elle est destinée, ce qui lui confère un enrichissement de la signification. C'est donc la spécificité de la médaille: elle fait l'objet de la fantaisie tout libre d'une part et répond à une destination décorative particulière d'autre part. Mais la valeur d'un objet d'art ne dépend pas de la catégorie dans laquelle il peut être classé. Sa qualification se base à la reconnaissance des qualités de l'expression esthétique, à la compréhension du message dont il est porteur et à la réussite de l'artiste soucieux de trouver une expression homogène, logique et originale et d'aménager la petite surface disponible d'une manière harmonieuse pour qu'elle se prête à la traduction du contenu conceptuel dans son ensemble. Dès que ses exigences et les autres conditions requises se trouvent remplies il ne faut plus faire aucune distinction entre objet d'art appliqué et celui décoratif mais il suffit de dire ART. Et cela en particulier lorsque les exigences de celui qui fait la commande coïncident avec les objectifs de l'artiste pour favoriser la naissance d'une œuvre remarquable, unique dans son apparition esthétique.

PROMOTION OF MEDAL ART by Ewa Olszewska-Borys

In recent years, we have witnessed a marked decline of interest in art. The phenomenon is intensified by the global economic crisis. In the circumstances, we should strive to reawake natural aesthetic needs. Traditional disciplines, like painting and sculpture, are not accessible to the wider public because of the high prices. Therefore we should look for new forms of artistic undertakings to satisfy both the artists and the public on an emotional and economic level.

This creates an opportunity for FIDEM. Medal making is one of the disciplines likely to shape the image of art in general in the world. It has remarkable traditions, based on the wisdom of the small inconspicuous form which, however, is a carrier of timeless values. Besides, or perhaps first and foremost, it is a peculiar mass medium, perhaps as yet too little known and not fully acknowledged. It is, however, one of the few art forms which, in spite of the generally decreasing demand for pure beauty in consumer-oriented societies, stands the greatest chance of penetrating them because of its function, exceeding load of emotion, and reasonable prices.

An art on the borderline of many disciplines, medal making offers the member of the public a great wealth of expressive, technical and material values. At a session devoted to marketing during the FIDEM Congress in London in 1992, the attractiveness of medal art as a contemporary means of propaganda was on the agenda. The speakers stipulated that the medal should be restored to the function it has performed in the past, but on the basis of current realities, and that its concept should be enriched with new values and meanings, as a result of which it would become more topical than ever, especially as it is a work of art intended for multiplication.

The promotion of medal art of high aesthetic value is the supreme goal of the International Federation for Medal Art. In spite of the fact that FIDEM has for over the fifty years of its existence consistently put the premises of its statutes into practice, the medal still remains a *terra incognita* for a large

part of the public. The concept of the medal is more often associated with numismatics, a distinction, a craftsman's work, than with an object of 'pure art'. Neither international congresses, during which so much is being said about the meaning and role of the art medal, nor magnificent exhibitions, acting as world survey of the contemporary medallic achievements, have the repercussions expected. Hence more effective forms should be worked out whereby to add to the prestige and popularity of medal art.

In my opinion, one of the methods towards the goal would be genuine co-operation of all those responsible for the creation of the medal, i.e. artists, publishers, collectors, theorists, and popularisers of this artistic discipline.

How can this be achieved? The answer is: in a simplest and most natural way. Each of the above mentioned subjects should have an opportunity to contribute to the organisation of FIDEM Congresses in the future.

1. The contemporary medal exhibitions accompanying the congresses, as yet dominated by artists, should be broadened to include the production of publishing firms, and medal collections.

2. Each of the subjects participating in a congress should have an opportunity to compare his/her achievements with those competing with him/her.

3. Particular achievements in each of the categories should be awarded a money prize or a medal, or any other prize, by the Congress judges. Thus broadened, the FIDEM Congress formula would prompt new mechanisms causing changes for the better in and outside the Federation. First and foremost, the FIDEM exhibitions would become much more attractive to the public as all the participants, equally interested in publicising the event, could help with the promotion.

Granted the chance of comparing their achievements with one another, medal-producing firms would have a stimulus to raise the artistic and technical quality of the medals produced, enter into collaboration with medallists promising attractive ideas, and search for new technologies



and materials for carrying innovative intents into practice.

The presentation of private collections (naturally in a limited form, as in all other categories) would prompt competition in the reconstruction or enlargement of collections, exchange of items, etc. In this way, with the passage of time, individual collections would transform into precious sets of selected pieces of medallic art. Prizes awarded for the individual works or sets of medals would not only teach the collectors how to recognise the artistic value of medals, but also increase their market value.

All these endeavours would result in the integration of individuals and organisations interested in medal art, which would be of so much benefit to the future and further development of the art of the medal.

I do not have to explain the meaning to medal makers of a knowledge of the technical potentialities of the individual firms, collectors' interests, etc. Confrontations like this would be of remarkable advantage, and medal art would be boosted in quite a natural way. I think that before long, the effect of the changes may be quite palpable, and medal art would be as omnipresent and expansive as, for instance, philately. The organisation of congresses and exhibitions according to a thus broadened formula may naturally be more expensive. Hence, in order to make the raising of larger funds possible, the spans between the subsequent congresses could be longer. As a result, the congresses and exhibitions could be better prepared theoretically and organisationally; the promotion could be better designed and more effective, etc.



CERAMIC MEDAL SURFACED BY METAL COATINGS

by Zeljko Kujundzic

Ceramic medals have been made by press moulding by many ancient civilisations: Mesopotamia, Egypt, India and by pre-Columbian cultures: Maya, Toltec, Totonac, Aztec, etc.

It is not known what was the purpose of those diverse, beautifully crafted medals; perhaps tokens of recognition for service (as it is today), gifts, or maybe seals that messengers would carry as identifications.

The fact remains that some of the earliest made medals were found at Hachalar, Eastern Turkey, dated to 6000 BC.

I have been impressed by the superior designs and craftsmanship, no matter which culture they came from - all of them press moulded - which indicates mass productions!

Myself, being a fifth generation ceramic sculptor - I decided to make most of my medals in a similar technique; but to make them acceptable to the medallic world today, I used a technique with a metal plating on them - by firing them and refiring them again on top of the most durable glazed stoneware! with copper, gold, and bronze finishes.

The earliest examples of metallic coatings come from the end of the 8th century - from Arab-Spain. After the ceramic ware is fired with glaze, then it is re-fired again with another glaze, containing metal salts, i.e. copper sulphate (rézgalic) and fired at low temperatures (665°C) in a reducing temperature.

The advantages of working in these materials is that they are unexpensive - avoids foundry work and there is no concern about someone melting them down at some future date.

P.S: At one point in time, when the first stoneware was made in Germany, money was even made in stoneware!

Even today, in Japan, 'porcelain' medals are given as prizes for golfers, student athletes, etc.



EXPRESSIONS MEDITERRANEENNES

par Nicolette Frigerio

Je ne sais pas la couleur, comment elle prend corps pour se décomposer ensuite en diverses couches qui fournissent par leur mouvement avec les ombres déguisées et révélatrices un contrepoint aux fils constituant la texture en dosant couleur par couleur. L'éclat imprégné tandis que, en dessous, s'épanouit la plus intime floraison.

Camillo Pennati

Il Centro Dell'Imagino, morceau

Shakespeare & Company,

Rome MCMLXXXVII

Il n'est pas surprenant que Nicolette Ml. Frigerio choisit récemment des mots poétiques, poèmes complexes, vers compliqués ou laconiques pour commenter ses oeuvres. Ses sculptures sont elles aussi isolées, solitaires comme des fragments de poésie, comme les bribes d'une représentation poétique. Elles sont isolées, elles semblent être les vestiges d'un autre monde, débris fossilisés d'un moulin inconnu et peut-être perdu.

Elles sont parfois des présences molles, rondes et lisses; d'autres fois arrachantes et arrachées, perçantes et percées

Patrizia Zambrano

"Expressions en argile" 3/1993

Nicolette Ml. Frigerio travaille à Milan depuis 1963. Elle utilise diverses matières (papier, bois et fer, bronze et verre) sa favorite en est la terre cuite dont elle modèle et construit ses grandes sculptures et bas-reliefs.

Depuis 1988, ses recherches dimensionnelles furent accomplies par la réalisation des sculptures-bijoux et elle en mettait les expériences à l'épreuve dans le domaine des médailles.

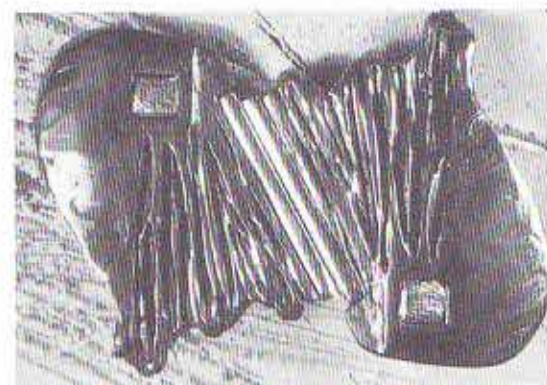
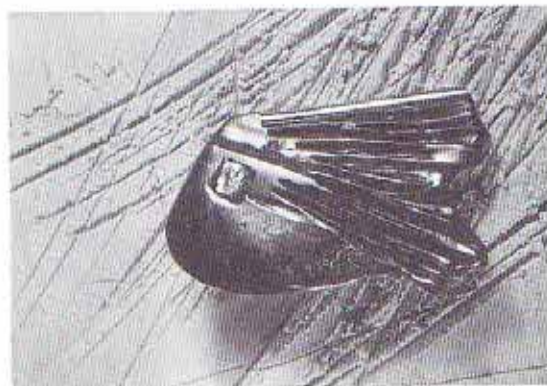
Ses sculptures-médailles se conforment à la conception artistique de ses oeuvres monumentales. Elles soulignent deux "caractéristiques" graphiques originales observables dans les recherches de l'artiste:

Une partie marquée avec une surface plutôt lisse et d'aspect satiné

Le premier rôle est joué dans les études alchimistes des surfaces aussi bien que dans les sculptures de terre cuite par le FEU!

EXPANSION

La première médaille audacieusement irrégulière se compose de deux éléments réalisés des matières différentes et fondus ensemble. Elle conçue pour trophée à décerner aux classés d'une compétition et le prototype de l'artiste est fait de bronze fondu ou de ruolz avec un coin d'argent ou d'argent doré qui s'insère dans la structure très contrastée de la surface. Toute la pièce travaillée aux patines cuites présente un aspect plein de force et mystérieux où le métal précieux poli apparaît en contrepoint.



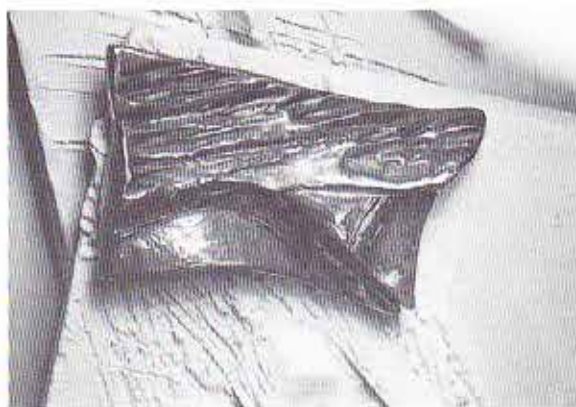
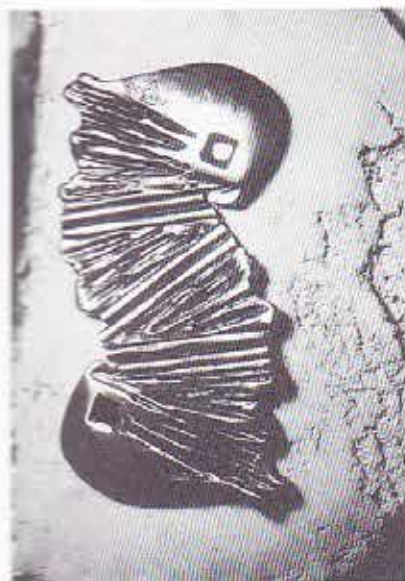
UNITE, FRATERNITE, SOLIDARITE

Des médailles furent conçues par Nicolette M. Frigerio pour répondre à une grande diversité d'idées d'assemblage modulaire.

Le module "UNITE" est un module individuel destiné à des réunions ou à la commémoration. Le prototype a pour caractéristique formelle le contraste entre la surface naturelle de la matière et celle polie qui va vers le centre pour y former un petit carré où une branchette d'or, une petite pierre ou une goutte d'émail peuvent être placées.

La pièce "FRATERNITE" se compose de deux modules égaux qui sont reliés en positions contraires par un moyen simple. Les deux éléments peuvent être des matières différentes pour illustrer "une coopération mutuelle de deux unités différentes".

Dans "SOLIDARITE", la composition modulaire s'enrichit d'un nouvel élément: le petit triangle dont les divers assemblages avec l'élément de base produit d'impressionnantes variations rythmiques et configurationnelles. La "médaille" devenue objet dynamique et articulé semble attendre son élévation sur un piédestal par laquelle elle se transformerait en "objet" pendant dans l'espace.

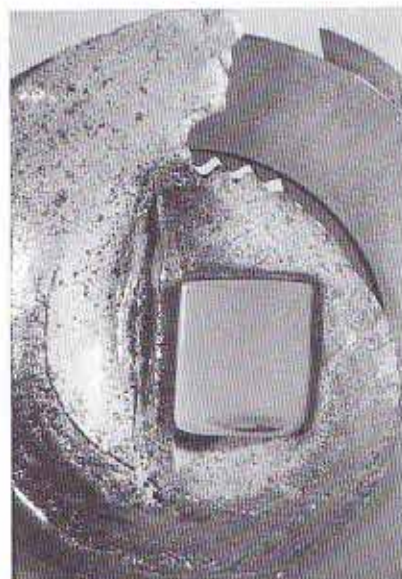
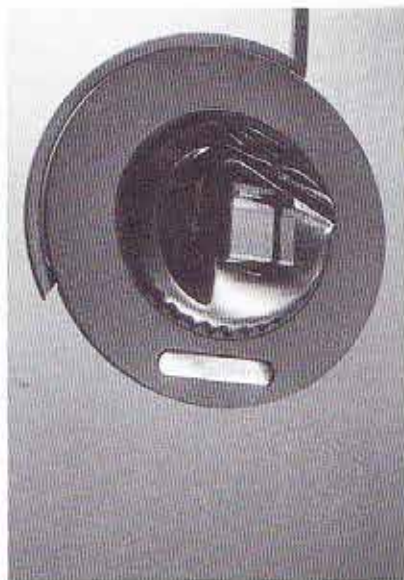


La "BAGUE MEDITERRANEENNE" est un objet créé par l'artiste à l'utilisation de représentations symboliques et matières spéciales disparates pour évoquer une "présence latine" dans l'art de la médaille.

La bague creuse à micro-fusion, tenue par une tige mince, sert pour cadre aux diverses sculptures qui y apparaissent tour à tour comme des icônes polychromes attrayantes. le bloc de bronze tient un coeur de verre bleu où des flots de céramique s'alternent avec ceux de platine dont une voile souplé et du verre de Venise d'un rouge du soleil couchant.

émergent dans les oeuvres les plus récentes.

La couleur finit par triompher lorsque les voiles tranchantes s'épanouissent et se mettent en marche pour quitter la terre contractée et plissée.



MEANINGFUL OR MEANINGLESS

by Joseph Veach Noble

Meaningful or meaningless, that is the question. That's what separates a successful medal from a failure. Is an art medal just an ornamental piece of bricabrac? Of course many medals certainly fit the dictionary definition of the word bricabrac 'Objects collectively, usually small displayed in a room as ornaments and valued for their rarity or curiosity value'

If that was all there was to the art of the medal it surely would wither away and die. But no, the true art medal can be a triumph of design, and at the same time be able to impart an important idea. In short, the art medal is a superb device with which an artist can communicate with everyone who sees it. But, the key to success is the two-fold requirement of superb artistry coupled with the clarity of the message that the medal transmits. This is easier said than done.

Any work of art that does not communicate, that fails to transmit an idea, is tongue-tied at best, and at worst, sterile and meaningless. If people don't 'get it', what good is it? We freely boo a public speaker who mumbles. Why should we do less for an artist, a medalist who mumbles visually? Some medalists seem to be talking to themselves rather than to their viewers. Their medals are unintelligible, and can best be described as ego trips.

The artistic excellence of a medalist is to be expected because without it the medal is of little value. Fortunately, most medalists excel in this area of competence. Where failure often lies is its ugly head in the transmitting of the ideas the medal was supposed to present. The medal, then is meaningless.

A medal has a purpose - it is functional. And what is its function - to transmit an idea. A medal is just as functional as a type-set page in a book. Can you read the page? Can you read the medal? If you can't, what good is it?

Now, I don't want to show you poor medals as illustrations, after all we all have seen too many of them. Even the ones that are beautiful are failures if the viewer says 'It's pretty, but what does it mean?' In other words if it doesn't communicate to the viewer the medal is useless.

If there is a formula for success it is to define clearly the purpose of the medal, then to work toward that end to make it *meaningful*.

Let's look at some medals that combine fine sculpture with the cardinal virtue of clarity of idea.

This medal by Joseph Sheppard entitled 'The Flight of

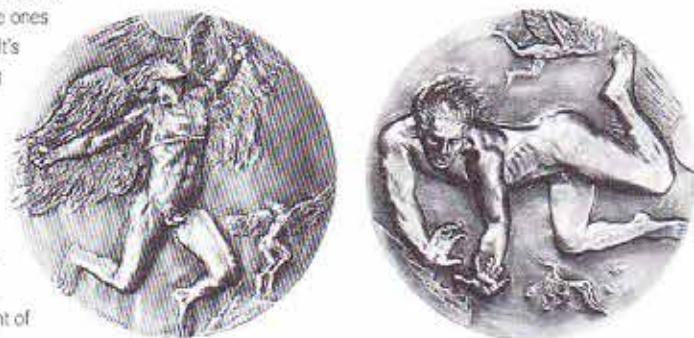
Icarus' is based on an old Greek legend of a father and son who were marooned on an island. In an attempt to escape they constructed wings using feathers and wax. On the obverse Icarus and his father are soaring upward triumphantly using their new wings. Although his father had warned him not to fly too high or the sun would melt the wax holding the feathers, with the exuberance of youth the boy ignored this advice. On the reverse of the medal the consequence is shown with Icarus plunging headlong to earth.

The medal uses the two sides to tell the story clearly and unambiguously. Also, it employs the fourth dimension - time - because the images on the obverse and reverse follow each other in rapid succession. This is a creative advantage that is not present in conventional sculpture, but which can be utilised in medals.

Another medal which employs time to tell a story is 'Staircase' by Michael Meszaros. On the obverse a young man ascending a spiral staircase glances upward to see a girl descending toward him. Then on the reverse a few moments later, the couple embrace as seen from above in a strong circular pattern. The message is clear, and the medal has told a romantic story using the fourth dimension. Millions of years separate the two sides of the medal 'Dinosaur' by Don Everhart. The obverse shows the ferocious giant reptile surveying his ancient domain, and the reverse presents his fossilized skeleton painstakingly excavated from the rock by a palaeontologist.

A historical medal using the theme of the colonisation of the Western part of the United States is by James Earle Fraser. The sequential time element is not employed but rather

1. Joseph Sheppard, *Flight of Icarus*, The Society of Medalists, 1942, 100mm



2. Michael Meszaros: Staircase, The Society of Medalists, 1992, 75mm



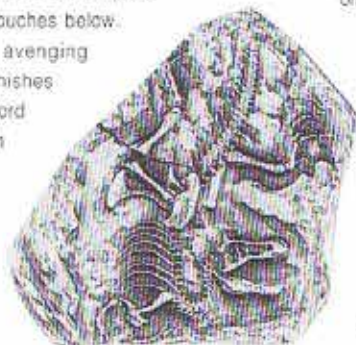
both sides of the medal present different aspects of the migration. On the obverse a settler's covered wagon drawn by oxen plods its way across the vast plain. The reverse presents a dramatic episode of an attack on a pony express rider. A relay of these daring horsemen carried the mail across the prairies and mountains from Westport, Missouri to San Francisco, California in only ten days.

The unicorn is a fabulous horse-like mythical creature with a single spiralled horn sprouting from its forehead. In medieval times a tusk of the aquatic mammal, the narwhal, was thought to have belonged to a unicorn and thus prove its existence. It was believed that a unicorn could only be captured with the help of a virgin. At the Cloisters of The Metropolitan Museum of Art in New York there is a set of medieval tapestries, *The Hunt of the Unicorn*, which inspired Marcel Jovine to create his 'The Dreamer of Dreams'. On the reverse, an equestrian hunting procession of gentlemen and ladies encircle the unicorn. The unicorn is also likened to Christ who raised up a horn of salvation for all mankind.

The first book of the Bible, the biblical narrative of Genesis, begins with the creation of the earth and the first couple, Adam and Eve. Logically Karen Worth has placed them on the obverse just at the moment that Eve has given Adam the apple, the forbidden fruit of the tree of knowledge. The serpent which tempted

Eve to do this crouches below.

Above, the avenging angel banishes his sword with



which he will drive Adam and Eve from the Garden of Eden. The reverse continues this theme of retribution with an angel piercing a sinful man with a lightning bolt as he falls into the open pit of hell. The medal narrates the story in a forceful and dramatic manner.

The ship, the Mayflower, arrived in America in 1620 with the Pilgrims seeking religious freedom. 302 years later another ship brought an Italian family and a young seven year old boy, Anthony Notaro, to America. He became the sculptor who created the medal 'Pilgrims Are We All'. As he wrote, 'Both ships were similar - carrying people from a world they knew to a strange land in quest of something better'. His family portrait is on the reverse of the medal.

The medal in high relief by Robert A. Weinman carries the inscription 'Honor to Socrates', and the portrait of that famous philosopher. It deals with the intangible subject of human thought, and those who helped man to understand

4. Karen Worth: Adam and Eve, The Society of Medalists, 1988, 80mm

his greatest enigma - himself. On the reverse a youth holds a lamp of knowledge whose light banished superstition represented by incuse figures.

The sculptor wrote, 'As to the form of the medal, I hope with it to please two senses - sight, and by its shape, touch'. As you can see, the sculptors of these medals thoughtfully concentrated on the *meaning* that each medal was to impart to the viewer. They knew that if they did not follow this approach their medals would end up being only meaningless (1)

(1) All of these medals issued by the Society of Medalists were struck by the Medallic Art Co. now located in Sioux Falls, South Dakota, USA.

3. Don Everhart: Dinosaur, The Society of Medalists, 1993, 87mm



FORMS OF RELIEF

by Jane McAdam-Freud

I am currently undertaking studio based research at the Royal College of Art, London. For my project I propose to further the development of relief sculpture, expanding upon twelve years of study practice and industrial experience in the designing and making of coins and medals.

By the term relief sculpture I intend the manipulation of varying surface planes, to create the illusion of three dimensional space from a two and a half dimensional image. Traditionally this has been achieved through carving or modelling on or from a flat plane.

In my experience, I have noted that the material used for the making of a relief work, often in the form of a medal or plaque (or its master pattern), will greatly affect the aesthetic and tactile qualities of the resulting work. (Fig. 1a, 1b)

My project title is 'FORMS OF RELIEF'. It has to do with a new perception of a traditionally historical process and will

dated process creates a dated looking image, however avant-garde the subject matter.

The theme of my current work is concerned with the content of our immediate environment and its ever increasing use of technology. The man-made environment we inhabit, itself presents a record of the way we live with the poignant traces and unintended results of our intervention.

Visual examples include, the discarded coca-cola can embedded into the tarmac on Westminster Bridge (Fig. 2) - our inventions, machines, creating their own art forms, which appear to emulate our own, illustrated by the petrol cap, fallen from its tank and remodelled by the weight of passing traffic, clearly displaying its makers marks (Fig. 3, 4)

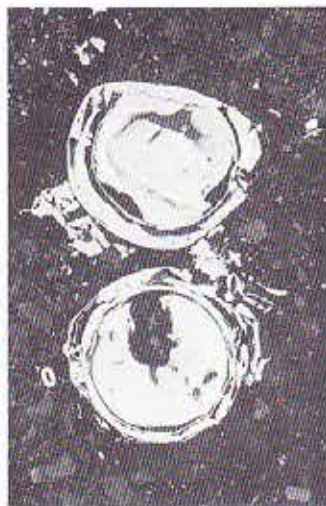
The parameters of a piece have always been defined in the medal. This has



1a Piece formed direct in liquid plaster



1b Latex head



2 Discarded coca-cola can

necessitate the examination of 'attitude' in the approach to 'process'

By investigating alternative means and medium for creating relief and examining how this relates to the result, my objective is to gain a working knowledge as to how process affects outcome.

Through this approach I hope to produce pieces which are representative and reflective of the 'times' within which they are made. The processes and materials used to create them should be apparent in the aesthetic of the resulting pieces, reflecting both the technology and conceptual systems of the age from which they are derived. After all a

been achieved by the enclosure of enclosing of the relief forms. A fresh attitude in regard to this particular process leads me to re-examine the act of containment.

I have been inspired by subjects ranging from - the demise of a frog with the flattening out effect caused under the tyres of a passing car, (Fig. 7) to an arrangement of steel nails, (Fig. 8) My selection of slides looks at the potential of identifying and recording relief forms which encompass and express my ideas and concepts.

The content of my subject matter is best expressed via the device of a grid system, with all the associate implications of logic and structure. For this reason I am using wire mesh as



3. Petrol cap - obverse



4. Petrol cap - reverse



one of the materials for making exploratory pieces. (Fig. 5)
The discovery of a bronze mesh has been particularly influential for three reasons: Firstly, for its visual and physical potential to convey the relevant connotative messages implicit in the theme. Secondly, the use of bronze, albeit in this industrially fashioned format, maintains important links for my new work with its maternal origins. Finally it presents an inevitable challenge to the metonym of 'a bronze'.

The use of a lightweight grid structure such as a mesh immediately lifts the subject out of its traditional parameters with those connotations of metallic strength and solid form. I expect to move away from the historical confines, more towards a tactile permanent 'integrity' of form. (Fig. 6)

To re-vitalise the comparatively stagnant medium of the medal, would re-focus it within its sculptural context. I see this being done by the application of sculptural constructs which, by increasing its vocabulary of expression, give us a greater range of possibilities from which to then define the term 'medal'.

I aim to show an alternative approach to this important art form which has been used for centuries - applied to the

façades of our buildings and used in the creation of the world's coinage, in the hope that it may go a small way towards re-attaching this branch of relief back onto its sculptural tree, or at the very least find itself a humble place on another tree in the mainstream of contemporary art.



© Steel nails

7. Mesh head



8. Demise of a frog or contained frog



HARALD SALOMON AND DANISH MEDAL ART FROM 1920 TO 1985

by Else Rasmussen

In the previous centuries Danish medal art could in many ways be on level with the medal art in other European countries. Now in the 20th century we do not see much interest for this kind of art from the young generation of artists in Denmark. Nevertheless a lot of medals were made in Denmark in the 20th century, mainly by the Danish medallist Harald Salomon, who has created the greatest part of all Danish official medals from the beginning of the 1920's to 1968, when he stopped as medallist for the Royal Mint in Copenhagen. From 1969 and until 1985 he was still active as a private medallist. Harald Salomon was a considerable Danish artist, who for more than a quarter of a century, created the main part of all Danish medals: all the Royal Mints official medals for the Danish Royal Family, as well as all the new coins from 1930-68, the latter part of the issues of Christian X as well as all the coins of Frederik IX, and also a number of jubilee coins.

A large number of his medals were made to honour some of the most famous persons of the day, others were made because of close relations to the portrayed person. A large proportion of Harald Salomon's medals are struck at the Royal Mint in Copenhagen, but he also mastered the casting technique, and by means of this technique he created a large number of excellent portraits. As previously mentioned Harald Salomon made many medals, and in 1985 on his 85th birthday, his oeuvre was no less than 188 medals.

A lesser known side of Harald Salomon's work is without doubt that he also created sculptures, statuettes, figures and vases - which he worked on in parallel to his large medal production.

Harald Salomon

Harald Salomon was born in Kristiania, Norway, in 1900. As the name indicates Harald Salomon was of Jewish descent, the family settled down in Kristiania, but after a few years they moved to Denmark, and his whole life Harald Salomon considered himself Danish.

In 1916 Salomon started as a pupil of a Danish sculptor named Anders Bundgaard, who from a Danish point of view, has created two quite famous sculptures in Copenhagen. In 1922 Harald Salomon was admitted to the Academy of Fine Arts in Copenhagen, in 1925 he started

his apprenticeship at the Royal Mint where in 1927 he was employed as assistant medallist, and in 1933-1968 as medallist.

As mentioned previously he also worked as a sculptor, and from 1920 and many years ahead he participated in exhibitions in Denmark and the other Nordic countries. He also took part in nearly all FIDEM exhibitions.

In Sweden 1943-1945

During the 2nd World War the period from 1943 to 1945 became an important one for Harald Salomon, he had to consider whether to leave the country because of his Jewish origins.

After a somewhat dramatic flight across Øresund to Sweden in 1943, Salomon then had to find a job. He contacted The Royal Mint in Stockholm, the Swedish medal firm Sporrang and the porcelain factory Rörstrand in Lindköping. Harald Salomon chose to work at Rörstrand, in this way he was able to develop artistically as a sculptor. The years at Rörstrand became important for Salomon, in the sense that Salomon created pieces which he would not have done under normal circumstances.

The medals from 1922-1968

Harald Salomon's medals are characterised as having a very clear and precise composition, always surrounded by a clear inscription. Harald Salomon had an eminent gift for creating good portraits, this can be seen quite clearly in these three medals, the first one is a portrait of Hans Christian Andersen from 1930, the "Ugly Duckling" on the reverse has been taken from the fairy tale, which Hans Christian Andersen himself regarded as a symbol of his life. Among the struck portrait medals is a medal of Prof. Sigurd Nordal, from Iceland from 1970 with a high cut relief. Also from 1970 we have Salomon's self-portrait, the reverse shows the artist's hands working in a medal. (Fig. 1)

The following will give an impression of Harald Salomon's most important medals and coins from the time when he started at the Royal Mint until the middle of the 1980's.

Examples of very early medals are two portraits of Harald Salomon and his wife from 1922, they give the impression



Fig 1



of an early work, as the composition is rather stylised. In 1936 Salomon made a medal for the Danish Numismatic Society, with the portrait of its president, the numismatist Frederik Christensen, on the reverse we see the numismatics as a seated female figure. This medal is representative of a typical Danish medal from the 1930's, characterised by its clear and clean composition.

In 1942 Harald Salomon created his first 1-krone piece. It is a result of the nationalism which was very common during the 2nd World War. Formerly the King's monogram was seen on the obverse, the reverse became very simple. Salomon wanted to show a typical Danish symbol, two ears of corn - this symbol was only used for a few years. After the accession of Frederik IX he returned to the national coat of arms, as it can be seen on the coins, which he created in his own classical way, combined with a strong styled letters on the coins. Harald Salomon also made the 1-krone piece for Greenland, it is very beautifully composed with both the Danish and Greenlandic national arms and crown on the obverse and the poppy around the number. Probably the most beautiful coin which Harald Salomon made, was the 5-krone from 1960 - with the king's portrait and the big national arms. (Fig. 2)

In the 50's and 60's Salomon created several portraits of well-known Danish personalities, i.e. the famous nuclear physicist Niels Bohr. In 1960 Salomon made an excellent portrait of the former keeper of the Royal Collection of Coins

and Medals Georg Galsler and from 1965 we see the composer Carl Nielsen - all medals fulfil Salomon's manner of creating medals, a lifelike portrait, with the regular letters which form the inscription. The inscriptions of the reverses and the symbolic decoration are all symbolic to that of the portrait.

The Royal Danish Court often made use of Harald Salomon's artistic talents. These three portraits of the latest monarchs Christian X and Frederik IX and Queen Margrethe II are all exquisite. For the royal weddings in the 60's Salomon made these coins.

The last medal Harald Salomon created for the Royal Mint was a portrait of a person from the Baroque period, Niels Stensen, the medal is from 1969 and is a prize medal founded by the Danish Geological Union.

Medals from the 70's and 80's

In 1968 when Salomon left the Royal Mint, a new and, as it turned out, productive part of his life began. He both started to work with a Danish art publisher Mr. Anders Nyborg, and a firm in Abo, in Finland. Especially the opportunities related to the Finnish technique of producing struck medals, where the medalist creates a high relief - fit very well with the way Salomon used to compose his medals.

During the 70's and 80's Salomon created several portraits, among which I would like to mention the portrait of the Israeli politician Ben Gurion, on the reverse we see the Jewish symbol, a seven armed candlestick. In 1979 Salomon made a medal of the arctic explorer Knud Rasmussen. (Fig. 3)

From the 70's the most outstanding medals of Salomon were the three series. The best one is the series of Hans Christian Anderson. (Fig. 4)

The series consists of eight medals, the obverse has been created to show the author's portrait from eight different angles. The reverses show scenes from eight famous fairy tales. The relief is rather high which leaves more detail on the medal. Salomon also made two other series, one for the University of Copenhagen and one related to astrology.

The last medals which Salomon created were two

Fig 2





Fig 4



Fig. 3

portraits. In 1982 he made a medal of the Danish sculptor Bertel Thorvaldsen, with the portrait on the obverse, inspired from a picture from 1814 by the artist Eckersberg, the reverse shows a genius with flowers - Salomon has surely been inspired by a plaquette by Thorvaldsen, called "The Day" (Fig. 5). The last medal from 1983 shows the late keeper of the Royal Collection of Coins and Medals Otto Mørkholm.

In 1990, 90 years old Harald Salomon died after a few years of gradual weakness.

Concerning the portraits Harald Salomon often found inspiration in the renaissance medal, and transforms it into his own composition. As mentioned before his medals are often characterised by a clear and classical style and composition which is the case of the early medals, always surrounded by the well-known letters, which are so typical for Salomon. The composition is decorative, and the symbols are easy to understand, we do not meet any difficult imagery in the medals of Harald Salomon.

Even if Salomon's greatest efforts have been attached to his medals, it is also important to remember that he created all the Danish coins in a period of 25 years, very fine coins which represent Danish industrial art at it's highest level.



Fig. 5

FORME, RÔLE ET ESPACE DE LA MÉDAILLE

par János Kalmár

Les médailles devaient et doivent encore remplir diverses fonctions sociales dans lesquelles les réalisations de l'artiste jouent un rôle actif, certes, mais secondaire. Le désir de la qualifier en tant qu'objet d'art uniquement est probablement né avec la médaille même. La création des médailles destinées à traduire les visions personnelles de l'artiste a entraîné une grande variété de réalisations insolites en ce qui concerne leur langage et un changement progressif de leurs formes et fonctions traditionnelles.

Je voudrais présenter mes observations sur la médaille en tant qu'objet d'art et catégorie ainsi que sur son rôle et sa structure, sans formuler toutefois une définition de caractère lexicographique qui puisse être citée à tout moment par la suite. Mes réflexions visent plutôt à contribuer à la compréhension de la situation actuelle, une des phases d'un processus qui remonte à de longues années.

Pour comprendre la médaille en tant qu'objet d'art il faut connaître les conditions dans lesquelles elle existe. Qu'il me soit permis de raconter certaines de mes expériences acquises sur l'espace et le rôle de la médaille depuis la première moitié des années 1970, l'époque où je me suis mis à m'en occuper.

Je donne d'abord une brève description des différences qui existent entre les divers espaces dont nous faisons usage. Une mise en relief de leur caractère nous aidera à mieux comprendre les changements de la médaille et à apprécier ses particularités.

Pour plus de clarté, j'ai classé les espaces urbains dans trois catégories :

- la première est celle des grands espaces publics qui se trouvent soit à l'extérieur (rues et places), soit à l'intérieur de bâtiments, tels que gares ou autres grands halls. Ceux-ci se caractérisent par le fait d'avoir une fonction pré-déterminée qui délimite les activités pouvant y être exercées;

- le deuxième type d'espace est celui qui se trouve dans des bâtiments et qui est destiné à des groupes moins nombreux, et pour lequel on peut citer l'exemple des clubs, restaurants ou bibliothèques;

- le troisième est celui qui n'appartient qu'à nous, à notre corps, et que nous ne voulons partager avec d'autrui que très rarement. On peut observer qu'une certaine distance est toujours gardée entre deux ou plusieurs personnes. C'est dans cet espace personnel que nous manifestons

nos sentiments personnels, au moyen d'un sourire, d'une geste ou d'un état d'esprit.

Comme je l'ai déjà signalé, leurs fonctions confient à ces trois types d'espace des rôles différents à jouer dans la société. Les deux premiers exercent, en tant qu'éléments de l'environnement, des effets sur les gens et influencent toute action y ayant lieu, y compris la réalisation d'une sculpture ou d'une peinture par exemple. C'est à dire que les conditions existent dès le moment de l'action.

Il en est tout à fait autrement dans le cas de la médaille. Celle-ci existe dans un espace qui nous appartient directement et qui est indépendant, du moins physiquement, de l'environnement décrit ci-dessus. C'est un espace nous accompagnant toujours, étant donné son appartenance à notre corps, et pourrait donc être appelé espace personnel. C'est pourquoi le premier point que je voudrais souligner est le fait que la médaille existe dans cet espace. Ce fait est très important pour la spécificité dont il se caractérise. Quand on tient une médaille dans sa main (ce qui est un état normal de celle-ci) et se déplace dans une direction quelconque cette médaille reste avec vous, se déplace avec vous. Elle est donc le seul "objet mobile" qui a une liaison souple, sans contraintes et interchangeable avec son environnement. Cette liberté physique lui assure une grande liberté de langage et une différence qualitative par rapport aux autres catégories de l'art.

Mais qu'est-ce que cette liberté signifie? Avant tout, la possibilité de créer quelque chose qui peut exister en toute indépendance dans notre environnement. Mais aussi celle de réaliser des œuvres sans égard à des conditions extérieures, ce qui semble avoir influencé l'art de la médaille même si les artistes ne s'en rendaient pas compte. Cette liberté a fait place à des rêves dont la réalisation aurait été impossible sous les contraintes des conditions fixées.

Maintenant, je voudrais signaler certaines réflexions sur les caractéristiques de l'espace dans lequel la médaille existe. Cet espace est, comme nous l'avons déjà dit, celui qui est le moins vaste et le plus proche de nous sous tous les rapports. L'espace entourant notre corps a l'étendue que nos bras peuvent atteindre. Et cela se traduit par une liaison directe avec la médaille, qui peut être maintenue malgré tout déplacement. Ce qui nous est important puisque tout objet d'art qui nous est cher comprend une information complexe sur les réalisations personnelles de



notre vie. C'est ce qui explique notre habitude de nous entourer de tels objets. De par sa taille, la médaille s'y prête particulièrement.

L'une des premières fonctions de cette liaison est la tactilité, c'est à dire l'expérience du contact dont nous ne pouvons bénéficier qu'en nous nous rendant tout près d'un objet, ce qui nous prive généralement de la vue d'ensemble de la sculpture ou de la peinture en question. La médaille, par contre, ne pose pas ce problème.

En considérant ces aspects on ne peut pas éviter la question des dimensions de la médaille. Les opinions sont très diverses, je le sais, mais les faits parlent pour eux-mêmes. Les dimensions d'un espace délimitent toujours celle de l'objet que l'on y veut placer. C'est pourquoi, il suffit de comprendre la taille et les caractéristiques de l'espace rempli par la médaille pour avoir une réponse à nos questions. Le premier fait est ce qu'une distance supérieure à la longueur de nos bras nous prive de l'expérience complexe de la vue et du contact d'un objet. Ainsi, les dimensions de l'espace de la médaille sont celles de l'espace dans lequel nous lisons ou écrivons. Ce qui détermine les limites de la taille de celle-ci.

Les médailles que nous observons de la distance décrite ci-dessus sont évidemment petites ou du moins ont une taille optimale qui permet de les voir ou tenir sans peine. Un objet trop grand est non seulement lourd et difficile à observer de près mais aussi, par ses dimensions, exige un espace plus vaste. Les oeuvres de ce type sont des reliefs plutôt que des médailles. La pratique montre qu'une médaille est facile à tenir dans la main, ce qui est un fait admis. Cette expérience confirme l'importance du toucher et de la taille qui rend la médaille propre à être "lue" ou regardée comme un livre par exemple.

Une médaille peut être tenue à divers endroits, dans des vitrines spéciales, sur une étagère, une table, etc. Mais un fait très important est ce que la médaille commence "vivre" au moment où nous en sommes assez proche pour la toucher. En lisant un livre nous le touchons en tournant la page et c'est la même chose que nous faisons avec la médaille. Bien sûr, il y a des sculptures de 10 à 15 centimètres mais elles fonctionnent d'une manière autre que les médailles et ont leur caractéristiques propres.

J'ai déjà signalé les principales propriétés de la médaille en les déduisant des caractéristiques de son espace. Dans ce qui suit, il s'agira des changements formels et des

valeurs plastiques de la médaille. En règle générale, les médailles classiques ont un fond plat et des arêtes qui ne jouent aucun rôle plastique et forment un même angle avec les deux faces. Dans le cas des médailles à une face le revers est lui aussi plat. La représentation de la médaille suit les règles de la perspective.

Mais dès qu'une médaille est destinée à des fins autres que fonctionnelles ses formes abandonnent le rôle de la représentation et deviennent elles mêmes symboles au lieu de faire référence à d'autres objets.

Délibérée de ses charges fonctionnelles, la médaille perd ses rapports avec toute une famille de décorations et commémorations pour commencer à fonctionner comme un objet dans l'espace, dont les formes résultent de sa propre compréhension, en devenant capable de placer l'univers dans notre main. Dans ce cas on peut rencontrer nombreuses réalisations nouvelles qui seront utilisées par la suite, à partir des traditions, elles aussi à des fins pratiques.

Dans tels cas les formes, y compris les arêtes, ne sont plus nécessairement droites mais s'adaptent au côté droit. Par exemple, dans une médaille à une face le revers se transforme pour épouser la forme caractéristique de la médaille qui peut être n'importe quelle. De toute façon, côté droit, revers et arêtes de la médaille se voient revêtus d'un rôle plastique et forment un système rigoureux où le moindre changement provoque tout un enchaînement de réorganisation.

C'est ainsi que la médaille devient un petit objet ou, comme le disent certains, une sculpture. Mais cela sans cesser d'être médaille. Les médailles ont visiblement un caractère frontal, ce qui veut dire que le rôle principal est à jouer par le côté droit, puis par le revers, tandis que les arêtes ont une fonction secondaire qui consiste à donner de la valeur au côté droit. Dans le cas des sculptures, bien qu'il y ait une vue principale, les côtés jouent des rôles équivalents. La différence dépend donc des aspects non dimensionnels mais fonctionnels.

Tout compte fait, on peut arriver à la conclusion que la médaille est tout ce qui fonctionne dans l'espace décrit ci-dessus, qu'elle soit en terre, en bois ou en métal.



PIET ESSER SCULPTOR AND MEDALLIST FROM THE NETHERLANDS

by Marjan Sharloo

The influence of Piet Esser on post war medals in The Netherlands is hard to underestimate. In the fifties his ideas transformed the outlook of the Dutch medal from a struck piece in low relief into a small piece of cast sculpture.

Between 1947 and 1978 Esser taught dozens of young sculptors at the State Academy of Arts in Amsterdam. Many of the Dutch artists, who contribute now or who have contributed in the past to FIDEM exhibitions, were influenced by his ideas.

In this short paper I should like to introduce you to Piet Esser (born 1914), his work and his pupils. The contents are mainly based on an extensive interview, which was made last summer.

Esser will tell you about his growth of interest in sculpture during childhood, about the influence of his teacher at the State Academy, his trip in August 1939 to the sculptor Mestrovic in Zagreb, his first medals (made during the war), his professorship, his pupils (all portrayed in wax) and his own wrestle with the perfect Rembrandt portrait, resulting in more than six hundred different designs. Piet Esser stands at the beginning of the 'typical' Dutch medal, which is designed by sculptors in clay or wax, beautifully cast in bronze and patinated with care. Portrait medals are a firm favourite, but other figurative designs also occur. Most medals possess a certain clarity and intimacy which is enhanced by their limited size. The medals fit easily in the palm of a hand and they have a pleasant 'feel'.

New trends in art medals have emerged in The Netherlands, like for example the cool and abstract pieces by jewellers. Still, Piet Esser and his school have left us many beautiful medals which have an instant appeal to the collector and laymen alike.



THE BAROQUE SILVER AND BRONZE ACADEMIC TREND IN THE CHILEAN MEDAL by Fernando Guzman

The abundance of gold and silver mines in some regions in South America was not for the sole purpose of making Spain richer and promoting immigration of Europeans towards the new continent, it also allowed for the development of gold and silver works.

Silver was the preferred metal of the repousse and smelted works that began to ornate temples and grant some sort of distinction and refinement to the private life of Americans.

American silver works knew a time of grandeur between the seventeenth and eighteenth centuries. The front part of altarpieces, sacred grails, candle holders, perfume burning pots, herb holders, fire-pans and other objects created by artists of those periods are in many cases true works of art. The South American gold and silver works coincides with the propagation of baroque forms. Such meeting could not be more auspicious, given the love of lights and contrast proper to the baroque style finds an excellent means of expression in the great gold and silver works.

Chile was not an exception in what refers to the development of gold and silver works and the baroque influence expressed in the works of the seventeenth and eighteenth centuries. Despite the fact that the most important workshop were located in the Vice Kingdom of Peru, there was a very developed union of silver works craftsmen in Santiago, Chile, that supplied the needs of the Church and the most wealthy neighbours.

Sobriety of stone and adobe temples constructed in those centuries strongly contrast with the shine and splendour of silver objects that began to decorate those places.

Silver objects would cause great visual impact in the decoration of noble houses which were adobe buildings with clay floors, where furniture was scarce and not very ornate in their rooms.

The black and white contrast produced by burnished silver and the superiority of curved lines in the repousse were for the Chileans of the seventeenth and eighteenth centuries, the most direct point of contact with the splendour of American baroque.

The first medal minted in the country, which swears obedience to King Charles III, was minted by Agustin Tapia, "head workman ... of silver", showing the existing union between medal art and silver and gold works.

Of this piece only silver works are found. Baroque inspiration is expressed in the glorification of monarchic

power, the preponderance of curved lines in the design and contrasts of light and shadows that are given off by the metal.

The other medals of the eighteenth century and even those minted during the first years of the nineteenth century were mainly of silver. Copper pieces were mined for massive use and eventually one or two were minted in gold.

The medals swearing obedience to King Fernando VII edited in 1808, show in some cases baroque characteristics and in other designs have a clear neo-classic influence.

The reverse of the piece made in Chile to commemorate the pledging ceremony to Fernando VII in Buenos Aires presents an allegory to the encounter between America and Spain, with a clear influence of Bavarian Baroque, introduced by the Jesuits in the mid part of the eighteenth century.

This is a symptom-type fact, given that the Calera de Tango workshops, organised by the Jesuit priests, did not work in the minting of medals. They structured a silver workshop that produced the best works of this type for religious cult and civil purposes. Naturally, the engravers of the House of Mint stricken by the quality of their works imitated the style brought by these religious priests.

As can be observed by the Chilean medal production, begun in 1760, it is marked by the influence, privileging similarly to this activity the use of silver to perpetuate their creations. On the other hand, in Chile, both artistic manifestations were initially developed under the seal of American baroque, receiving towards the end of the eighteenth century the inflow of Bavarian baroque.

After the independence of the country, the most characteristic medals are those pledging to the constitutions, all of them minted in silver and possessing a style ambiguity proper to the period.

The above are pieces designed by engravers that knew and tried to assimilate the neo-classic style pictured in paintings and mainly in silver and metallurgic works at the beginning of the nineteenth century, but that continued to receive the influence of the baroque models.

On the other hand, the richness of light and shadows proper of silver did not match the new designs that were incorporated to medal production.

In 1856 the French engraver Jean Bainville was hired by the government of Chile as first engraver of the House of



Mint of Santiago, a position he held for thirty-three years". With the arrival of the French artist the nineteenth century Academician inflow definitely marked the national medal production.

The objective portraits, clear compositions and regarding the preferential use of bronze as metal to mint medals characterised the Chilean minting during the second half of the nineteenth century.

Other French artists received the duty of designing medals. That is the case of Alphee Dubois to whom, among other things, the commemorative piece of the International Fair of 1875 is owed, on the reverse of which Minerva's head shows great simplicity and coldness of design. This medal was mainly minted in bronze.

The soft contrasts produced by bronze are better matched with the prevailing nineteenth century style. Cult objects and those destined for luxurious private purposes began to be made with that alloy.

The prevailing French fashion imposed a certain style and materials that replaced little by little the American baroque tradition.

One of the main Chilean engravers to assimilate French influence was Miguel Antonio Venegas, whose bronze medals minted in honour of distinguished personalities or in commemoration of relevant events gather all the characteristics of the European academic style.

One of the pieces manufactured in 1877 to award to students of the National Institute and in honour of the humanist Andrés Bello, stands out because of its clarity, simplicity and rationality.

All Chilean engravers that worked during this period, did so under a stylistic framework already mentioned and privileging in their creations the use of bronze.

When Chilean medal collections are reviewed, the existing relationship between the baroque and silver on the one hand the academic style and bronze on the other can be proven. It is possible to conclude then that there is a clear tie between style and material, each means of creation has an adequate support.



BAROCK UND KLASSIZISMUTRADITIONEN IN DER MEDAILLENKUNST

70er-90er JAHREN

DES XX JARHUNDERTS von Alla Kosareva

Für die Erschließung der aufgestellten Aufgabe werden wir die Medaillenkunst der 70er-90er Jahre des XX. Jahrhunderts analysieren.

Neue Orientierung in der Welt ist zweifellos ein wichtiges Element für die Entwicklung der modernen Medaillenkunst. Deren Forschung zeigt, daß die kreative Umdenkung der Traditionen der vergangenen Jahrhunderte, und zwar des Barocks und Klassizismus für diese neue Orientierung kennzeichnend ist, die von den Künstlern in Rahmen ihrer persönlichen Individualität wahrgenommen wird.

Bei der Interpretation des Nachlasses der vergangenen Zeiten stützen sich die Künstler auf ihre Intuition und Einfühlungskraft der zeitgenössischen Kunsttraditionen gegenüber, wobei ihre Werke die gegenseitige Durchdringung von verschiedenen Stils in dem konkreten historischen Zeitabstand erschließen. Dies läßt uns über die Stileinheit sowohl in den Genrerahmen, als auch in chronologischen und nationalen Grenzen sprechen.

In 70er-90er Jahren prägt sich das Bestreben der Künstler, die Gegenwart durch die radikale Umwertung der Errungenschaften der Vorgängen zum Ausdruck zu bringen. Die von uns aufgestellte Aufgabe stellt ein gewisses Interesse für die Kunstwissenschaft dar. Es ist zufällig von der Orientierung auf die Stilprinzipien des Barock und Klassizismus zu sprechen, aber nicht von der Nachahmung. Die Forschung der Entwicklung der Medaillenkunst 70er-90er Jahre des XX. Jahrhunderts läßt uns annehmen, daß die Stilprinzipien des Barocks und Klassizismus für die Weltanschauung der modernen Künstler nah sind. Dabei zeigen sie sich durch die betonte individuelle Autoreninterpretation, durch die freie eigenartige Fantasie des Meisters, ohne die Sonderheiten der nationalen Schulen und Genrespezifik der Medaillenkunst zu verlieren.

Wir gehen auf die Traditionen des Barocks und Klassizismus nicht zufällig ein. Die Forschung der modernen Medaillenkunst bringt uns zur Schlußfolgerung, daß die Konzepten gerade von diesen Stils eine harmonische Einheit mit den avantgardistischen Bestrebungen der modernen Kunst und insbesondere, der Medaillenkunst bilden und ihren Platz in der Weltanschauung der Künstler finden. Das gibt den Künstlern eine Möglichkeit, die "für die Gesellschaft offenen" Medaillen zu schaffen, die auch ihre Autoreneinzigartigkeit haben. M.A. Alpatov hat seinerzeit

richtig gesagt: "... Nicht das hat eine Bedeutung in der Kunst, was man auf den ersten Blick erkennt, sondern die ganze Reihe von Nebenerinnerungen, Assoziationen, Andeutungen, Empfindungen, die man manchmal mit den Worten nicht wiedergeben kann.

Wir werden die aufgestellte Aufgabe in 3 Teilen betrachten: Barocktraditionen, klassizistische Traditionen, Barock und Klassizismustraditionen in der Komposition der Medaille.

Die Aktivität intuitiver Grundlage, eine gewisse seelische Spannung, die durch das stürmische Tempo der Epoche bestimmt war, -das sind die dem Barock entsprechenden Faktoren, die durch die Formdynamik, das Bestreben nach der Erfassung des tiefen Sinnes von Dingen und Erscheinungen, ein gewisses Dekoratives, verschärfte Expression ausgeprägt sind.

Im ganzen beruht sich die Struktur der modernen Weltanschauung auf die Gesamtheit der führung des allgemeinen Weltgeistes und des Persönlichen, des Intuitiven.

Als Beteiligten selbst am Sturm der Epoche, nehmen die Künstler sie nicht als ein Faktor der Zerstörung wahr, sondern als ein Faktor, der eine neue, noch unerfasste Schönheit des Daseins entdeckt.

Das alles ist harmonisch mit dem Bestreben der Künstler verbunden, neue plastische, d.h. auch thematische Möglichkeiten der Medaille zu entdecken. Hier finden die Prinzipien der Barockmethodologie ihren Platz u.a.: Dynamik der gegenseitigen Massendurchdringung, des Dekorativen, komplizierte Raumkombinationen. Bei den modernen Medaillen bekommt die stilistische Methode eine neue vielschichtige Bedeutung.

In der Reihe von nationalen Medaillenschulen bekommt die modellierte Ornamentierung eine breite Entwicklung, was für den Barock, auch wie die Volklore-motiven kennzeichnend sind.

Der Komposition der Medaille ist manchmal die impulsive Expression eigen. Alles ö.g. kann man an konkreten Beispielen schildern.



1. "Zirkus" von Raimo Heino (Finnland, 1970)

Die Darstellungsformen sind maximal verallgemeinert. Die Medaille ist mit großen, dynamischen Massen modelliert. Das Gesicht des Zirkusartiste ist durch ein paar plastischen Formen dargestellt. Die starken Formen der Arme wandeln sich in den im Kreis fliegenden Kugeln, deren ungestüme Bewegung durch die im Winde flatternden Haaren des Artisten dargestellt wird. Der Künstler ist gelungen, mit den höchst allgemeinen Formen die seelische Expression des Artisten wiederzugeben. Die Medaille von Raimo Heino hat in sich sowie das Ungestüm der Bewegung, als auch das Barockdekorative, sowie Raumkombinationen, als auch die Erfassung des inneren emotionalen, allgemein menschlichen Sinnes des Geschehns. Die Vergangenheit und Gegenwart, Tradition und Neuertum sind in einem Bild gefasst.

2. "Zyklon" von Louisette Jeanne Courrov (Frankreich 1972)

Das Thema des Medailienbildes ist kosmische Naturkraft, Formbildender Sturm. Seine Darstellung charakterisiert sich durch das Dekorative, eine gewisse Abstraktion, innere Expression, Figürlichkeit. Sehr gut aufgebaute Komposition ist das Ergebnis der freien Fantasie der Künstlerin. Die Traditionen der Vergangenheit und die Gegenwart, Barock und Pop-Art-Motive sind harmonisch in einem plastischen Ganzen vereinigt.

3. "Mene Verkündigung" von Ante Sardelic (Kanada, 70er Jahre)

In Rahmen unsere Forschung kann man diese Medaille als ein unikaless plastisches Kunststück bezeichnen. Die Komposition verbindet die Barock züge in derer Entwicklung, einzigartige Fantasie des Künstlers, Abstraktion, andere, als deutlicher Kreis, Form der Medaille und das Gefühl der werdenden Mutter in einen eigenartigen Bild.

Im Ganzen ist das Medailienbild zur Abstraktion geworden, das sich nach der Realität richtet.

4. "Metamorphose III. Sämann" von Andras Kiss Nagy (Ungarn, 1970er Jahre)

Das Thema des Medailienbildes ist durch die kosmische Weltanschauung des Künstlers zu Stande gekommen, die mit den filosofischen Überlegungen über das Leben auf der Erde gebunden ist. All dies ist mit den poetischen Überlegungen und Duetungen der realen Wirklichkeit gebunden. Die reale Welt öffnet sich durch ihre ungewöhnliche Schönheit.

Die drehende Sonnenscheibe wie ein Märchenwirbelwind nimmt den ganzen Raum über den Planet in Anspruch, dem ihr Licht und Wärme schenkend. Eine symbolische Figur - der Sämann - ist ein Sämann des Lebens auf der Erde. Die charakteristische für den Barock gegenseitige Durchdringung von Massen, freie Umwandlung eines Raumes in den anderen und moderne Wahrnehmung der kosmischen Welt als etwas Gemeinsames, Großes sind organisch gebunden.

Neben der Barocktraditionen in der modernen Medailienkunst spürt man die klassizistischen Traditionen. Die Stilprinzipien des Klassizismus, die sich auf den Rationalismus und die Zurückhaltung beruhen, passen harmonisch in die moderne Medailienkomposition, wo die realen Dinge und alltägliche Erscheinungen sich zur Formpoesie und Gefühlpression wandeln.

Für die mehreren Medailien-kompositionen ist die Klarheit der plastischen Form und Deutlichkeit der Bewegung kennzeichnend. Die Fantasiefreiheit des Künstlers, die Verbreitung der plastischen Möglichkeiten der Medaille als Denkmal der kleinen plastischen Form tragen zur Bewahrung ihrer Genresonderheiten in der Komposition der jeweiligen Traditionen der vergangenen Jahrhunderte, in unserem Fall, - Traditionen des Klassizismus bei.

Manchmal trägt die klassizistische Ausdruckweise zum harmonischen gleich Gewicht der Kompositionselemente, der Klarheit und Vollendung der Form bei, sowie auch die Einschließung der ursprünglichen Volkstraditionen in die Komposition des Medailienbildes. Die Vollendung des Bildes wird manchmal durch die dem Klassizismus eigene Harmonie der freien Teile erreicht.

Achten wir auch darauf, daß die Genrestruktur der Medaille selbst, die Rundübersicht ausschließt, beinhaltet das Prinzip des Klassizismus, und zwar die Flachübersicht.



5. 'Chamäleon' von Don Everhart (USA, 1992)

Dieses Beispiel zeigt, wie die freie Fantasie des Künstlers zusammen mit seiner eigenartigen Weltanschauung sich in ein ungewöhnliches poetisches Bild wandelt. Don Everhart neigt sich zu ungewöhnlichen Erscheinungen in der Welt. Der Künstler schafft eine Reihe von Medaillen zu diesem Thema. "Chamäleon" ist eine aus dieser Reihe. Das exotische Wesen wird im Augenblick der Beunruhigung dargestellt, in dem er die sorglos kriechende Biene beobachtet. Die Besonderheiten des Chamäleons benehmens betonend, zeigt der Künstler ihn als ob sich zusammengeballt. Der Abriss seines Körpers wiederholt den Abriss des Blattes und dadurch wird der Medaillenform irgendwie ähnlich.

Eine harmonische Einheit der freien Kompositionsteile, Vergeistigung, ein gewisser Rationalismus des Bildaufbaus - das alles hat einen klassizistischen Ursprung.

Damit aber ist dies ein modernes Medaillenbild, dessen Organisation der eigenartige Abriss der Chamäleonpose bestimmt.

6. '50 Jahre der Gartenstadt. Käppöölää. Wohnviertel in Helsinki' von Kauko Räsänen (Finnland, 1970)

Die Medaille beeindruckt durch die eigenartige Fantasie des Künstlers. Der Komposition des Averses und Reverses sind die Klarheit der Form, die Einheit der freien Teile der traditionellen Symbolik mit den Motiven des realen Lebens eigen. Das ist eine plastische Poesie, ein Märchen über die Sonne, über die Natur, "Kalevala" in Plastik.

Aber auch bei der klaren klassizistischen Komposition. Vorhandensein von Volksmotiven bleibt diese Medaillenbild sehr modern. Seine Grundlage wird durch das figurative Prinzip und Philosophie des Denkens des Künstlers bestimmt. Die Tauropten auf den Blättern und die als ob dies anschauende Eichel, Augen der Sonne, die in Form des menschlichen Gesichts dargestellt ist, bildet eine Poetik, die nur dem Künstler des XX. Jahrhunderts eigen ist.

7. 'Verteidigt Vögel' von Raymond Coataniec (Finnland, 1987)

Die Medaille ist eine harmonische Bilanz zwischen der klassizistischen Zurückhaltung und fragmentarischen Naturdarstellung. Der Künstler nimmt die als eine unteilbare Welt. Das Medaillenbild ist durch den emotionalen Inhalt bei der äußerlichen Ruhe der Wahrnehmung des Ereignisses kennzeichnend.

Bei der Betrachtung des Bildes wird es klar, daß jeder Vogelkopf ein eigener Ruf zur Lebenserhaltung ist. Das hat der Künstler durch eine leichte, aber gespannte

Kopfdrehung und verschiedene Blicke der Vögel zum Ausdruck gebracht. Der Künstler hat es geschafft, ein sehr wichtiges Thema des Umweltschutzes durch wenig Mittel zu zeigen.

8. 'Der Fingerjunge' von Janis Strupulis (Lettland, 1986)

Das ist Revers der Medaille 'Anna Brigaders'.

Die deutlich bezeichnete klassizistische Methode wird harmonisch mit den symbolischen Elementen und Volksmotiven kombiniert. Durch eine gewisse Kunstlosigkeit des Bildes wird die Poetik der Volksage und ursprüngliche Wahrnehmung der Welt betont.

9. 'Wald' von Louis Leugue (Frankreich, 1972)

Die Klarheit des Bildes, Geschlossenheit der plastischen Massen, dekoratives Pflanzenornament, märchenhafte Darstellung des Tieres, auf das ein Baumzweig wie die Engel Flügel niedergefallen ist, was es beunruhigt hat und verwundert hat, kennzeichnet diese Medaille. Die Klassik und Avangarde bestimmen ein organisches Medaillenbild.

10. 'Finanzgesellschaft' von Espiga Pinto (Portugal, 1987)

Diese Medaille ist ein Beispiel des Klassizismus in der Interpretation eines Künstlers 80er Jahre des XX. Jahrhunderts. Durch die Fantasie, Meisterschaft der Darstellung, Freiheit der Komposition ist es gelungen, ein eigenartiges Bild zu solch einem prosaischen Thema zu schaffen.

Man muß auf den Faktor des Vorhandenseins der Stilmethoden gleichzeitig als auch vom Barock, sowie vom Klassizismus eingehen.

Man muß betonen, daß das plastische Denken des letzten Jahrzehnts des XX. Jahrhunderts im Ganzen auf das umfangreiche kosmische Wahrnehmen der Welt konzentriert ist. Desto mehr und bedeutender wird die Wendung der Künstler an den Stiltraditionen der Vergangenheit.

Es ist nicht übertrieben zu sagen, daß dies ein Ergebnis der Freiheit und der Weite des Denkens der Künstler und ihre künstlerische Meisterschaft ist. Wie Henri Matisse gesagt hat: Der moderne Künstler 'denkt mit der Seele', und die Seele ist heute befreit und an die Welt gewendet. Und diese Offenheit läßt die emotionelle Spannung, komplizierte Raumkombinationen, Klarheit der Form, Einheit der freien Kompositionsteile in einem Ganzen verbinden.

Die aktive Fantasie des Künstlers, freier intuitiver Anfang tragen dazu bei, daß das Medaillenbild zur schöpferischen Bewegung wird, wobei eine wichtige Rolle der Umdenkung von Stilprinzipien der vergangenen Jahrhunderte spielt.



11. "Das gebrochene Fenster" von Teodosi Antonov (Bulgarien, 1983)

Die für den Barock charakteristische, dynamische Spannung ist in der Darstellung des gebrochenen Fensters. Und neben ist ein schönes, ruhiges Ornament aus den Blumen in Vasen. Die Blumen wie beseelten Wesen betrachten den Sturm der Umwelt. Die Hauptidee des Bildes ist ein Triumph des Guten über das Böse. Das ungewöhnliche für eine Medaille Thema ist im plastischen Bild des tiefen, emotionalen Sinnes realisiert, wo der Barock, Klassizismus und neue moderne Richtungen ihren Platz gefunden haben.

12. "Die Stadt Angkor" von Therese Durrene (Frankreich, 1991)

Die Medailienkomposition wird auf der Verbindung der Barock und Dekorativornamentik der Baumzweige aufgebaut, die mit der innerlichen Dynamik gefüllt sind, volle von der Schönheit und Ruhe Weiten mit dem mittelalterlichen Schloß am Horizont ergänzen das Bild. Die gleichen Gegensätze: Sturm und Ruhe, wo die Ruhe und der Frieden aber den Sieg erobern.

13. "Segelboot" von Jean-Jacques Murvan (Frankreich, 1980er Jahre)

Die Darstellung des Segelbootes mit einem Mann in stürmischen Meer ist mit der Spannung des Kampfes des Menschen mit dem Meer gefüllt. Am Medailienavers ist das gleiche stürmische Meer gezeigt. Die Landschaft ist in der Wacht der Formbildung und alles ist mit weitem und weichen Raum umgehüllt, in dem der Mensch aufgefordert ist seinen Sieger zu sein.

14. "Ankömmlinge" von Ivanka Mincheva (Bulgarien, 1980er Jahre)

Der Barockdekorative, die Symbolik ist das Ergebnis der freien Künstlerfantasie, die Geheimnisse des Weltalls anzeigt. Klare, rationale Komposition. Alles hat im freien Medailienbild seinen Platz gefunden. Das Alte und das Neue sind in einem Kompositionsemble gebunden.

15. "Fisch und Form" von Jane McAdam-Freud (Großbritannien, 1991)

Die einzigartige Verbindung des Dekorativen, dynamisch gegenseitige Durchdringung von Massen, der freie Übergang eines Raumes in den anderen emotionelle Innovationen. Einheit und Harmonie der freien Kompositionsbildungen. Alle diese so verschiedene stilistische Motive, die durch die Fantasie des Künstlers

durchgehen, bilden das einmalige Medailienbild des heutigen Tages und bieten die weiten plastischen Möglichkeiten der Medailienkunst dar.

16. "Hirsch" von Robert Czizszentmihályi (Ungarn, 1970)

Das im plastischen Bild realisierte Volksepos. Die Fantasie des Künstler hat in einer Komposition das Dekorative, die Symbolik, Schönheit der plastischen Form, Freiheit des Ornaments vereinigt. Klassizistisch frei gestalteter Raum verstärkt das märchenhafte Ersterschaffen des Bildes. Der Künstler hat eine Reihe von Medailien "Der altertümliche Schall" geschaffen, "Der Hirsch" gehört dieser Reihe. (Die Reihe "Der altertümliche Schall" hat auch die runden Plastiken).

17. "Das Gespann" von Karla Klein (Niederlande, 1991)

Die klassizistische Zurückhaltung, Klarheit der Form und Komposition sind harmonisch mit der Dynamik der emotionalen Stimmung von zwei Pferden gebunden. Sie sind menschlich vergeistert, beunruhigt gegenüber einander, wie zwei zufällig begegneten fremden Menschen. Die Künstlerin gibt dem Bild einen aktiven Selbstaussdruck, die Bestrebung nach der Erkenntnis von der Tiefe der Dinge und Erscheinungen, was für die Avantgarde kennzeichnend ist.

Die weitere Entwicklung im XX. Jahrhundert haben die Personamedaille. Sie sind den bedeutenden Künstlern und Wissenschaftlern gewidmet. Die Künstler streben sich jetzt nicht nur danach, die äußerliche Ähnlichkeit des Modells zu erreichen, sondern viel mehr Aufmerksamkeit schenken sie dessen inneren seelischen Welt. Manchmal die Gedanken des Modells seine Seele bekommen eine visuelle plastische Verwirklichung.

18. "Egru" von Renner Kalmann (Ungarn, 1980er Jahre)

Das Bildnis des Künstlers ist emotional verschärft, mit der inneren Spannung gefüllt. Egru wird im Augenblick der Arbeit an seinem Werk dargestellt. Sein Blick ist weit im Weltall. Seine Gedanken werden durch die geheimnisvolle Ornamentik rund um seinen Kopf gezeigt. Die Welt, die Egru durchschauen will, ist auf seinen Bild dargestellt, was auf dem Medailienrevers plastisch interpretiert ist. Das Wasser und der Himmel sind in einem kosmischen Raum zusammengefloßen, in dem ein Segelboot als Symbol des irdischen Daseins wahrgenommen wird. Kalmann hat sehr gut die Natur des Künstlers verstanden. Die ist ihm auch nah. Die Stilprinzipien der vergangenen Jahrhunderte, neue Auffassung des Menschen als eines Schöpfers, der sich nach der Erkenntnis des Unbekannten strebt, - all dies hat



seine Verwirklichung in dieser schönen Medaille gefunden. Das von uns erwähnte Problem muß unbestreitbar weit erforscht werden. Die angegebenen Beispiele zeugen, daß jeweiliger Kunststil als Widerspiegelung der Bestimmten Epoche und des persönlichen Temperamenten des Künstlers in sich etwas Gemeinsames, Grenzloses einschließt.

Das Verhalten des Menschen zur Welt hat sich geändert. Die neuen, früher unbekanntan Seiten des Daseins sind geöffnet. Die Künstler bekommen eine Freiheit für die kreative Fantasie, die sich auf der kosmischen Sicht beruht. Die Meisterschaft der Künstler gibt ihnen die Möglichkeit, ihre filosofischen Nachdenken mit poetischen Interpretationen von ungewöhnlichen Daseinserscheinungen zu verbinden. Sie verbinden stilistische Richtungen der Gegenwart und Vergangenheit, dabei die vergangenen Kunststils kreativ umdenkend, ohne ihr Hauptwesen zu zerstören und aus den Rahmen der Genre spezifik der Medaille als Denkmal der kleinen plastischen Form zu gehen.

Zum Schluß kann man die Aussage eines der interessantesten Künstlern des XX. Jahrhunderts - Henri Moore - zitieren: " ... Verehrt die Welt der Traditionen in der großen Welt der Skulptur ... Die Skulptur muß etwas unvergängliches beinhalten, sie verweilt in der Ewigkeit ... ".



WORKSHOPS





THE SECOND FIDEM MARKETING WORKSHOP

by Philip Mazze

Background

Jukka Voionmaa (Finland) started the ball rolling in 1990. "What is the role of the medal in society?" he asked at the FIDEM Congress in Helsinki.

"It has no role", I replied at the breakout session he chaired during the Congress. "We understand that medals of the quality of those displayed at FIDEM are works of art. The general public, however, thinks of medals as round, rather boring objects of little value."

We can change that, I argued, if we work individually and collectively to "remarkot" the medal as an art object — Specifically a piece of small sculpture. (*Medailles 1990*, pp. 66-71.)

The "call to arms" seemed to hit a responsive chord. Between sessions and after hours, many delegates discussed possible ways of increasing demand for medals in their own countries. The British responded by scheduling a marketing workshop at the 1992 FIDEM Congress in London. (*Medailles 1993*, pages 90-100) In addition, Frances Simmons (UK) organized a bourse for art medals in connection with FIDEM London. John Lobban (UK) created a wonderful series of witty posters to publicize the event.

The Second Workshop

"Where do we go from here?" was the theme of free-flowing discussions during the marketing workshop I chaired in Budapest at the 1994 FIDEM. What follows are excerpts from contributions by some of the participants.

Mazze (US)

In this room, we have people with very different interests in medals. That's a plus because each of these groups has a plan to play if we are going to make things happen. But it can also be a minus. In the past few years, marketing initiatives in a number of different countries ran into trouble because of these differences: Museum people and academics tend to be apprehensive about associating with commercial organizations such as mints. Artists also tend to be mistrustful of mints — and each other.

For example, last fall Mariangela Johnson organized a round table discussion on marketing medals at

NUMISMATA, which was held in Vicenza. There were some heated statements made during that meeting, including the totally unfair accusation that Johnson's only interest in medals is increasing the profits of Johnson Mint.

Mariangela Johnson (Italy)

Yes, there were some problems, but the meeting was very useful. The round table provided the opportunity to get in touch with mint directors, private factory managers, artists, marketing operators, newspapermen, students, and collectors of medals. The moderator was Mr. Sponzili of the FAO money office.

The topics for discussion were as follows: 1) Art medals can be realized by either casting or striking. Both techniques can produce artistic work. 2) There are more buyers of commercial medals than buyers of art medals — they don't know any other kind. 3) Collectors of medals prefer to buy ancient medals as an investment rather than art medals. Art medals by great and famous artists — preferably dead — are the exception. 4) The younger generation, including artists, don't know what an art medal is because there is no information about art medals. In addition, business managers, who tend to be young, also have no information about and no interest in art medals. This is a significant problem because businessmen potentially are important customers of medals.

Laura Crotara, director of the Italian Mint, suggested that medals should be entered in art exhibitions such as the world famous Biennale of Arts in Venice.

I suggested that critics of art, if requested, can become interested in writing about medals. For example, two important critics in Italy — Roberto Sanesi and Giorgio Segata — have agreed to write about an exhibition of art medals held by Johnson in Milan.

Mr. Lorioli, a private factory manager, blames the low-quality production of proof medals for negative public perceptions about medals. He supports struck medals, where production techniques together with art can create art multiples, like lithography for painting.

Mr. Panvini Rosati, professor of Numismatics at Rome





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University, complains that there is no longer an Italian magazine expressly on medallic art. He suggested producing a newsletter with information on medals.

Mario Traina, a journalist with *Cronaca Numismatica*, pointed out the need for advertising campaigns on art medals. The lack of such advertising, he believes, is one of the reasons why people link the idea of the art medal with jetons, proof medals, prize medals, and others which are very poor from the artistic point of view.

Mr. Sponzili pointed out that there is a law in Italy which requires editors of books and newspapers to provide copies to the National Library for its archives. He proposed to draft new legislation stipulating that samples of medals be given to the National Gallery of Art for its archives.

The meeting we had in NUMISMATA was also useful in obtaining free publicity about the medal in magazines such as *Cronaca Numismatica* and *Panorama Numismatico*, and other magazines not specialized in numismatics.

The point is: If we work together, we could achieve better results in making medallic art grow. It is particularly important, I am convinced, for us to advertise medallic art - with everybody participating in the advertising campaign giving money and experience. Without publicity in today's market, it is possible to sell nothing. With publicity, you can sell anything.

Mazze

We would have to use "image advertising" techniques rather than just advertising a particular medal or edition of medals to remarket the medal as an art object. For example, publicity could be focused on helping potential collectors to understand what they are looking at. One component of this process may be to develop associations with and distinctions between art medals and related "products". For example:

- One-of-a-kind Small Sculpture in the Round
- One-of-a-kind Bas Reliefs
- Other Original Works of Art
- Art Medals
- Tokens, Proof Coins, and other Commercial Medals
- Wearable Art (e.g. The Grilli medals produced by the Johnson Mint)

In order to differentiate art medals from commercial medals, for example, we must first answer the question, "What is an art medal?" For me, an apt analogy regarding differences in quality between the two types is the difference between pieces of pottery created for an art exhibition, and those created by the same craftsman for day-to-day use in the home.

Cory Gilliland (US)

I think you have to add limited-edition art prints to your list, because art medals can be produced as one of a kind or an edition.

Mazze

The association then goes something like this? If an art medal is to small sculpture like an art print is to a painting, then a commercial token or commemorative is to an art medal like a commercial print is to an art print.

Ewa Borys (Poland)

I don't believe it is so important to differentiate between an art medal and a commercial medal. What is important is to educate people about art medals. The artistic value of a medal depends only on the quality of expression. For people who understand, it is easy to distinguish the value. Sculpture is not always a medal, but medals are always sculpture. It is not important to differentiate between cast and struck medals because they are only techniques for producing medals.

Leonda Finke (US)

The quality of art is always a very difficult subject to tackle. "What is art?" is a difficult question to answer even among artists. For example, I often have difficulty in trying to interest other artists in doing medals. When I show them the most far-out medals in the FIDEM catalogues, all of a sudden they understand it's art. The question of what is or is not art is a trap, and we could trip over it.

Johnson

Many university professors in Italy do not acknowledge that medals are art. And there is not a special course on making medals in universities.

Finke

We have similar problems in the US. I teach in a two-year college - craft, not art - and when I introduce medalmaking to the class I don't talk about art. Instead I explain how the students could make a medal to convey a special emotion or feeling about a family member. When I say that, the students get enthusiastic. "Could we really do that?"

Johnson

Medals should be studied in art history classes in universities so we don't lose for future generations the history of art medals.

Gilliland

We all need to invest our time and energy in going around and making art medals better known. I remember early on with the print that dealers would go around to universities and sell prints at a very low cost to graduate students, for



example, in order to develop people who collect art. Plus, artists must produce enough examples of their medals so that dealers have enough to sell. It's important for dealers to have examples on hand rather than trying to sell out a catalogue.

Mazze

... because it's not necessary to touch a print in order to fully experience it, while it is necessary to touch a medal.

Lars Lagerqvist (Sweden)

I am reminded of an exhibition of medals where they were shown in such a way that they could be touched. They were fastened down, but they could be turned around. (ed. Also see accompanying photo of a Japanese exhibition of medals in which they were suspended from the ceiling.)

We also need to educate journalists. They don't even know how to correctly report newsworthy events involving medals - a medal awarded by the Queen for example. They don't know the difference between tokens, orders, etc.

Mazze

That's a good point. Certainly when we prepare press releases regarding a newsworthy event, we always should include a background piece giving general information and history about medals.

Taking the concept of needing to educate back to a very basic level, what if we started education in elementary schools? Children learn about currency at school. What if we put together a little course, a pamphlet, and/or a film about medals and made them available to teachers?

Borys

We also need to educate individuals who want to commission medals. Part of this education has to do with the method of production, as this relates to the cost of producing the medal.

Lagerqvist

I am reminded of a marketing campaign for a series of 26 medals. The producer took out large ads in the newspapers to try to promote the issue, but in the end the effort failed because there is no secondary market.

Mazze

Lack of a secondary market is a very important issue. We have the same problem in the U.S. In the 70s, for example, when the price of metal was so high, commercial mints flooded the market with "junk" medals struck in precious metal, which the public snapped up believing they were making an "investment". So when the price of metal went down, there was nowhere for anyone to convert their investment in metal medals to cash ... and that just about killed the market for all medallic issues.

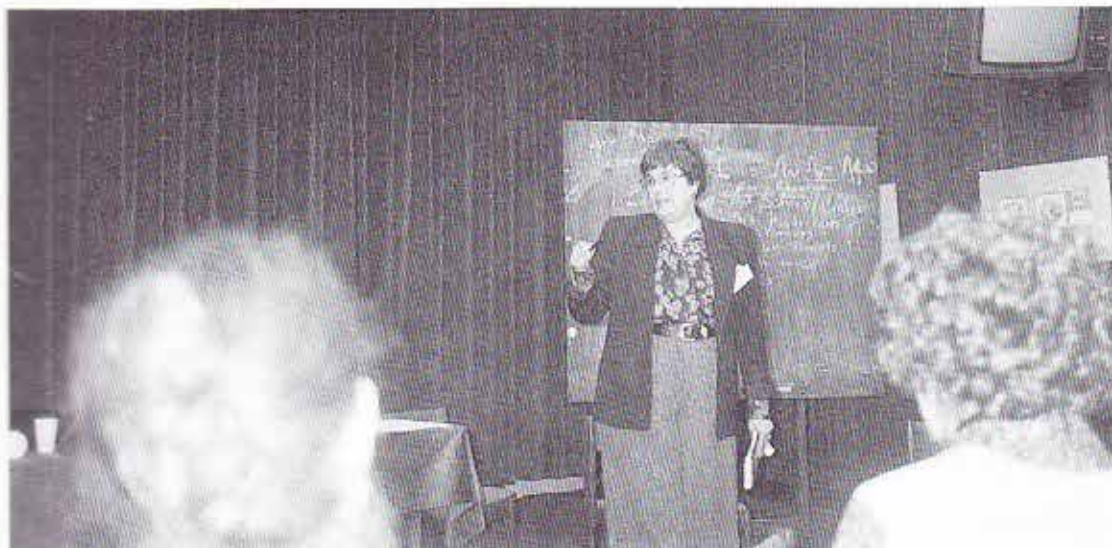
Lagerqvist

... Of course, these pieces weren't art.

Mazze

I don't know how it is in the European secondary market for art medals, but in the US old medals often cost less upon resale than they did when they first were issued. For example, the Society of Medallists in the US (which is sponsored by one of the mints) produces an medals series to which members subscribe. I've seen those medals subsequently resold by dealers at a significant discount off

1. Beverly Mills conducting the Second FIDM Marketing Workshop, which was held in Budapest.



the original price. In the art market, Cory, is the potential resale value important to the first purchaser?

Gilliland

Well, small-edition numbered prints retain their value much more than, for example, Dali prints produced in the millions.

Tom Gilliland (US)

Sometimes you're better off starting fresh than trying to "dig your way out of a hole." It's like Chinese gooseberries. For 50 years, growers had trouble selling this fruit. When they decided to change its name to "Kiwi", the public perceived the fruit as being exotic, and now the fruit is much in demand.

Cory Gilliland

Yet it is not the name of the British art magazine, *The Medal*, that has made it so respectable and given it such a good reputation among art historians. It is the quality of the magazine and what is printed in the magazine.

Tom Gilliland

I don't think we necessarily have to change the name ... but the name has to be associated with good art.

Mashiko (US)

In my experience in trying to attract artists to make medals, it is really important to avoid using the term medal - because of the association of the word with bad commercial work. I've been very successful in getting artists to try their hand at medal making when I describe what I'm showing them as *medallic sculpture*. Their first reaction to the word medal is "oh, that's that 'round shit'." My opinion is that it is very important to change the name gradually to *medallic sculpture*. When Leonda originally approached me to join AMSA and try my hand at making medals, I said I would never make a medal, but I would be interested if I could make small sculpture.

Johnson

I think that these FIDEM Congresses are excellent opportunities for education - for artists, for collectors, for the general public. We have not been making the most of the opportunity of having medals from so many countries all together in one place. For example, why not have groups of school children attend the exhibition.

Mazze

Sure we can. But then we also must have something to go along with the exhibit - a brochure or a guided tour recording like they have in museums. Otherwise viewers won't know what they're looking at ... all they'll see are superficial aspects. "Oh look, there's a hippopotamus ..."

Lagerqvist

We had something in print years ago for collectors. I think it's time to review that paper. It's now out of print and so much has happened since then. But it would be a good starting point.

But one has to clearly find the mind of the (target) audience for what we are discussing. In writing for collectors, for example, the historical association is so important. Collectors are more interested in buying a small medal that was issued immediately after D-Day to commemorate the soldiers who were brave, for example, than buying a Jubilee medal issued 50 years after. They *feel* more for the older medal, because it has a direct historical association.

Pierre Zanchi (Switzerland)

So, perceptions of leaders of opinion have to be changed as well as perceptions of the artists ... whereby a medal is a serial product, struck for the most part, and while it is perceived to be round and boring, medallic artists have found ways around these conventions to make art.

So, 1) Could we use FIDEM to educate artists so that they could see that a medal is not just this round thing? 2) Could we invite also businessmen and other leaders of opinion, e.g., government officials, so that they could see that the medal is something different than they imagined?

I have already asked myself these questions in regard to the next FIDEM at Neuchatel. It is very difficult to get artists to come to an exhibition that they think they won't like. We should invite artists to see how they would react; I am not over optimistic. But if 100 businessmen were to become collectors of art medals after seeing a FIDEM exhibition, that would be a very good success.

Mazze

To get a better reaction from artists, we could use FIDEM artists to talk with them one on one. For example, what if we sponsored some sort of debate or panel discussion about the exhibition and the panel consisted of both FIDEM sculptors and outside artists? The subject of the discussion could be something controversial - for example, is the work in the FIDEM exhibition art? If not why not? If so, why?

Lagerqvist

From museum collections, it is easy to see that every generation has its very favorite presents. In the 18th century businessmen and statesmen gave the medal as a present. Later, the supply of medals in state collections dried up because they no longer were being given as presents. Then they came back again in the latter half of the 19th century.



Zanchi

How do we educate the public? It will be a long process. We are all aware of that. But we could begin to expose businessmen to the medal during FIDEM through the Rotary Club. 90% of the time at the Rotary we discuss business, but there is also time to be exposed to something that is not business. We have one or two hours ... people are curious after all. There are also Rotary Clubs in other countries.

Mazze

But we need to find the right "hook" to get a group of businessmen interested. So, for example, we would not just invite them to an exhibition, but also perhaps to a program put together especially for them ... maybe one involving artists explaining some of the work, another involving collectors explaining their collections.

Arnold Finke (US)

And I think you would have to break up the exhibition. There's just too much to keep a businessman's interest. It takes too long to look at the whole exhibit. After a while, it's all a blur.

Borys

As I proposed earlier in a presentation at this Congress, I believe we need to have additional kinds of exhibitions associated with FIDEM in order to expand our education activities to encourage the production of more medals of quality. For example, we should have small exhibits from various mints and give prizes for the best collection. We also should have small exhibits from collectors and give prizes for the best collection. And we should make special invitation for collectors to participate in FIDEM activities.

Zanchi

That is a good point - to associate collectors with FIDEM and closer to the responsibility of the Congress. I will try to show collections of collectors and maybe have seminars for them too. In terms of capitalizing on my idea of influencing leaders of opinion ... this would be outside the normal rules of FIDEM. But maybe it could be accomplished in a parallel exhibition, and this could influence other businessmen.

Johnson

We have forgotten the journalists. How do we get them to cover? We'd need to have a press conference ahead of time, where we'd give them press kits with releases, background information about the medal, photographs of medals.

Zanchi

I live in a very traditional country. What is a medal? That is something I get in a shooting competition. And as for the artists ... well sometimes they do medals for fun, but it is not a serious art form that they would want to spend time on.

The medal overall ... it is nothing. Currency may be interesting. But the medal is not. Artists feel technically too limited by the medal. But when they see works as in FIDEM, they're astonished.

Businessmen tend to be interested in things economic, and not so much interested in culture. But that is also our fault because we don't take the time to educate them. So in the activity of the business service clubs we have the opportunity to modify their opinion.

Mazze

And as we all agree, with having medals and artists from all over the world, FIDEM Congresses are a natural starting point. Leonda has found that if she shows larger pieces of sculpture along with medallic sculpture, art collectors understand better the relationship of medals to sculpture and those individuals who might not be able to afford a larger piece but want some of her work will buy a medal. Perhaps this is a way we could get art collectors, not only collectors of medals, to come to the FIDEM exhibition.

Finke

AMSA shows have successfully combined sculpture and

2. Participants in the marketing workshop. Front row: Masahiko and Ivy Mazze (US). Back row, right to left: Leonda Finke (US), Ewa Borys (Poland), Amanullah Haiderdov (US)



paperworks with exhibitions of medals at art galleries. One of the important things to remember, however, is that you can't do it only once. You have to keep repeating the shows to keep medallic sculpture in the public eye ... maybe every one to two years.

Mashiko

I have mixed feelings about that. Are we saying medallic sculpture is some kind of second class art?

Finke

No, it doesn't mean it's less important, just more financially available.

Johnson

Johnson does this. At Vicenza for example we had a large exhibit of sculpture (in the round) and medals by the same artist. If your eyes go from sculpture to medals and back again, it is a good way to make a connection.

George Cuhaj (US)

The special Hungarian exhibition upstairs is set up that way - with drawings and sculpture and medals. It is very well done.

Mazze

Thank you all for participating on such short notice. We have accomplished much today, I think. There is a lot to be done if we try to incorporate some of these ideas for Neuchatel. Pierro, let us know what we can do to help.

Zanchi

Yes, I have my homework assignment.
And now I must think about how to do it.



EXPOSITION INTERNATIONALE
INTERNATIONAL EXHIBITION



VUE D'ENSEMBLE SUR L'EXPOSITION FIDEM DE BUDAPEST 1994 par Ewa Olszewska-Borys

L'exposition de la médaille moderne qui accompagnait le XXIV^e Congrès FIDEM à Budapest, présentait environ 1500 médailles signées par plusieurs centaines d'artistes du monde entier. Elle a ainsi donné l'occasion d'une analyse sur l'art de la médaille et d'une comparaison avec les autres disciplines de l'art.

La médaille moderne est différente de la médaille traditionnelle; ce sont deux formes d'un art, qui fonctionnent l'une à côté de l'autre. Cela est visible dans toutes les expositions de médailles. Mais avec le cours du temps, les nouveaux moyens d'expression brisent peu à peu avec les canons de l'art de la médaille.

Il se peut que l'observation trop stricte de la tradition a fait que ce beau domaine de l'art n'arrivait pas, encore récemment, à se libérer de ses entraves, alors que les autres disciplines artistiques trouvaient une identité dans le monde environnant. Sur la voie du développement de la forme, la distance qui séparait la médaille de la sculpture ou de la peinture modernes, paraissait insurmontable.

Un tournant s'est manifesté quand on a enfin osé sculpter les deux faces de la petite forme, qui n'évoquait plus ainsi le petit disque en métal que l'on connaissait - et d'appeler le produit obtenu "médaille". À partir de ce moment l'art de la médaille est entré dans la voie d'un

développement rapide et spontané. D'objet décoré, elle est devenue objet d'art moderne. C'étaient des objets de ce genre qui figuraient aux expositions internationales FIDEM.

La vitalité de la médaille en tant que genre et son rôle dans l'art, ressemblent au rôle de la poésie en littérature. Cette petite forme renferme une grande charge de sens, d'émotion, limitée par une surface réduite, son expression est extrêmement condensée. La médaille est utile du point de vue social, étant donné qu'elle remplit la fonction d'une sorte de média puisqu'elle peut être reproduite et multipliée. Bien qu'en principe la médaille soit issue de la sculpture, elle se situe à la limite de plusieurs disciplines. On y retrouve des éléments de la sculpture, du dessin et de la peinture. La médaille moderne emploie souvent des solutions qui n'ont rien de commun avec la sculpture; sur sa surface l'élément linéaire ou pictural domine, ou au contraire - elle cherche à véhiculer des sens à l'aide de moyens strictement sculpturaux, tendant même parfois à placer la médaille parmi les formes spatiales. Une question se pose: qu'est-ce qui décide du fait que l'œuvre d'art est une médaille, et quelles sont les conditions auxquelles l'œuvre d'art doit satisfaire pour devenir une médaille?

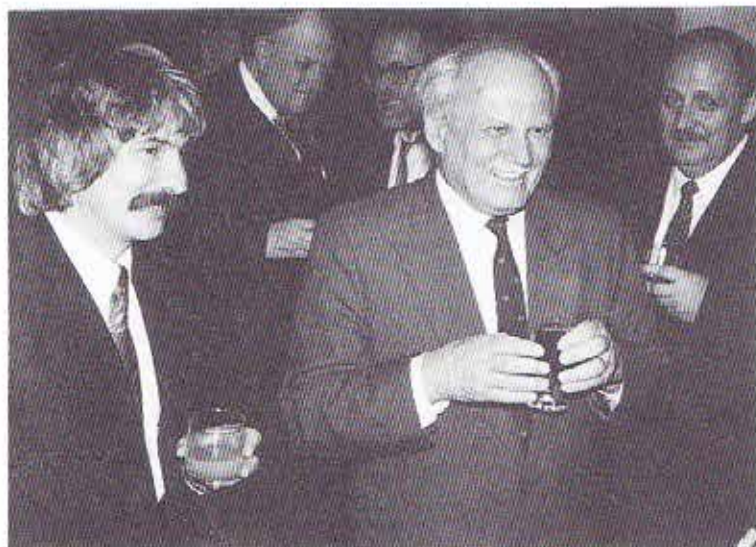
L'exposition de Budapest ne répond pas à cette question directement, elle invite à réfléchir sur le sens de la médaille et sur sa position dans l'art. L'exposition présentait un choix riche et varié qui mêlait les formes d'expression:

depuis le système central enfermé dans un cercle, aux compositions spatiales à nombreux éléments. Depuis les techniques et les matériaux traditionnels, jusqu'aux techniques inventées par les auteurs et des matériaux non conventionnels.

Les organisateurs sont allés au-devant des artistes et des exigences des temps présents, proposant au Congrès et à l'exposition des thèmes qui se rapportaient aux relations entre le matériau, la technique et le style de l'art de la médaille. L'exposition invitait ainsi à des recherches. Les prix avaient le même but.

Le retour au système des prix s'est trouvé confirmé à l'exposition FIDEM de Budapest par les critères qui

H.E. Árpád Göncz, President of the Republic of Hungary



concernaient, cette fois, principalement l'aspect artistique et technique des médailles. J'estime qu'aussi bien le prix décerné à la médaille associant le mieux la technique et le style, que le prix allant à la médaille expérimentale, de technique et matériaux nouveaux, étaient un appel lancé aux créateurs, invitant à abandonner les méthodes éprouvées en faveur des solutions inédites.

Des critères qui tiennent largement compte des difficultés, mobilisent à coup sûr les artistes et libèrent leur génie créateur. Ils favorisent la promotion de la médaille d'avant-garde, par le truchement de laquelle les artistes manifestent leur personnalité et leur indépendance vis-à-vis du marché. On

remarquait également à Budapest des médailles novatrices, dont certaines exécutées sur commande. Si la médaille unique permet de créer une oeuvre surprenante, cela semble presque impossible, en tout cas beaucoup plus difficile, avec une médaille destinée à la reproduction. Et pourtant, à Budapest, c'est parmi les médailles de ce genre qu'on voyait des oeuvres étonnantes par la maîtrise de l'exécution, où la technologie et les qualités du matériau étaient exploitées presque aux limites du possible. Les réalisations étaient particulièrement



Mrs. Mariangela Johnson, Secretary General of FIDEM and H.E. the President of the Republic of Hungary Mr. Árpád Göncz

remarquables dans la technique de la frappe, ainsi que dans le moulage à cire perdue. Des perspectives nouvelles s'ouvrent devant l'art de la médaille, encouragent aux expériences. Citons parmi les nombreux prix attribués: le prix de la médaille frappée, celui de la médaille coulée; un prix récompensait la patine la plus intéressante. Le tout en vue de créer un climat favorable à la médaille moderne, pour que la technique n'entrave plus création, qu'elle soit au service de l'imagination de l'artiste.



CEREMONIE D'OUVERTURE ET LIVRAISON DES PRIX

THE FIDEM '94
CONGRESS OFFICE AND
THE HUNGARIAN NATIONAL GALLERY
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THE
OPENING AND PRIZE-GIVING CEREMONY
OF THE INTERNATIONAL
ART MEDALS EXHIBITION

AT THE HUNGARIAN NATIONAL GALLERY
AT 7 P.M. ON WEDNESDAY, 6TH APRIL, 1994

LOUNGE SUIT AND TIE
ADMISSION BY INVITATION

BUDA CASTLE
ARRIVAL FROM 15.30 P.M.

The Opening of the International Art Medals Exhibition held on the occasion of the XXIV FIDEM Congress took place on the 6th April 1994, at the Hungarian National Gallery, in the presence of Mr. Arpad Gancz, President of Hungary, Mr. Lőránd Beréczky, Director General of the Hungarian National Gallery, Ms. Kati Keszthelyi, of FIDEM Congress Office, Mr. Lars Lagerqvist, former FIDEM President, Mr. Attila Kálmán, Hungarian Secretary of State for Culture and Education and Ms. Enikő Szöllösy, FIDEM delegate for Hungary.

At the end of the visit to the exhibition was held the prize-giving ceremony which distinguished many artists whose works were represented at the exhibition. These are fully described in the following pages.

Mr. Lars Lagerqvist

H.E. Arpad Gancz
President of the Republic of Hungary

Mr. Lőránd Beréczky
Director of the Hungarian National Gallery

In the opening ceremony of the XXIV FIDEM Congress

Photo: Smay István



A FIDEM '94
KONGRESSZUSI IRODA
ÉS A MAGYAR NEMZETI GALÉRIA
TISZTELETTEL MEGHÍVJA ÖNT

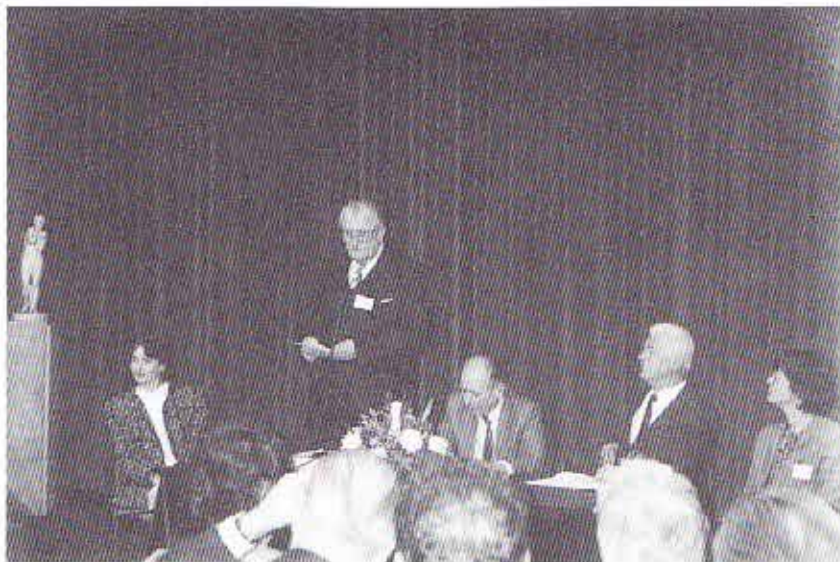
A
NEMZETKÖZI ÉREMMŰVÉSZETI KIÁLLÍTÁS
MEGNYITÓJÁRA ÉS AZ
ÜNNEPÉLYES DÍJKIOSZTÁSRA

1994. ÁPRILIS 6-ÁN, SZERDÁN ESTE 7 ÓRÁRA
A MAGYAR NEMZETI GALÉRIÁBA

BEJÁRÁS CSAK MEGHÍVÓVAL

BUDAPESTI PALOTA
ÉRKEZÉS 1/2 7-TŐL





Ms. Anna Jávor, director of the collection, Hungarian National Gallery, Mr. Lars Lagerqvist, President of FIDEM, Mr. Taxner-Tóth, Deputy Secretary of State for Culture and Education, Mr. Pál Gerzson, President of the Hungarian Fine Artists Association and Ms. Enikő Székely, Hungarian delegate of FIDEM

LES PRIX
THE PRIZES



PRIZES

FIDEM'94 Art Medal Exhibition

Grand Prize for the best medal which unites technique and style

Fr.F. 10.000 Sponsored by FIDEM, Milano, won by

Magdalena Dobrucka, Poland

Prize for an experimental medal which represents a new technical or material attempt created with artistic imagination

HUF 120.000 Sponsored by Képző-és Iparművészeti Lektorátus, Budapest, won by

James Lewis Malone Beach, USA
Nagy Sándor, Hungary**Prize for the best medal on the theme of the Portuguese Discoveries**

US\$ 1.000 Sponsored by the Calouste Gulbenkian Foundation, Lisboa, won by

Dudás Sándor, Hungary
Alípio Pinto, Portugal**Prize for the best struck medal**

US\$ 1.000 Sponsored by Stabilimento Stefano Johnson, Milano, won by

Helder Batista, Portugal

Prize for the best Hungarian struck medal

HUF 90.000 Sponsored by the Pecunia Hungarian Mint Ltd., won by

Lobó Ferenc, Hungary

Prize for the most artistically elaborated medal

HUF 75.000 Sponsored by the Hungarian Numismatic Society, won by

Anna Beata Watróbska-Wdowiarska, Poland

Prize for the best patine

US\$ 650 Sponsored by Fibru s.a., Brussel, won by

Kálmar János, Hungary

Prize for the best cast medal by an artist under 30

Invitation to the International Medal-Art and Small Sculpture Symposium 1995 Sponsored by Nyíregyháza Town Gallery, won by

Susanne Gumpelmaier, Austria

Prize to a Hungarian artist who is permanently resident outside of Hungary

HUF 50.000 Sponsored by Nyíregyháza Town Gallery, won by

Elisabeth Varga, Holland

Prize for the best Hungarian cast medal

Exhibition from 7 December 1994 until 2 January 1995 in Árkád Gallery, Budapest Sponsored by the Association of Hungarian Fine Artists, won by

Soltra E. Tamás, Hungary

Prize for the best Baltic, Finnish and Hungarian Medal

US\$ 1.000 each, Sponsored by the Finnish Art Medal Society, won by

Bruno Strautins, Latvia
Raimo Antero Jaatinen, Finland
Muzsnai Ákos, Hungary

Mr. Lars O. Lagerqvist, President of FIDEM, Mss. Marie-Louise Dupont, FIBRU, Mr. Carlos Baptista da Silva, Calouste Gulbenkian Foundation, Mr. Ilkka Voionmaa, F.A.M.S., Ms. Mariangela Johnson, Stabilimento Stefano Johnson, Rádóczy Gyula, Hungarian Numismatic Society, Tóth Bertalan, Pecunia, Baja Ferenc, Nyíregyháza Town Gallery, Gerzson Pál, A.H.F.A. Keszthelyi Katalin, Lektorátus, Philip Atwood, London, Sárkány Tamás, Stockholm, Alan Stahl, New York, Wolfgang Steguweit, Berlin, Horváth György, HNG, Kovásznai, Viktória, HNG, Art Historians, Arno Vitala, delegate, Finland, Helder Batista, sculptor, Portugal, Csikszentmihályi Róbert and Kutas László, sculptors, Hungary.

Under the patronage of

Árpád Göncz President of the Republic of Hungary
Dr. Ferenc Mádai Minister of Culture and Education, Dr. Géza Jeszensky Minister for Foreign Affairs,
Dr. Iván Szabó Minister of Finance, Gábor Demszky Mayor of Budapest,
Dr. Péter A. Bod, President of the National Bank of Hungary





Magdalena Dobrucka (Poland) receives the Grand Prize for the best medal which unites technique and style, from the hands of former FIDEM President Lars Lagerqvist.
Foto: Simay István



James Lewis Malone Beach (USA) and Nagy Sándor (Hungary) won jointly the prize for an experimental medal which represents a new technical or material attempt created with artistic imagination. In the picture Alan Stani (US delegate) and Károly Keszthelyi (Fidem 84 Congress Office).
Foto: Simay István



Helder Batista (Portugal) receives from Mariangela Johnson the prize for the best struck medal, sponsored by Stabilimento Sialano Johnson, Milano.
Foto: Simay István



The prize for the best cast medal by an artist under 30 was won by Susanne Gumpelmaier (Austria). In the picture Helmut Zöb receives the prize on the winner's behalf from Ferenc Bója, director of Nyiregyháza Town Gallery.
Foto: Simay István





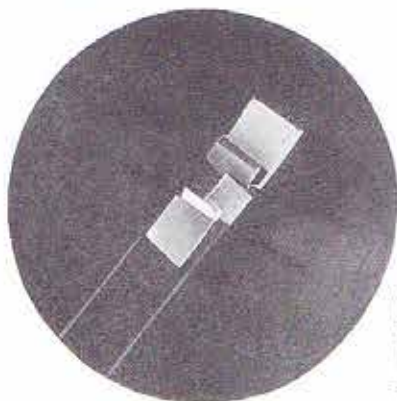
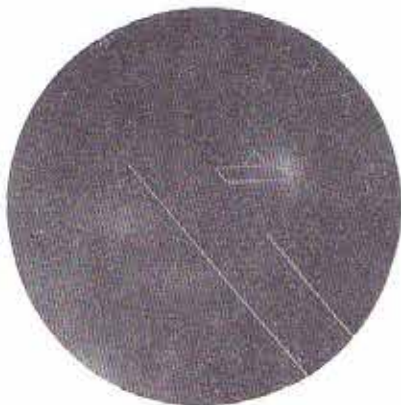
Elisabeth Varga (Holland) receives from Ferenc Bais, director of Nyiregyházi Town Gallery, the prize to a Hungarian artist who is permanently resident outside Hungary.
Foto: Simay István



Soltra E. Tamás (Hungary) winner of the prize for the best Hungarian cast media. Delivered by Pál Gerzson, President of the Association of Hungarian Fine Artists.
Foto: Simay István



Bruno Strautins (Lithua), Raimo Antero Jaatinen (Finland) and Muzsnai Akos (Hungary) won jointly the prize for the best Baltic, Finnish and Hungarian Medal, sponsored by the Finnish Art Medal Society.
Foto: Simay István



Discoveries, by Aljo Pinto
joint winner of the prize for the best medal on the theme of the Portuguese Discoveries sponsored by the Calouste Gulbenkian Foundation, Lisbon.

1994, mixed techniques, iron and brass, 40 mm

REUNIONS ET ASSEMBLEES
STATUTAIRES

MEETINGS AND STATUTORY
ASSEMBLIES



FIDEM**Réunion du Comité Exécutif**

Mardi 5 avril 1994 à 15,30 heures
Hotel Hadik - Budapest

ORDRE DU JOUR

1) Démission du Président M.Lars O. Lagerqvist et proposition pour l'élection d'un nouveau Président.

2) Election d'un nouveau Vice-Président

3) Fin du mandat du Secrétaire Général Mme PASQUALETTI JOHNSON et renouvellement.

4) Démission du Trésorier Mme LEMBOURBE et proposition pour la nomination d'un nouveau Trésorier.

Etaient présents: M. Lars O. LAGERQVIST, Président; Mme. Mariangela PASQUALETTI JOHNSON, Secrétaire Générale; M. Mark Jones et Mme. Ewa OLSZEWSKA BORYS, Vice-Présidents; Mme. Monique LEMBOURBE, Trésorière; M. Claude ARTHUS BERTRAND, Réviseur des Comptes; M. Carlos BAPTISTA DA SILVA; M. Alan STAHL; Eniko SZOLLOSSY; M. Aimo VIITALA, M. Pierre ZANCHI.

Assistaient à la réunion: Mme. Katie KESZTHELYI; Mme Elisabeth DEMAY

Monsieur le Président LAGERQVIST souhaite la bienvenue aux membres du Comité.

1) Monsieur le Président LAGERQVIST, ainsi qu'il l'avait annoncé aux réunions précédents, confirme que, cessant ses fonctions au Cabinet Royal des Monnaies et Médailles à Stockholm, il ne pourra plus assumer convenablement la fonction du Président de la FIDEM. Il ne présentera donc pas sa candidature pour un nouveau mandat et confirmera sa démission à l'Assemblée Générale.

M. LAGERQVIST demande au Comité d'accepter la candidature de M.Mark JONES, Directeur des National Museums of Scotland à Edimburgh, au poste de Président de la FIDEM. Le Comité, à l'unanimité, accepte cette proposition et la candidature de M. Mark JONES sera présentée à l'Assemblée Générale.

2) Le poste de Vice-Président, tenu jusqu'à maintenant par M. Mark JONES, va devenir vacant. M. LAGERQVIST propose la candidature à ce poste de M. Carlos BAPTISTA DA SILVA, Délégué pour le Portugal.

Le Comité, donnant son accord à l'unanimité, cette candidature sera présentée à l'Assemblée Générale.

3) Le mandat de Secrétaire Général de Mme. PASQUALETTI JOHNSON expirant cette année, Mme Pasqualetti JOHNSON

pose sa candidature pour le renouvellement de son mandat pour un période de 4 ans, conformément aux statuts. Le Comité, à l'unanimité, renouvelle le mandat de Mme. PASQUALETTI JOHNSON.

4) Monsieur le Président annonce que Mme. LEMBOURBE cessant ses fonctions à la Monnaie de Paris, elle démissionne de son poste de Trésorier de la FIDEM.

Conformément à la tradition depuis les origines de la FIDEM Monsieur CONSIGNY, Directeur de la Monnaie de Paris, a bien voulu demander à Mme Elisabeth DEMAY, adjointe au chef du Service des Médailles à la Monnaie de Paris, d'accepter le poste de Trésorier de la FIDEM et Mme DEMAY a donné son accord à cette proposition.

Le Comité accepte bien volontier cette candidature et procède à la nomination de Mme DEMAY comme Trésorière de la FIDEM.

La séance est levée à 16,30 heures.



FIDEM Réunions des Délégués

Mardi 5 avril 1994 à 16,30 heures
Hôtel Hadik - Budapest

ORDRE DU JOUR

- 1) Situations Financière
- 2) Nomination du nouveau Président
- 3) Nomination du nouveau Trésorier
- 4) Prochain Congrès à Neuchâtel
- 5) Prochains Congrès
- 6) Questions diverses

Étaient présents: M. Lars O. LAGERQVIST, Président; Mme Mariangela PASQUALETTI JOHNSON, Secrétaire Générale et Déléguée (Italie); Mme Monique LEMBOURBE, Trésorière; M. Michael MEZSAROS, Délégué (Australie); M. Arsène BOUCHET, Délégué (Belgique); Mme Marie Louise DUPONT, Vice-Déléguée (Belgique); Mme Else RASMUSSEN, Déléguée (Danemark); M. Aimo VIITALA, Déléguée (Finlande); M. Claude ARTHUS BERTRAND, Co-Délégué (France); M. Wolfgang STEGUWEIT, Délégué (Allemagne); M. Mark JONES, Délégué (Grande Bretagne); Mme Bodil SELNES, Déléguée (Norvège); Mme Marian SHARLOO, Déléguée (Pays Bas); M. Geer STEYN, Vice-Délégué (Pays Bas); Mme Ewa OLSZEWSKA BORYS, Déléguée (Pologne); M. Carlos BAPTISTA DA SILVA, Délégué (Portugal); M. Tamas SARNAKY, Délégué (Suède); M. Pierre ZANCHI, Délégué (Suisse); Mme Eniko SZOLLOSSY, Déléguée (Hongrie); M. Alain STAHL, Délégué (U.S.A.); Mme Cory GILLILAND, Vice-Déléguée (U.S.A.); M. Slavojub STANKOVIC, Délégué (Ex-Jugoslavie)

Étaient excusés: M. Jaques DEVIGNE, Délégué (France); M. Raymond Willer, Délégué (Luxembourg)

Assistaient à la réunion: Mlle Mireille MOSSER, Mme Elisabeth DEMAY, M. Janis STRUPULIS, Mme Katie KESZTHELYI, M. Lazlo KUTAS, M. Satoru KAKITSUBO, Mme Zdenka MIKOVA, M. Ilkka VOIONMAA, M. Reinhard FLOREN.

Monsieur le Président LAGERQVIST souhaite la bienvenue aux nombreux délégués et Vice-délégués participant à la réunion et donne la parole à Mme Monique LEMBOURBE pour quelques renseignements administratifs.

1) La situation financière de la FIDEM est bonne. Le Congrès de Budapest étant très tôt cette année, les cotisations pour le 1994 ne sont pas encore entièrement parvenues. Mme LEMBOURBE

rappelle qu'il a été décidé que les adhérents de la FIDEM qui sont également membres d'une association ayant une activité dans l'art de la médaille, paieront une cotisation réduite. Cependant, pour avoir droit à ce tarif spécial, il faut que l'association ait réglé sa cotisation et qu'elle ait fourni au Trésorier de la FIDEM la liste a jour de ses adhérents. Cette liste permet de vérifier et enregistrer les cotisations qui sont envoyées individuellement.

2) M. le président LAGERQVIST confirme sa démission de Président de la FIDEM et annonce la candidature de M. Mark JONES à ce poste, candidature déjà acceptée unanimement par le Comité, celle-ci est confirmée par les Délégués avant d'être présentée à l'Assemblée Générale.

Le poste de Vice-Président, tenu par M. Mark JONES jusqu'à ce Congrès, devenant vacant, la candidature de M. Carlos BAPTISTA DA SILVA, au poste de vice-Président sera présentée à l'Assemblée Générale.

Unanimement et avec enthousiasme, tous les Délégués acceptent la candidature de M. Mark JONES au poste de Président de la FIDEM et celle de M. Carlos BAPTISTA DA SILVA au poste de Vice-Président.

M. Carlos BAPTISTA DA SILVA indique qu'il prendra en charge la réalisation du numéro de la revue MÉDAILLES relatant le Congrès de Budapest.

M. le Président LAGERQVIST remercie vivement M. Carlos BAPTISTA DA SILVA et lui exprime la reconnaissance de la FIDEM.

3) Le départ de Mme LEMBOURBE de la Monnaie de Paris a posé la question de son remplacement au poste de Trésorier de la FIDEM. Plusieurs réunions ont eu lieu à Paris et, conformément à la tradition de collaboration de l'Administration des Monnaies avec la FIDEM, Monsieur CONSIGNY, Directeur de la Monnaie de Paris, a bien voulu proposer pour ce poste de Trésorier Mme Elisabeth DEMAY, adjointe au chef du Service des Médailles à la Monnaie de Paris. Mme DEMAY s'occupe de l'édition et de l'administration des ventes des médailles, est responsable d'un service comprenant 54 personnes et elle a donc toutes les compétences financières nécessaires pour assurer le poste de Trésorier.

Mme. DEMAY, ayant donné son accord pour occuper cette fonction, le Comité a accepté la proposition du Directeur de la Monnaie et a procédé à sa nomination au poste de Trésorier, nomination acceptée à l'unanimité par tous les Délégués.

4) M. le Président LAGERQVIST donne la parole à M. Pierre ZANCHI, membre du Comité et représentant le délégué pour la Suisse. M. ZANCHI confirme son invitation pour organiser le XXV Congrès de la FIDEM à Neuchâtel en 1996. Neuchâtel est une



FIDEM Assemblée Générale

Samedi 9 avril 1994 à 10 heures
dans la National Gallery, Lectures Hall, Budapest

ORDRE DU JOUR

joye ville de 36.000 habitants située sur le lac de Neuchâtel, capitale d'une des 26 états qui composent la Confédération Helvétique, très connue dans le monde pour la fabrication des montres, qui est répandue dans la région du Jura.

Les dates proposées sont, le 5 ou le 12 juin 1996. La date du 12 juin est enfin choisie par les Délégués.

L'exposition comprendra environ 1000 médailles et aura lieu au Musée d'Art et d'Histoire. Les photos des médailles pour le catalogue seront faites par l'organisation suisse et donc les médailles devront parvenir à Neuchâtel au plus tard le 31 décembre 1995. Les textes pour le catalogue et les conférences devront parvenir pour le 28 février 1996.

Toutes les réunions auront lieu à l'Université. Au point de vue hébergement la ville de Neuchâtel possède de nombreux hôtels à des prix accessibles et proches des lieux de réunions.

Une cotisation réduite est prévue pour les jeunes artistes.

Mme PASQUALETTI JOHNSON souhaite que les thèmes des concours soient prévus suffisamment à l'avance pour laisser aux artistes le temps de réaliser les médailles participant à ces concours. Des indications complémentaires seront données à l'Assemblée générale. M. le Président LAGERQVIST remercie chaleureusement M. ZANCHI de son invitation et de son exposé.

5) M. le Président LAGERQVIST confirme que la FIDEM a reçu une invitation tenir un Congrès en 1998 aux Pays-Bas. Mme SCHARLOO, Déléguée des Pays-Bas, signale que la ville n'est pas encore choisie parmi Amsterdam, La Haye, Leiden. L'invitation est acceptée avec enthousiasme par tous les Délégués et le Président remercie Mme SCHARLOO.

6) M. Tamas SARKANY, Délégué de la Suède, a établie une liste des artistes ayant participé aux expositions FIDEM de 1949 à 1992, ce document pouvant servir à la réalisation d'un dictionnaire des artistes médailleurs, ouvrage souvent souhaité par les artistes et membres de la FIDEM pour continuer le travail qui avait été fait autrefois par M. FORRER.

Une copie de cette liste est remise aux délégués avec une liste particulière pour chaque pays. Il est demandé aux délégués de bien vouloir contrôler la liste de leur pays et de la compléter, noms, dates, renseignements biographiques, renseignements sur les médailles les plus importantes réalisées par les artistes, etc.

M. le Président LAGERQVIST et les Délégués remercient chaleureusement M. SARKANY et le félicitent pour la réalisation de ce travail considérable.

La séance est levée à 18 heures.

- 1) Accueil des participants par le Président
- 2) Rapport moral du Secrétaire Général
- 3) Rapport financier du Trésorier
- 4) Election du nouveau Président
- 5) Nomination du nouveau Trésorier
- 6) Nomination de nouveaux délégués
- 7) Prochain Congrès à Neuchâtel
- 8) Prochains Congrès
- 9) Questions diverses

M. le Président LAGERQVIST ouvre la séance annonçant avec regret le décès d'un certain nombre de membres de la FIDEM depuis le dernier Congrès: Mme Charlotte ENGELS (France), M. Max LEOGNANY (France), M. Ragnar ANTAS (Finlande), M. PERANTINOS (Grèce) et M. BERTI (USA).

1) Le Président donne des informations pratiques concernant les prix décernés pour le concours qui avaient été prévus dans le cadre du Congrès. Mme BJORN RASMUSSEN, de l'Académie Royale des Sciences de Suède et Mme MORRISSON, de la Commission Internationale de Numismatique, remettront les prix lors du dîner de clôture.

2) Mme Mariangela PASQUALETTI JOHNSON, Secrétaire Générale de la FIDEM, donne lecture de son rapport moral (annexe 1), le Président LAGERQVIST en assurant la traduction en anglais. Mme PASQUALETTI JOHNSON indique à l'Assemblée générale que, conformément aux statuts, son mandat de Secrétaire Générale venant à expiration, le Comité a accepté sa candidature et a renouvelé son mandat de Secrétaire Générale pour une durée de 4 ans.

L'Assemblée Générale félicite très vivement Mme PASQUALETTI JOHNSON.

3) Mme Monique LEMBOURBE, Trésorier de la FIDEM, donne Lecture en français et en anglais du rapport financier (annexe 2). M. Claude ARTHUS BERTRAND, réviseur des comptes, certifie



avoir vérifié les documents comptables de la FIDEM et donne son accord à la gestion financière de septembre 1992 au 20 mars 1994. L'Assemblée Générale donne son quitus au bilan présenté.

4) M. le Président LAGERQVIST confirme, comme il l'avait déjà annoncé, que le moment est venu pour lui de quitter la présidence de la FIDEM, charge qu'il occupait depuis son élection en 1975.

La candidature de M. Mark JONES, Directeur des National Museums of Scotland à Edinbourg, pour succéder au Président LAGERQVIST, proposée par le Comité, déjà acceptée par les délégués à la réunion de Milan en mai 1993, est présentée à l'Assemblée Générale. Celle-ci accepte avec enthousiasme la candidature de M. Mark JONES et l'Assemblée Générale élit à l'unanimité M. Mark JONES Président de la FIDEM.

L'Assemblée Générale donne à M. Mark JONES tous les pouvoirs nécessaires pour assurer la direction générale de la FIDEM et l'exécution des décisions du Conseil, pour effectuer, au nom de la FIDEM, toutes opérations sur les comptes et, notamment, signer tous chèques et ordres de débit, encaisser les chèques bancaires et chèques postaux, percevoir les mandats de toutes catégories, obtenir copies de comptes et notifications d'avoir. M. Mark JONES, au nom de la FIDEM, adresse à M. LAGERQVIST de très vifs remerciements pour sa longue collaboration. Il remercie l'Assemblée Générale de la confiance qui lui est témoignée et il assure qu'il fera de son mieux pour l'avenir de la FIDEM.

M. LAGERQVIST continuera à faire partie du Comité Exécutif de la FIDEM. L'Assemblée applaudit longuement M. le Président LAGERQVIST pour tout le travail qu'il a effectué pendant 20 ans et félicite vivement M. Mark JONES, nouveau Président.

Une émouvante et amicale cérémonie d'adieu avait été préparée pour M. LAGERQVIST. Mme PASQUALETTI JOHNSON a l'honneur de lui offrir, au nom des membres du Bureau et de tous les membres de la FIDEM, un livre sur l'art et l'histoire de l'Égypte et une chope en argent avec une dédicace gravée pour lui rappeler tous ses amis de la FIDEM.

M. George CUHAJ, Président de AMSA (American Medallic Sculpture Association) au nom de cette Association et en témoignage de gratitude, offre une médaille à M. LAGERQVIST.

5) M. LAGERQVIST exprime à Mme LEMBOURBE toute son amitié et toute la reconnaissance des membres de la FIDEM pour le service efficace qu'elle a rendu à la FIDEM comme Trésorier depuis sa nomination en 1987.

Au nom de la FIDEM, M. le Président offre à Mme LEMBOURBE une broche en or.

M. le Président LAGERQVIST présente ensuite Mme. Elisabeth DEMAY, adjointe du Chef du Services des Médailles à la Monnaie de Paris, qui a été nommée par le Comité au poste de Trésorier de la FIDEM, en remplacement de Mme. LEMBOURBE, nomination acceptée par les Délégués.

L'Assemblée Générale confirme cette nomination à l'unanimité. Elle donne pouvoir à Mme. DEMAY pour effectuer, au nom de la FIDEM, toutes opérations sur les comptes et, notamment, signer tous chèques et ordre de débit, encaisser les chèques bancaires et chèques postaux, percevoir les mandats de toutes catégories, obtenir copies des comptes et notifications d'avoir. Mme. DEMAY remercie l'Assemblée Générale de sa confiance et assure qu'elle apportera les soins les plus attentifs aux finances de la FIDEM.

6) Monsieur le Président LAGERQVIST souligne que l'élection de M. Mark JONES au poste de Président de la FIDEM à dater de ce Congrès laisse vacant le poste de Vice-Président qu'il détenait.

Le Comité a proposé, lors de sa dernière réunion, la candidature de M. Carlos BAPTISTA DA SILVA, délégué pour le Portugal, candidature présentée à l'Assemblée Générale qui donne son approbation et procède à l'élection à l'unanimité de M. Carlos BAPTISTA DA SILVA comme Vice-Président de la FIDEM. M. Carlos BAPTISTA DA SILVA remercie l'Assemblée Générale de l'honneur qui lui fait.

M. le Président LAGERQVIST informe l'Assemblée Générale de la nomination par le Comité des nouveaux Délégués:

REP. TCHEQUE : Mme ZDENKA MIKOVA, historien au Narodni Muzeum à Prague (déléguée)

AUTRICHE: M. Prof. MICHAEL WELZ Directeur de l'École des Maitres (délégué)

FINLANDE: M. ILKKA VOIONMAA, Secrétaire de la Société de Médailles (vice-délégué)

FINLANDE: M. MAUNO HONKANEN (vice-délégué)

LATVIA: M. JANIS STRUPULIS, Président du Latvian Medal Club (délégué)

NORVEGE: Mme. GUNNVOR BOGNAES, (déléguée)

Toutes ces nominations reçoivent l'accord de l'Assemblée Générale.



XXIV CONGRES DE LA FIDEM BUDAPEST 1994

RAPPORT MORAL

7) M. le Président donne ensuite la parole à M. Pierre ZANCHI, représentant du délégué suisse, qui donne des renseignements sur le prochain Congrès qui se tiendra à Neuchâtel en 1996. Il s'agit d'un Congrès jubilaire puisque ce sera le XXV Congrès de la FIDEM.

M. ZANCHI présente Mlle Marguerite SPORRY, Conservateur des des Monnaies et Médailles au Musée d'Art et d'Histoire de Neuchâtel où se tiendra l'Exposition International des Médailles. Il précise que les organisateurs veulent, d'une part, donner à ce Congrès une atmosphère très conviviale et, d'autres part, donner aux jeunes artistes la possibilité de participer au Congrès en prévoyant des frais réduits pour l'inscription et les hôtels. Des détails figurent dans l'annexe 3.

Des nombreuses projections sont présentées à l'Assemblée sur la ville de Neuchâtel et ses environs, ainsi que sur le Musée d'Art et d'Histoire.

En ce qui concerne le Congrès lui-même, M. ZANCHI attire l'attention sur le fait qu'il est important de connaître le plus tôt possible les sponsors désirant aider les responsables du Congrès afin de pouvoir organiser les concours et déterminer le montant des prix.

8) Mme SCHARLOO, déléguée pour les Pays Bas, confirme l'invitation pour le XXVIème Congrès en septembre 1998 aux Pays-Bas, la ville n'étant pas encore fixée définitivement: Amsterdam ou La Haye ou Leiden.

Enfin M. Wolfgang STEGUWEIT, délégué pour l'Allemagne annonce qu'une invitation de l'Allemagne est envisagée pour l'organisation du Congrès de la FIDEM pour l'an 2000.

Ces deux invitations sont accueillies avec enthousiasme par l'Assemblée Générale.

La séance est levée à 12.30 heures.

À l'occasion de l'Assemblée Générale de la FIDEM, le Président rend hommage à sa Trésorière démissionnaire Mme Françoise Leclercq.



Chers amis, il m'appartient de vous informer, comme d'habitude, sur l'activité de la FIDEM pendant ces deux dernières années et j'aimerais retenir votre attention sur les questions suivantes:

Avant tout des chiffres. Nous avons en ce moment 586 membres, repandus en 33 Pays. La situation financière nous permet de faire face aux engagements pris avec les membres de la FIDEM, envoyant la revue THE MEDAL et assurant la parution de la revue MEDAILLES après chaque Congrès. Comme vous le savez, la revue MEDAILLES est imprimée au Portugal, par le soin de notre ami Carlos BAPTISTA DA SILVA. Vous tous avez reçu de dernier numéro avec le compte-rendu du Congrès de Londres, très bien réussi et ponctuellement envoyé. Je pense que les efforts de M. Da Silva méritent chaleureux remerciement.

Un pense reconnaissant aussi à Philip Attwood, qui s'occupe de l'envoy régulier de la revue THE MEDAL, assurant l'information aux membres de la FIDEM. Je tiens à vous informer que les revues de la FIDEM sont envoyées à ceux qui sont en règle avec le paiement des cotisations.

Nous sommes maintenant obligés à suspendre l'envoy des revues à ceux qui n'ont pas payé depuis 1991.

On est persuadé que cette mesure d'ordre administratif soit indispensable pour le bon fonctionnement de la Trésorerie et que tous les membres ont le droit de recevoir les revues, mais qu'ils ont aussi le devoir de payer leurs cotisations en temps utile.

Les membres de la FIDEM ont reçu, pendant la dernière année, les communications pour deux concours: Le concours organisé par l'Académie Royal des Sciences de Suède et le concours organisé par la Commission Internationale de Numismatique.

Je voudrai souligner l'importance de ces concours, qui ont la particularité d'être réservés aux membres de la FIDEM qui sont tenus en haute considération dans le milieu de la médaille d'art. La FIDEM donne évidemment des bonnes garanties pour la qualité artistique et culturelle des ses membres. Je tiens à porter les félicitations de la FIDEM aux organisateurs des ces concours: Mme Solgerd Bjorn-Rasmussen de l'Académie Royale des Sciences de Suède, pour le concours pour une médaille sur le thème "Population, Ressources Naturelles et Développement" et Mme Cécile Morisson, président de la Commission Internationale de Numismatique pour le concours pour une médaille-logo de la C.I.N.

La FIDEM a eu la chance de participer à la deuxième édition de NUMISMATA, le salon des Monnaies et Médailles de Vicenza, sans avoir pratiquement aucune dépense. En cette occasion on avait organisé un débat sur le thème: "Existe-t-il un

RAPPORT FINANCIER

«développement pour le marché de la médaille?» avec la participation des éditeurs des médailles, des artistes, des directeurs de Monnaies. On a discuté surtout sur le rôle de la médaille d'art et sur son futur. Je vous informe que, conformément aux statuts, mon mandat comme Secrétaire Générale de la FIDEM arrive à expiration cette année 1994. Le Bureau a procédé au renouvellement de mon mandat pendant la réunion du 5 avril.

Je voudrai terminer en soulignant le succès de notre Congrès ici à Budapest et je tiens à remercier au nom de la FIDEM les organisateurs pour leur excellent travail, particulièrement notre déléguée Mme Eniko Szollossy, Mme Kate Keszthely du Kepsoes (Iparművészeti Lektoratus et Mme Viktoria Kovaszni, directeur de la Galerie Nationale Hongroise.

Mariangela Johnson Pasqualetti

Le nouveau Président de la FIDEM, M. Mark Jones, se dirige quelques mots à l'Assemblée après son élection



M. Carlos Baeista de Silva, élu Vice-Président parle aux membres de la FIDEM pendant l'Assemblée Générale



Je vais, brièvement, vous exposer la situation financière de la FIDEM depuis le dernier congrès qui s'est tenu, à LONDRES, en septembre 1992, en essayant de vous épargner une énumération trop fastidieuse de chiffres.

Par rapport au bilan présenté en septembre 1992, la situation de trésorerie a marqué une progression satisfaisante, passant de 224 451,58 F au 15 août 1992 à 279 782,68 F au mars 1994.

Progression satisfaisante compte tenu d'une part de la date précoce du congrès en 1994 - il ne se s'est passé que dix huit mois depuis Londres - d'autre part, du règlement d'un numéro de la revue MÉDAILLES et de 3 numéros de THE MEDAL.

Je me permets de rappeler que depuis le n° 19 de cette dernière revue - nous en sommes actuellement au n° 24 - la FIDEM a pris à sa charge l'affranchissement de l'envoi aux adhérents (environ 10 000 F par numéro).

Le nombre d'adhérents est resté stable puisqu'au 20 mars 1994, on compte 586 adhérents alors que leur nombre était de 569 au 15 août 1992.

Depuis le dernier Congrès, 79 adhérents nouveaux sont venus à rejoindre les membres anciens de la FIDEM. Ce sont des artistes (57), des associés (21 dont 15 personnes physiques et 6 personnes morales), une association. Parmi les membres nouveaux je dois citer le State History Museum de Moscou, un artiste russe et un artiste turc.

Ces nouvelles adhésions ont pratiquement compensé des décès que nous avons eu à déplorer et les nombreuses démissions. Celle de 34 membres américains m'avait été annoncée à Londres. D'autre part, outre une vingtaine de démissions volontairement exprimées, nous avons été atteints dans un souci de clarté et conformément à la règle que nous avons adoptée à Milan en mai 1991, à radier de nos fichiers un nombre assez important d'anciens adhérents qui n'ont plus donné signe de vie à notre Trésorier depuis plus de 4 ans. D'ultimes rappels très pressants leur ont été adressés en novembre 1992 et en décembre 1993. C'est ainsi qu'au 1er mars 1993, 13 artistes ont été considérés comme démissionnaires et qu'au 15 mars 1994, il en a été de même pour 10 membres.

Le nombre total de nos adhérents qui, je le rappelle, s'élève à 586, se décompose ainsi:

Associations des Amis de la Médaille	14
Éditeurs	25
Associés (personnes morales)	38
Associés (personnes physiques)	111
Artistes	398



Je remercie particulièrement tous les délégués qui ont bien voulu grouper les cotisations des membres de leur pays et m'indiquer si ces membres faisaient partie de l'association. J'insiste, tout particulièrement, pour que les délégués indiquent au Trésorier le statut des nouveaux membres, artistes ou associés. Cette précision est absolument indispensable pour l'établissement de la carte d'adhérent.

Il est, bien entendu, que les membres d'une association (artistes ou associés) paient une cotisation de 150 F uniquement si cette association paie elle-même une cotisation annuelle de 1.500 F. Le chiffre, par année, du recouvrement des cotisations, s'est élevé à :

en 1987	61 355 F
en 1988	69 456 F
en 1989	78 672 F
en 1990	86 642 F
en 1991	89 976 F
en 1992	113 396 F
en 1993	118 412 F
en 1994 au 20 mars 1994	57 240 F

Avant l'énumération des dépenses et des recettes, je vous informe que la valeur des SICAV monétaires achetées en octobre 1990 est passée de 84.336,10 F à 112.364 F.

Depuis le congrès de Londres, voici les différents éléments de l'évolution des comptes :

DEPENSES

Impression et diffusion de la revue <i>MEDAILLES</i>	45 699,27
Participation à la revue <i>THE MEDAL</i>	90 207,21
Frais Londres	601,65
Frais de réception des délégués	
à Milan et du Bureau à Paris	11 069,74
Frais d'affranchissement	2 724,00
Frais de compte et de change	171,84
Frais Secrétariat Général	2 479,00
Frais Trésorier	467,00
Achats Lires	3 271,40
	156 691,11

RECETTES

Cotisations reçues du 15.8.92 au 20.3.94	196 954,61
Plus values des SICAV du 15.8.92 au 20.3.94	13 445,60
Revente des Lires non utilisées	2 622,00
	212 022,21

EXCEDENT DES RECETTES SUR LES DEPENSES 55 331,10

Disponibilités au 15 août 1992	224 451,58
Disponibilités au 20 mars 1994	279 782,68

Ces disponibilités se répartissent de la manière suivante :

Compte BICS	46 591,41
Compte CCP	119 231,70
Numéraire	1 595,57
Portefeuille SICAV	112 364,00
	279 782,68

Je remercie tous les délégués de l'aide qu'ils m'ont apportée et tout particulièrement Carlos Baptista da Silva pour le travail effectué pour l'édition de la revue *MEDAILLES* qui a été très appréciée et qui constitue un élément important pour susciter de nouvelles adhésions.

Avant de déterminer ce rapport financier, je voudrais, si vous le permettez, ajouter quelques mots.

L'Assemblée Générale, réunie à Colorado Springs le 15 septembre 1987, m'avait fait l'honneur de me désigner pour assumer la tâche de Trésorier de la FIDEM.

Devant arrêter mon activité à la Monnaie de Paris en mai prochain, j'ai décidé de ne pas solliciter le renouvellement du mandat que j'exerce depuis 7 ans tout en souhaitant que le nouveau Trésorier soit un Fonctionnaire de la Monnaie comme la tradition le veut ainsi depuis la fondation de notre Fédération en 1937. Je vous demande de bien vouloir me donner quitus de ma gestion et j'assure l'Assemblée Générale de toute ma gratitude pour la confiance qu'elle m'a toujours témoignée au cours de cette période.

Je vous remercie de votre attention

Monique LEMBOURBE

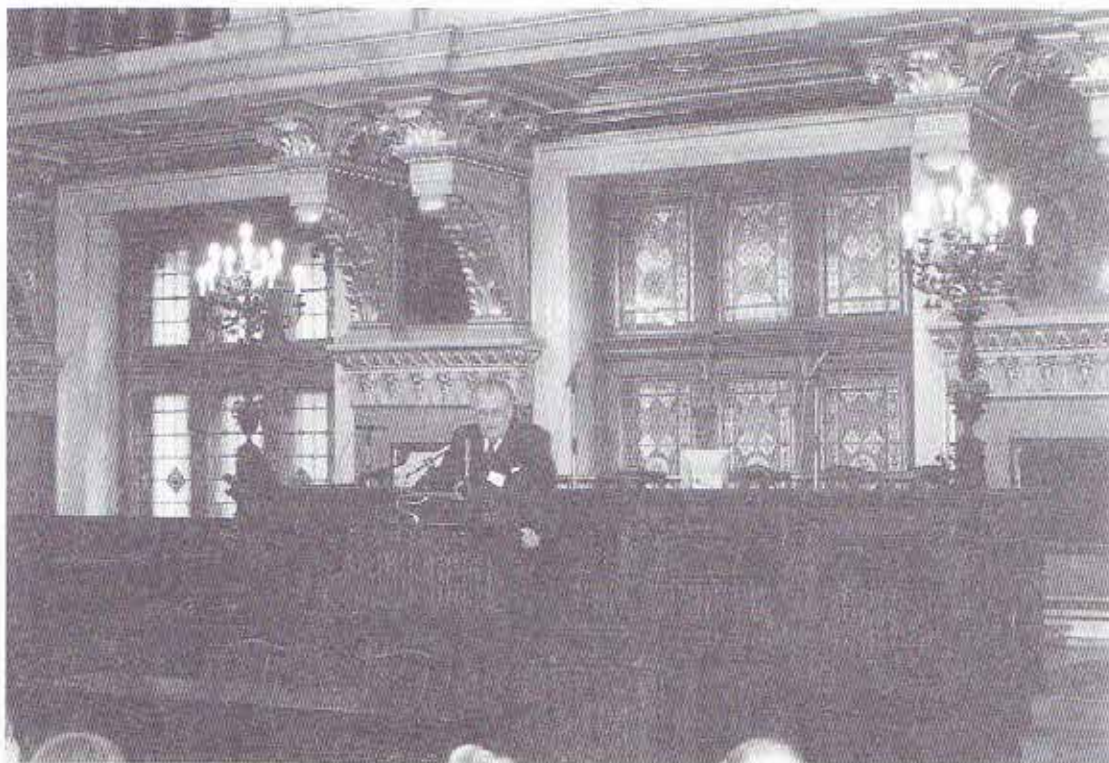
Mme Elisabeth Demay, nouvelle Trésorière de la FIDEM, remercie les membres de la FIDEM pendant l'Assemblée Générale



LES EVENEMENTS PENDANT LE
CONGRES

THE EVENTS DURING THE
CONGRESS





Mr. László Szegvári, President of FIDEM in the New Town Hall, at the welcome reception offered by the Mayor of Budapest, Dr. Gábor Demszky.

Gábor Demszky
Mayor of Budapest

requests the pleasure
of your company

at a reception
offered on the occasion of the
24th FIDEM Congress
on April 7th (Thursday), 1994, at 6.30 p.m.
in the Budapest New City Hall

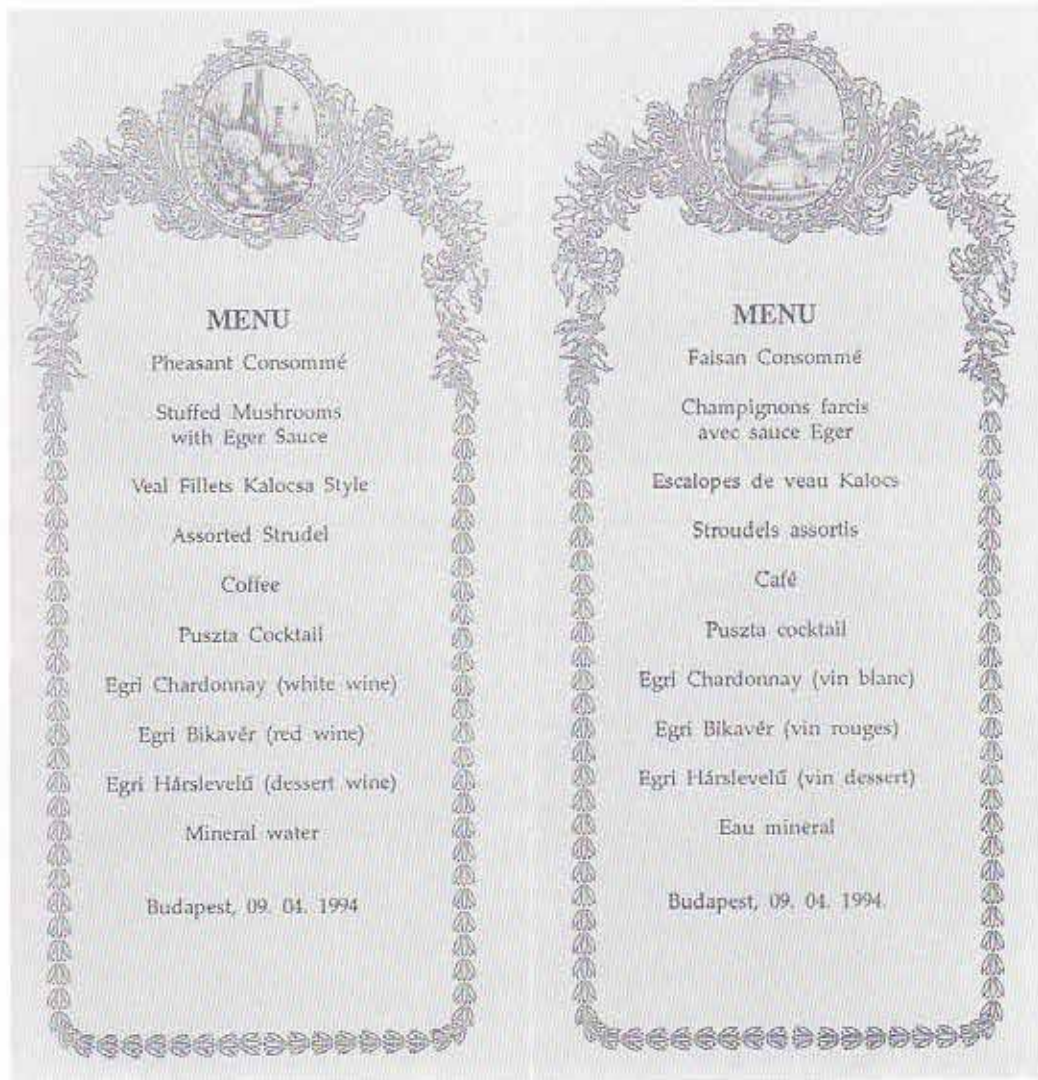
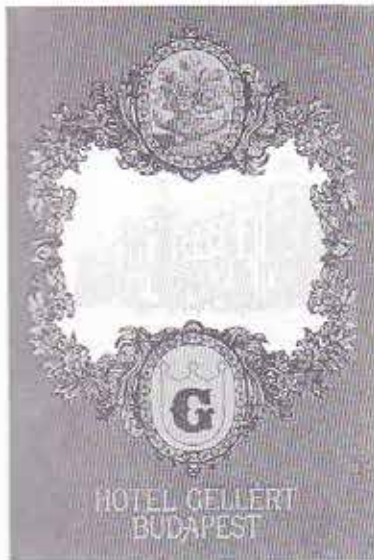
Bp. V., Váci utca 62-64. second floor

Demszky Gábor
Budapest főpolgármestere

tisztelettel meghívja
Önt

a **FIDEM XXIV. Kongresszusa**
alkalmából
1994. április 7-én (csütörtökön) 18.30 órakor
az Új Városháza Dísztermében
adandó fogadásra.

Bp. V., Váci utca 62-64. II. em.



MENU

- Pheasant Consommé
- Stuffed Mushrooms
with Eger Sauce
- Veal Fillets Kalocsa Style
- Assorted Strudel
- Coffee
- Puszta Cocktail
- Egri Chardonnay (white wine)
- Egri Bikavér (red wine)
- Egri Hárslevelű (dessert wine)
- Mineral water
- Budapest, 09. 04. 1994

MENU

- Faisan Consommé
- Champignons farcis
avec sauce Eger
- Escalopes de veau Kalocs
- Stroudels assortis
- Café
- Puszta cocktail
- Egri Chardonnay (vin blanc)
- Egri Bikavér (vin rouges)
- Egri Hárslevelű (vin dessert)
- Eau mineral
- Budapest, 09. 04. 1994

KITŰNTETÉSEK MŰVÉSZETE

Kiállítás a Nemzetközi Éremszövetség (FIDEM)
XXIV. kongresszusa alkalmából

Hadtörténeli Múzeum
1994. március 25. - október 15.



THE ART OF ORDERS AND DECORATIONS

An Exhibition on the occasion of the 24th
Congress of FIDEM

In the War History Museum
25 March - 15 October 1994.

Reception of the Art of Orders and Decorations, at the War History Museum
(see page 126)



*The FIDEM'94 Congress Organizing Committee
has the honour and cordially invites you to attend the
Closing Banquet of the Congress
and prize-giving ceremony to the winner of the international medal
competition on Population, Natural Resources and Development,
initiated by The Royal Swedish Academy of Sciences, and to the winner
of the International Numismatic Commission's logo-medal competition.*

*The Banquet will be held at the Gellért Hotel
(Budapest XI., Szt. Gellért tér 1)
from 7.00 pm - 11.00 pm on Saturday,
April 9th, 1994.*

Longue suit and tie.

Speech in connection with the award
of the Royal Swedish Academy of Sciences' prize
for the design of the Commemorative Medal
"Population, Natural Resources and Development"

The Royal Swedish Academy of Sciences was founded in 1730 to improve the economy of Sweden, which at the time was a very poor country. Members of the Academy often gathered and discussed new ideas and inventions in agriculture and handicraft, and how to improve them. The results were published in everyday Swedish and distributed to ordinary people.

Academy members had to submit at least one new idea or invention a year; otherwise they could lose their membership!

From the beginning the Academy showed its appreciation of good contributions by awarding prizes in the form of medals and/or sums of money.

Nowadays the Academy promotes mathematics and the natural sciences. Excellent scientific work is rewarded. There are the well-known prizes such as the Nobel Prizes, and there are smaller prizes. Most still consist of a medal and/or a sum of money. We consider prizes important.

Besides the prize medals, the Academy issues a commemorative medal every year. According to the Academy statutes, this is to commemorate a late member of the Academy. This year, however, an

exception was made and the background was as follows.

For many years the Academy has been deeply involved in questions of global development, population and the environment. These intimately linked, very complex issues have been widely debated at a series of conferences and workshops. Papers from these meetings were presented at the UN Conference on the Environment and Development in Rio de Janeiro in 1993, and will be discussed at the UN Conference on Population and Development in Cairo later this year.

With these activities in mind, the Academy decided to commission a medal illustrating the theme "Population, Natural Resources and Development". But who was to design the medal? As most of you know, the first information about the Academy's International Medal Competition was announced at the FIDEM conference in 1992. We subsequently received about 50 designs, some illustrating the chosen theme more than others - you can see the sketches at the exhibition. The five-member jury which selected the winning design consisted of three members of the Academy, and also Dr. Lars O. Lagerqvist (former president of FIDEM) and Professor Philip von Schantz, President of the Royal Swedish Academy of Fine Arts.

The medal by Jan Hřáek, of the Czech Republic
winner of the Royal Swedish Academy of Sciences award.



Ladies and Gentlemen, on behalf of the Royal Swedish Academy of Sciences I award the first prize in the Medal Competition to Mr **Jan Hásek**, of the Czech Republic. The prize consists of about \$2000 and Mr. Hásek's winning medal in silver and bronze. I now ask Mr. Hásek to receive his prize.

The medal has been given to His Majesty the King.

to the Minister of Education

to a number of important people in Sweden

to the other Academies in Sweden

to all Swedish members of the Academy (about 300).

and to the Academy staff

The medal will also be given to persons responsible for the UN Conference in Cairo, and to Academies throughout the world which are cooperating on the important issues it represents.

Mrs. Sonja Seibold, Germany and Mrs. Annette Rydström, Sweden

As runners-up you are each awarded \$1200 and a medal. Please receive your prizes.

In conclusion I would like to thank FIDEM for the opportunity to arrange this competition, and Dr. Lagerqvist and Tamas Sarkany for all their help in producing the medal. Thanks are due also to Katie Keszthelyi and Victoria L. Kovasznai for their help with the exhibition.

Solgerd Björn-Rasmussen, Ph.D. (Mrs)

Head of Information Department



LE CONCOURS POUR UNE MÉDAILLE / LOGO DE LA COMMISSION INTERNATIONALE DE NUMISMATIQUE

Cécile Morrisson Président de la C.I.N.

Ce concours a été organisé dans le cadre de la FIDEM à l'instigation du Vice-Président de la CIN, le Dr Ermanno A. Arslan et de la Secrétaire générale de la FIDEM, Mme Mariangela Johnson. L'appel d'offres, dont la mise au point avait un peu souffert des délais de concertation nécessaire entre les membres du Bureau de la CIN, est parti de Milan dans les premiers jours de janvier 1994. La promesse d'un envoi par voie aérienne dans les pays non-européens faite par l'administration milanaise à E.A. Arslan, n'a malheureusement pas été tenue et de fait, dans plusieurs pays étrangers, principalement aux États-Unis, l'annonce est arrivée trop tard, trop peu de temps avant la date limite du 1er mars 1994. La CIN le déplore vivement et présente aux membres de la FIDEM concernés ses excuses pour des circonstances indépendantes de sa volonté.

Malgré la relative brièveté du délai, le concours de la CIN a suscité presque autant de projets que celui lancé par l'Académie suédoise des sciences dans le même cadre de la FIDEM et annoncé deux ans auparavant au Congrès de la FIDEM tenu à Londres en 1992. Il a rassemblé en effet 40 dessins émanant de 28 artistes originaires de dix pays différents: Hongrie, 6; Italie, 7; Grande-Bretagne, 3; Portugal, 2; Pologne, 2; Allemagne, Belgique, France, Israël, Russie et Suède, 1.

Le règlement demandait de symboliser le domaine d'activité de la CIN et son but, la coopération internationale pour la promotion de la numismatique. Ce thème a été traité de façons diverses qui peuvent se résumer en trois tendances principales. La première, et la plus fréquente, consistait à illustrer la numismatique par une disposition, géométrique ou non, de monnaies diverses, que certains artistes allèrent jusqu'à représenter en orbites autour de la Terre ou au contraire thésaurisées dans un vase. La seconde, la plus rare, insistait sur l'activité du numismate par diverses variations sur l'oeil et la loupe. Enfin, beaucoup d'artistes préférèrent se concentrer sur le thème de la coopération internationale symbolisée souvent par une main ou par le globe terrestre.

C'est cette dernière représentation, telle qu'elle a été traitée par l'artiste israélien Natan Karp, que le jury a choisi de classer en premier à une très large majorité. On pourra regretter que la numismatique n'y entre que par la légende mais il faut lui reconnaître le mérite d'une grande clarté

graphique et de l'universalité du symbole puisque, rappelons-le, le règlement demandait qu'on évite "de se référer à une période ou une civilisation particulière". M. Karp a proposé deux versions de sa médaille: une forme normale "statique" et une forme dite "dynamique" dans laquelle le globe à trois dimensions est inséré dans une cavité ronde faisant partie du dessin dans laquelle on peut le faire tourner. Cette forme "dynamique" exprime selon lui "l'essence internationale de la CIN" tandis que la figure d'Atlas au revers devrait symboliser "la puissance globale de la CIN". Nous lui laissons la responsabilité de cette dernière formulation.

Le Bureau de la CIN étudie actuellement avec la maison Johnson la réalisation de cette médaille sous sa forme "statique" ou "dynamique".

Par ailleurs, le jury avait également classé largement en tête deux autres projets, tous deux l'oeuvre d'artistes polonais: celui, essentiellement graphique de M. Wojciech Kalá et celui de M. Jerzy Stuka dans lequel la coopération était symbolisée par une variation sur le thème des cinq doigts de la main enserrant le globe. Ces deux projets ont reçu une mention spéciale.

Les trois projets qui viennent d'être mentionnés étaient exposés à Budapest dans la salle de la Galerie nationale hongroise où s'est déroulée l'Assemblée générale de la FIDEM. Une exposition de l'ensemble des dessins reçus pourrait être organisée à l'occasion de la prochaine réunion du Bureau de la CIN à Nicosie (Chypre) en 1995.

La CIN remercie la FIDEM de sa contribution essentielle à l'organisation de ce concours, la FIDEM lui a apporté en effet une diffusion internationale et le professionnalisme de ces membres. Sur quel thème en outre pouvait mieux s'exercer la coopération entre nos institutions-sœurs toutes deux vouées à la promotion de l'étude, de la conservation ou de la création des monnaies et des médailles, ces objets dont le destin est lié et se confond même parfois depuis des siècles?





LES EXPOSITIONS
THE EXHIBITIONS





EXHIBITIONS ON THE OCCASION OF THE XXIV FIDEM CONGRESS

by Katie Keszthelyi

When preparing the FIDEM Congress, we felt it was important, on the one hand, that contemporary medallic art should be presented to our foreign and Hungarian guests at as many locations as possible, and on the other, that Hungarian medallists should be represented by the largest scope of works possible.

We strove to make a wide selection of medals from the history of Hungarian medallic art from our museums, and set up independent exhibitions for both contemporary Hungarian and foreign art medallists.

Persuading our partners was not a difficult task, everybody contributed willingly to the FIDEM Congress, whose importance in Hungary was only increased by the fact that it was organised as part of the European Cultural month and the Budapest Spring Festival.

It was with great pleasure for us that the large Portuguese and Slovakian sections of the main exhibition were complemented by special shows due to the Portuguese and Slovak organisers and artists (Dorottya Gallery and Slovak Cultural Centre in Budapest).

The exhibitions, most of them open for several months, are presented below partly by their organisers, including Tamás Vigh's catalogue introduction for *Small Sculpture 94* exhibition.

The medallic art of Szentendre is well-known to the readers of *The Medal*, and to the participants of the Budapest Congress. The rich and interesting works at the exhibition *The Medal Art of Szentendre* were quasi used to illustrate the lecture and various earlier articles of Bélint Chikan, curator of the exhibition.

Sculptor and medallist László Kutas is a regular and active participant of FIDEM congresses and exhibitions. His exhibition at the National Szechenyi Library gave a broad picture of the artist and his work; besides his cast art medals, his Hungarian National Bank prize-winner and actually made commemorative coins. His bronze small sculptures were also exhibited.

Catalogues or leaflets have been issued to document all exhibitions.



PORTUGUESE MEDAL ARTISTS FROM THE AGE OF CHANGE

THE 60's GENERATION by Carlos Baptista da Silva

Among the events organised under the scope of the European Cultural Month of Budapest at the same time that Lisbon is the European Capital of Europe in 1994, the Dorottya Gallery at the heart of the Hungarian capital hosted an exhibition of Portuguese contemporary medals, which assembled the works by seven artists (March/April).

When preparing the exhibition and selecting the artists, the choice fell upon those names who were representative of the aesthetic changes introduced to the prevailing state of the art in the 60's. More artists could have been selected, but space and exhibition quality standards led me to opt for: José Manuel Aurélio, Helder Batista, Charters de Almeida, Fernando Conduto, Espiga, José Rodrigues and Maria Irene Vilar. Each artist was represented by ten medals the majority of which with duplicates making a total of over one hundred items on exhibition.

Dorottya Gallery is situated in one of the best areas of Pest and provided an excellent venue for the exhibition that was carefully put together under the expertise of Curator Judit Baranyi, to whom the artists and myself are grateful for the excellent results achieved by this exhibition.

The 60's Generation

The turning point for Portuguese medal art happened at the beginning of the 1960s, as I have mentioned above, and this was due to a new generation of artists. The creativity of these artists, linked to the opening of aesthetic, social or simply new artistic concepts made the way clear to a resurgent Portuguese medal to follow international fashion, putting it up in pace with contemporary period style. However this did not prevent a certain original quality to emerge beyond a larger concept, both defining and qualifying itself for its novelty and self-expression.

New means of expression were introduced one step at the time, taking up new procedures and techniques that were unthinkable to medal making, leading to new proposals and shapes, that could only be considered as medals within a much wider meaning of the word. This marked the appearance of new works that broke up with the past albeit an adequate language being used in their making.

Exhibits include non-circular shaped medals - which in itself is nothing new - maintaining their metallic medium and others in which the artist has kept only a 'segment' of the

medal's traditional shape, maintaining or doing away with its mineral structure, in purely subsidiary terms.

It is interesting to register that the artists whose medals are present in this exhibition, were all born between 1931 and 1940, thus reaching the peak of their young adult lives in the 1960s: It is then that creativity breaks away with period academism and conformism leading to a rupture that was believed and trusted only by a few. The works that started this new motion can be placed in a platform common to all these artists - they were both marginal and uncomfortable.

All these artists had a solid academic background and enjoyed great creative freedom that was in tune with contemporary aesthetic currents outside Portugal. However this was filtered through a kind of expression and sensitivity that is so particularly Portuguese. This is perhaps the result of the mildness of our climate, our way of life, the wonder of our historical heritage and the poetic soul so in-rooted in the Portuguese temperament.

Several medals made during this period are shown in this exhibition, but I have decided not to detain myself in the 1960s only, since the seven artists represented in this exhibition have maintained since then extraordinarily rich creative skills, emphasised by their own different personalities (the same applies to many other artists that were not represented).

If abstraction and conceptualist design touch up to a certain extent the works by Charters de Almeida and Fernando Conduto, the imagery of José Manuel Aurélio and Espiga are the confirmation of the fantastic language chosen by these artists both in shape and subject-matter that is sometimes very close to a certain poetic narcissism so familiar to Portuguese poets. Neo-realism as an aesthetic current, is present in the subject-matter, shape and figurative representation in Helder Batista and José Rodrigues, in opposition to Irene Vilar's very own spiritual realism.

It was particularly significant that the organisers of the XXIV FIDEM Congress decided to include this exhibition in its cultural programme. The exhibition was seen by most people attending the congress, who had the opportunity to meet and discuss the works with myself and with some of the Portuguese artists present, opening new perspectives to making Portuguese medal art widely known beyond its frontiers.

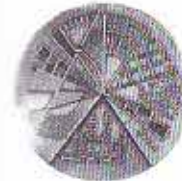




PORTUGAL
KORTÁRS
ÉREMMŰVÉSZT



CONTEMPORARY
PORTUGUESE
MEDAL ART



José Manuel AURÉLIO
Helder BATISTA
CHARTERS DE ALMEIDA
Fernando CONDUTO
ESPIGA
José RODRIGUES
Maria Irene VILAR



HISTORICAL MEDALS FROM THE 16-19TH CENTURIES HUNGARIAN NATIONAL MUSEUM by G. Vera Héri

It is always an outstanding event in the history of a museum to have one or another of its collections on display to the public. An incredible wealth of valuable and intriguing material is lurking at the back of storerooms whose showing is both fascinating and useful for specialists and lay visitors alike.

The medal-collection of the Hungarian National Museum in its integrity remained hidden for quite a long time. That was the reason why this exhibition was of particular interest to Hungarian visitors too.

The rich material of the medal collection was presented according to historical and stylistic periods.

Text of the catalogue:

The Age of Matthias I, Wladislas II, Louis II, 1458-1526

The Renaissance

One of the highlights of the Hungarian history and history of art took place under the reign of Matthias (Hunyadi) I.

With economics he established the financial basis for the Italian renaissance art and sciences to develop also in Hungary.

Medals of Matthias - except for one - are all cast by Italian masters. After his death Hungarian art came under the influence of German culture through the marriage of Louis II. From the 16th century the Körmöcbánya (Kremnitz) mint took a prominent part in the Hungarian art medals (37 medals are on show).

The Age of Ferdinand I, Maximilian I, Rudolph I, Matthias II, 1526-1618

The Renaissance and Baroque

After the battle of Mohács (1526), since the coronation of Ferdinand I of Habsburg, for another 173 years the devastating presence of the Turks had to be counted on. In the beginning of the 16th century victories proved the military supremacy of the Ottoman Empire.

From the second half of the 16th century peace treaties and their later reinforcements indicate the slow levelling of the balance of power.

Under the reign of Rudolph I (1572-1608) the Fifteen Years War (1593-1606) started with Christian victories, but by the beginning of the 17th century both enemies were winded.

The compromising policy of Rudolph's brother, Matthias II (1608-1619) later helped to settle the military and political conflicts both with the Turks and with Stephen Bocskai, Prince of Transsylvania. The importance of medallion art increased as it was not only art but also an object conveying information. Due to their comparative cheapness and possibility to be reproduced they could reach a lot of people.

Well-known artists and unknown engravers helped to get events known and their participants (66 medals are on show).

Biblical medals

Under the influence of Protestantism, Bible reading increased in importance. For the illiterate the *Biblia Pauperum* was created, showing parallel stories from the Old and the New Testament, which instilled identical moral and emotional ascendancy.

From the 16th century onward the mint-masters of the Joachimstal (Jachimov) mint used it for an impressive Biblical series, scenes of the same moral were depicted on both the obverse and reverse. Under the influence of these medals, Biblical medals were made also in the Körmöcbánya (Kremnitz) mint (47 medals are on show).

The Age of Ferdinand II, Ferdinand III, 1618 - 1657

Baroque

Their age can be characterised by the Thirty Years War (1618-1648) and the struggle fighting against Protestantism. The Baroque style gets across also on the medals, and not only as stylistic designs are concerned. New genres were born such as the "friendship", the "wedding" and the "baptismal" medals.

Series were made on Popes, Roman emperors and rulers of countries. A new type of medals is the "school reward" medal (52 medals are on show).

The Age of Leopold I and Joseph I, 1657 - 1711

Baroque

The rule of Leopold I (1657-1705) was determined by the demands of battle fought on different fronts and in difficult times. His main tasks to solve were: the reuniting policy of the "most Christian" Louis XIV, his striving for supremacy in the west, the reasonable demands by the Hungarian estates, the growing resistance within the



Empire, the constantly recurring Turkish invasions in the east, and finally the events of the Rákóczi war of independence. The educated king, who was fond of music, arts and the theatre was not the right person for meeting the requirements, although the medals depict him as a victorious soldier hero. His short-lived successor to the throne, who had been crowned as a child, inherited the suppression of the Rákóczi war of independence.

The age brought the emerging of a new form: the St. George's medals (48 medals are on show).

The Expulsion of the Turks from Europe

By the second half of the 17th century, after the battle of Szentgotthárd (1684) it became certain, that the Ottoman Empire was weakened. The crisis was installed on the economic, political and military fields. It was their last desperate attempt, the unsuccessful siege of Vienna (1683) that made Europe realise that the real task was to expel the Turks by the end of the century.

The following years struggle led to peace treaty of Karlóca (1699) which stated that Turks were forced out of Hungary with the exception of Temesvár and its surroundings.

Medallic art followed the course of events battle by battle. Movement, heroism, introduction of victorious generals corresponded to the publicity effort of Baroque art (57 medals are on show).

The Age of Charles III and Maria Theresia, 1711-1780

Late Baroque and Classicism

The aim of Charles III (1711-1740) was to reorganise the empire, the ultimate expulsion of the Turks and to assure the Habsburg claim of the female line to inheritance in Hungary.

Following French pattern he ordered the making of an engraved series of medals, the "Metalique-histoire" on the basis of the designs by G. Heraeus, an archaeological superintendent.

Maria Theresia (1740-1780) his daughter and successor defended her throne against the Prussians. She continued to establish an institutional system for the modernisation of the Empire, and its unification. This comparatively peaceful era afforded the possibility for the development of science and art (52 are on show).

The Age of Joseph II, Francis I and Ferdinand V, 1780-1848

Classicism

The absolutist measures of Joseph II aimed to create a modern standardised empire, but his orders with helping intentions and content produced protest among the several nationalities and social layers of society. The achievements of his reign (1780-1790) were dissolved under his successors.

The conservative policy of Francis I (1792-1835) strived for constancy both at home and in foreign affairs. The reign of Ferdinand V, directed by Metternich (1835-1848) sharpened the conflict between the ruling power and its subjects.

The best artists of the classicist medal art can be characterised by technical perfection. Their having great pretensions appear not only in the depiction of the rulers but also in carrying out less important tasks (53 medals are on show).

The Age of Francis Joseph (I), 1848-1867

Classicism

The first period of the long reign of Francis Joseph (1848-1916) can be described by the suppression of the revolutions which had been broken throughout the Empire and the autocracy that followed. Home affairs, and the demands for the possibilities for developing the economy forced him to reach an agreement with the Hungarians.

The age of bourgeois transformation offered a wide range of experience for medal art, but history of art styles (the German middle-class style in the first half of the 19th century, the so-called *biedermeier*, romanticism, realism) appear in the medals sporadically (49 medals on show).

The Age of Francis Joseph (II), 1867-1916

"Neo" styles, *Fin de siècle*

After the compromise of 1867 the Austro-Hungarian Monarchy can be described by a rapid economic and cultural development. The Millenium celebrations meant its culmination in Hungary.

The Körmöc mint, which became newly independent or rather got under Hungarian authority and could not play as an important role in medallic art it did in the 16th century.

By the end of the 19th century, medal artists working outside the mint - making use of the reformation effect of French medal art - joined forces with the European pattern (41 medals are on show).



MODERN HUNGARIAN MEDALS 1896-1975 FROM THE COLLECTION OF THE HUNGARIAN NATIONAL GALLERY

by **Viktória L. Kovásznai**^{*}

An exhibition which presented the period from 1896 to 1975 from the history of these internationally outstanding works. The period that followed will be shown at another exhibition, after similar thorough preparation.

The objective of this selection was not, originally, to give an overview of the history of Hungarian medallic art but, to present the very best works of many major artists - a method which, at the end of the day, did, in fact, result in offering a comprehensive guide to contemporary Hungarian medallic art. The 607 art medals and plaques by 42 artists sensitively depicted the often controversial path of this genre from the turn of the century until the recent past. Visitors of the exhibition were invited to follow the traditional trends as well as the ones trying to break away from them, including various approaches and tendencies, too.

The new trends in Hungary were strongly related to the property in French medallic art. Returning from Paris, Fülöp Ö. Beck brought back with him the spirit of renewal which not only influenced his own art, but, through him, Hungarian medallic art itself, too. The German Adolf Hildebrand also had a deep influence on Hungarian medallists, József Reményi was his most prominent Hungarian follower, after Beck.

The exhibition sensitively portrayed the fact that different as the approaches were, almost all artists took an interest in the latest trend of style conquering Europe: *art nouveau*. Many earlier techniques re-surfaced, like engraving in negative, for instance. Apart from the above mentioned artists, Vilmos Férmes Beck and Gyula Tóth were the greatest masters of engraving. Other major medallists were Ede Telcs and Lajos Borán. Their oeuvres, both the ones bearing the traits of *art nouveau*, and those demonstrating the classical early 20th century style, are essential works belonging to the very best traditions of Hungarian art medals.

The most significant changes in medallic art between the two world-wars are, evidently, demonstrated by the young generation of artists. The debut of Walter Madarassy, and Ferenc Csücs coincides with the spreading of neo-classicism; their work bears the spirit of the Roman school, at the heart of the above mentioned trend. The most significant artist of that

period was Béni Ferenczy. His art was rooted in the classical school, and his objective was to find new directions within, thus breaking, however, the usual framework of style. The exhibition presents an ample selection of his works.

The last period exhibited demonstrates the development in Hungarian medallic art following the insecurity of the post-war years, until 1975. The 1950s were characterised, apart from Ferenczy's medals, by the various art forms of Miklós Borsos. Their work enhanced the great development of the following decade: the activity of a new generation. A new kind of awareness was in the making, as well as new themes: the emotional component of medals grew more intensive. The artists gave, primarily, a rendering of their own experiences concerning the affairs of the world; the spontaneous reactions and ideas depicted in these lively medals harmonise well - a rare occurrence! - with the speedy rhythm of our times. In some of the medals the relationship of mass and space emerge already as well as a new space interpretation hallmarked by Tamás Vigh's efforts, based upon the principle of stretching forms. At the same time, a new natural symbolism developed. The works of András Kiss Nagy and Enkö Szöllösy, Róbert Csikszentmihályi, Antal Czinder, and Erika Ligeti represent this period at the exhibition.

The reason why this vast exhibition of Hungarian medallic art was based on the collection of the National Gallery is because, in this practically complete collection every artist and all schools are represented. The majority of the works are exhibited for the first time to the public. Another new feature is the fact that along with the medals, the sculptures and drawings by the artists are also on show. An exhibition catalogue, meeting scientific requirements, was published in both English and Hungarian under the title *Major Trends in Modern Hungarian Medallic Art*, including an introduction on the latest results of medallic art, and a detailed guide to both artists and their works.

^{*} Curator of the Art Medal Collection



View of the exhibition



SMALL SCULPTURES 94

VIGADÓ GALLERY by Tamás Vigh*

Foreword of an exhibitor

The Society of Sculptors member of the Hungarian Association of Fine Artists has organised an exhibition, on the occasion of the FIDEM Congress, which proved to be the most complex, most diversified exhibition in late years.

The works on show, represent a different trend varying almost from artist to artist. And if miracles can be produced by arrangement, it could only enhance the effect of variety, notwithstanding the fact that the pieces on show were chosen by a jury. We do not know how many works were rejected or what they were like, the general aspect is that of a free exhibition. Just recently, on the occasion of the Hungarian Biennial of Small Sculpture in Pécs, the critics were of the opinion, that similar national exhibitions with so many participants should be stopped, they are overrated.

Although their motivation remained unknown, the Biennial will continue - Now the creator of the works of art took the opportunity to organise an independent exhibition of national character, parallel with an international one. Maybe they did not need the admonition of the critics.

May the writer of the introduction to this catalogue be permitted to ask the critics: why are they opposed to artists exhibiting together, if they are able to, and wish to do so? Who is to win and what if such an opportunity is struck from the list.

This exhibition was not meant to be a muster of the socialist realistic trend.

The works of some 170 artists may be seen here together. Works of sculptors and non-sculptors. More than thirty of them have not studied at art schools. Who knows how many painters there are who also make sculptures, and have their work here now on show. At least twenty of the exhibitors are designers. Some thirteen colleagues - perhaps as yet unknown here - have come from Transsylvania. You will even find some works from abroad. The exhibition only lacks the presence of YOUNG TALENT, their number being only about twenty. Although these young artists, whose works are shown here represent a very important presence, far exceeding their number by their

importance. What can be the motivation of the fact that a considerable number of artists change from one type of expression to another? This only proves the - as yet - unexplained importance of sculpture. The concept of the artistic form - as can be experienced also at this exhibition - has extraordinarily expanded.

It has expanded but remained indomitable, without refuting the foregoing trends. Works of art known from old times do not render the concept of sculpture questionable. The most recent innovations - if they are really products of plastic art - only circumscribe, and add new characteristics to the original ones. This form of art could not exist without the renaissance.

Modern society was founded by plebeian entrepreneurs.

Art also has its roots in a plebeian world, wherever its creator came from. Strangely enough the so-called "court art" flourished at the "courts" of the socialist, communist dignitaries, they were the artificial flowers of our century. A really good work was considered an attack, they were defending themselves against it. It is not so astonishing after all. In time, however, governments realised that only good works can be shown in the Western hemisphere. Only such works can be of advantage to the regime, it makes them more presentable in the West. Thus a funny duplicity developed, other works were sent for presentation in the West, than shown at home. This is what life was like here, and it is only so short a time ago, that we find it necessary to be mentioned here.

Colleagues cannot be official critics of their colleagues. Selection, however, cannot be made without expert colleagues. This is inevitable, but his role is more of the defensive kind, representing rather the professional points rather than representing trends, if he takes his participation really seriously. A sculptor never complains. Sculpture - as such - is not suited to such an attitude. A sculptor can only give his strength, this is the way he can give. If a sculptor said: I have not eaten for three days "... who would care? He was to carry love to the other bank during his lifetime." This is meant for everybody.

This exhibition has brought together many, many works. Very old ones, even period masterpieces fit for museums which are worthy the subject of teaching.



Among the exhibitors which need not be understood only accepted. This is what he is waiting for. Is the new one, the expected one here among us? We have no alibi. Art as such. There has never been an alibi for not bringing something new. It is possible, however, that it is already here among us. I do not see it as yet but I feel it. It is glowing in an invisible X-ray. Only the most sensitive are perhaps able to perceive it. This is the light that has to be perceived by the critic - by the real critic, who is a rope-dancer, who is dancing on a flaming rope with wild teeth and crawls waiting for him, at both ends. They sometimes stumble from the ropes, but not on account of the flames or wild fangs, but because of their own blunders.

Let me say a few words to the young artists, the ones I consider young. Listen my young colleagues: the critic may criticise, he may offer laurels or strike down but there is one thing he cannot do, which is your duty to do, namely if you see that a really great one was born among your ranks, the one who is above all praise, prize or wreath, honour him like they did Michaelangelo and smash his nose in. You cannot do anything else.

* Sculptor

Small Sculptures'94, an exhibition at the Vigadó Gallery



MUSIC IN HUNGARIAN MEDALLIC ART 1898-1993

by Anna Baranyi*

Music in Hungarian Medallic Art 1898-1993 was an exhibition organised in March 1994 by the Museum of the History of Music, Hungarian Academy of Sciences. The museum has a substantial collection, which gave cause to organising the exhibition - as part of the 1994 FIDEM Congress and exhibition. For the exhibition we complemented our collection with works borrowed from various public and private collections, and contemporary artists themselves. Two hundred and fifty-five works were exhibited by forty artists.

The first musically-related work of artistic importance in modern Hungarian medallic art was Ferenc Szárnovszky's (1863-1903) impressionist plaque portraying Jenő Hubay (1898). The rapid development of Hungarian medallic art at the end of the last century, which was due to the pioneer work of the artists, resulted in the well known great achievements of the first two decades of the present century. The genre withdrew from the strict principles characteristic of earlier times. This change was demonstrated also by the rich choice of topics. Music and dance had a special role in many artists' works.

Fülöp Ó. Beck's (1873-1945) plaque for the centenary of Ferenc Liszt's birth in 1911 is one of the most beautiful examples of an art nouveau art medal. Like with most of his musically-related medals and plaques, it was his love of music and esteem for the

composer that made Ó. Beck cast his Liszt-plaque; it was not a commission. His *Mozart* (1925) and *Hubay* (1926) medals are also important, as it is, especially among musicians, *String Quartet* (1914) which, due to its constructionist approach, holds

a prominent place among the avant-garde trends of the first decade of the century.

József Reményi's (1887-1977) oeuvre of six decades contains a good deal of musically-related topics. Of his many works we have exhibited two, for musical reasons: they are the first medals ever to be made of *Kodály* (1922) and *Bartók* (1923).

The works of Ódon Moiret (1883-1966), Gyula Murányi (1881-1920), István Schwartz (1851-1924), Antal Szirmai (1871-1938), Erzsébet Esseő (1883-1954), István Csillag (1881-1968), Gyula Juhász (1876-1913), Lajos Berán (1882-1943), and Ede Telcs (1872-1948) are all examples of the abundance and diversity of the first three decades of the century, as far as their selection of topics, and their belonging to current artistic-stylistic trends are concerned.

Béni Ferenczy (1890-1967) went back as far as the Renaissance to find ways to interpret and renew the genre. His oeuvre contains few musically-related medals. He cast whole series of painters; however, one of his most outstanding works is his *Bartók* medal (1936). This piece, so exquisitely composed and executed, with its refined characterisation of the composer, is a very authentic portrait of Bartók.

The years following World War II see a new period of development in medallic art. Competitions, and commissions for anniversary or congress, etc. art medals became more frequent. Artists took an intensive interest in medals, and many were concerned with music too. The musically-related art medals of Miklós Borsos (1906-1990) are represented almost in their entirety at the exhibition. His widow donated twenty-eight to the Museum. The most important ones are *Vivaldi* (1953), *Mozart* (1956), and *Bartók* (1972/73). The originality of Borsos' medals stem from his virtuosity in engraving, as well as his rich linework.

Erika Ligeti (1934-) created a lyrical series in the 1970-s: *Mussorgski* (1972), *Mendelssohn* (1972), *Wagner* (1972), and *Chopin* (1972). She was later commissioned to cast the medals for several musical awards.

Fülöp Ó. Beck's: **Ferenc Liszt, 1811**
cast bronze, 60 x 63 mm



Great many works were made for the centenary of the birth of Bartók, such as portraits, and *hommage à-type* medals: musically-related medallio art was enriched by a series of excellent works. Tamás Vigh (1926-) is a figurative medalist; he portrayed Bartók playing the piano. Through composition, the shifting of the planes on the medal, the deep tones of the enamel, Vighs is indeed a sublime work of art. Folk motifs appear in the series *Thoughts about Bartók* of Endre András Tornay (1949-). Tamás Asszonyi's (1942-) conceptual medal-installation, *Four Bartók Paraphrases* (1981), are also dedicated to the great composer. Ildikó Várnagy (1944-), in her *Thinking about Bartók* (1981), takes a look at the composer's life story, using reduced symbols - which has its roots in archaic cultures.

The constructivist works of Tibor Budahelyi (1945-), made between 1980 and 1990, have plenty of musical associations. It is a point of interest that many of these works can actually be played. The music heard in the exhibition hall is a recording of Budahelyi's art medals and small-scale sculptures being played.

Our exhibitions also include the works of Walter Macarassy (1909-1994), András Kiss Nagy (1930-), Gábor Gáti (1937-), Enikő Szöllőssy (1939-), László Csontos (1925-), Róbert Csikszentmihályi (1940-), Antal Csonder (1937-), György Kiss (1943-), Emma Sz. Egyed (1936-), Ferenc Lebo (1960-), and edit Rácz (1936-).

* Museum Curator



Ódor-Móser: **Dezső Demény**, 1921
cast bronze, 97 mm



Miklós Borzsa: **Vivaldi**, 1963
cast bronze, 105 mm



Enikő Legát: **Mussorgsky**, 1972
cast bronze, 116 mm



Tamás Asszonyi:
Hommage à Béla Bartók II, 1981
cast bronze, 103 mm



THE ART OF ORDERS AND DECORATIONS

by Ágnes Makai*

Bestowing orders and decorations is an ancient way of social appreciation. The orders, orders of merit, medals and crosses, granted by precise rules, are visible and generally presentable tokens of recognition of merits.

Their shape and symbols unite century-old traditions and the demands of their age.

The decorations, instituted through the centuries are varied: one can find among them jewel-like pieces as well as simple bronze medals. As works of the applied arts these pieces - from the richly decorated, engraved, enamelled, inlaid master-pieces to the simple moulded medals or medal-like one-border on the goldsmith's craft and medal-making.

Our exhibition - based on the rich collection of the War

History Museum - emphasises the artistic features of the decorations, medals. We do not deal with their history this time; the choice depends on beauty and aesthetic value only.

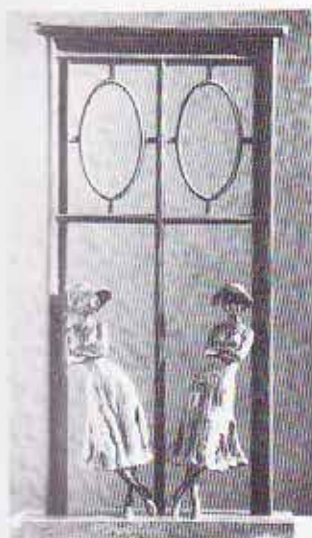
Besides earlier foreign and Hungarian (Habsburg, Austro-Hungarian, pre and post-war pieces) some medals of honour of our days are on display too. The different grades of the military and civil sections of the Order of Merit of the Hungarian Republic - founded in 1946 and reinstated in 1991 - are displayed. Some fine belongings, the insignia of the Equestrian Order of the Holy Sepulchre of Jerusalem, diplomas of confirmation and designs complete the exhibition.

* Curator, War History Museum

View of the exhibition: The Art of Orders and Decorations at the War History Museum



MEDALS AND SCULPTURES BY LÁSZLÓ KUTAS



MEGHÍVÓ-INVITATION



A Budapesti Tavasz Fesztivál és a F.I.D.E.M. nemzetközi éremkiállítás kedvencműveként az Országos Széchényi Könyvtár mezenélit meghívja Önt és családját

KUTAS LÁSZLÓ

szobrászművész

éremművészet és kovácsművelés
műhelyének műalkotásai

Meghívja:

Lars O. Lagerqvist

a F.I.D.E.M. elnöke

1994. április 6-án délután 5 órakor a könyvtár „Bolyvas Galériájában”

Közreműködik a

Budapesti Konzervatórium négyfős quartete:

Balázs András trombita

Reverényi László trombita

Szabó András kürt

Balogh László klarinét

Gaerik László tuba

Megtekintéshez:

1994. április 6-16-ig

Hétfő: 11-18 óráig

Kedd-toroként: 10-18 óráig

Vasárnap: Zárva.

Cím: Budapest, Budaörsi Palota F épület V. szoba

In conjunction with the Budapest Spring Festival and the F.I.D.E.M. International Medal Exhibition the National Széchényi Library has the pleasure to invite you and your family to the exhibition of medals and small sculptures by

LÁSZLÓ KUTAS

sculptor

The exhibition will be opened by

Lars O. Lagerqvist

President of F.I.D.E.M.

at 5 p.m. on 6th April 1994
in the Library's „Corridor Gallery”

With a short performance by

Wind Quartet of the Budapest Conservatory

András Balázs trumpet

László Révész trumpet

András Szabó horn

László Balogh clarinet

László Gaerik tuba

The exhibition will be open

from 6 to 16 April 1994

Monday: 11-6 p.m.

Tuesday-Saturday: 10 a.m.-6 p.m.

Closed on Sundays

Address: Buda Castle Palace, wing F, Floor V.





LES TOURS
THE TOURS



POST-TOUR EST-HONGROIS DE LA FIDEM par Monique Lembourbé

Le XXIV^e Congrès de la Fédération Internationale de la Médaille (FIDEM) s'est tenu du 6 au 9 avril 1994 à BUDAPEST, capitale de la Hongrie qui avait déjà accueilli les congressistes en 1977.

Le dîner de clôture a eu lieu dans le magnifique hôtel GELLERT bien connu des anciens membres de la Fédération. L'ambiance y fut très agréable, la salle somptueuse, le repas et les vins très appréciés.

Durant le Congrès, une journée de congé avait été accordée aux studieux congressistes dans "la boucle du Danube": ESZTERGOM, VISEGRAD et SZENTENDRE nous avaient accueillis. C'est sans doute le désir de connaître mieux d'autres régions de Hongrie qui avait incité une cinquantaine de personnes à prolonger leur séjour dans ce pays.

Le dimanche matin, de bonne heure, nous partons donc de notre "hôtel ALBA" et une heure plus tard, après avoir pris les autres voyageurs dans différents hôtels de la ville, nous quittons BUDAPEST dans un car tout neuf. Nous avons la chance d'avoir trois jeunes traductrices hongroises, Henriett CZETO pour le français, Eszter BOHA pour l'anglais et Tünde MADURA pour l'allemand et la grande joie de voir Katie KESZTHELYI se joindre à nous. Nous l'en remercions vivement.

Malheureusement, le beau temps n'est pas de la partie et c'est sous une pluie battante que nous arrivons à KECKSEMET, ville entourée d'immenses vergers d'abricots servant à faire le fameux alcool d'abricot (barackpalinka).

Une réception a lieu à la Mairie. Le Maire est très heureux de nous parler de sa région, de l'histoire de cette région. Il nous décrit l'écusson, les fresques de la Mairie. L'industrialisation, après l'agriculture, s'est beaucoup développée.

Malheureusement, comme partout, il y a beaucoup de chômage. Si la sculpture et l'art de la médaille ne sont pas très développés, celui de l'émail est très important et la ville possède plusieurs ateliers de céramique. La littérature, également, est riche. Le compositeur Zoltán KODALY est né à KECKSEMET et y a vécu.

Nous parcourons, ensuite, la ville sous une pluie persistante, passons malheureusement très rapidement devant la façade du palais CIFRA et l'église SZENT MIKLOS avant de visiter le musée RADAI, musée de l'église calviniste. La façade du théâtre Jozsef KATONA retient, quelques instants, notre attention avant de déjeuner

dans une belle salle dorée de l'hôtel ARI HOMOK et de nous installer à l'hôtel HAROM GUNAR.

L'après-midi, de nombreuses visites intéressantes nous attendent: d'abord le musée des Naïfs (Magyar Naïv Művészek Múzeuma): peintures et sculptures, le musée des jeux (musée de SZORAKATENUSZ) et ensuite le studio international de céramique (NEMZETKOZI KERAMIA STUDIO). Quatre artistes reçoivent une bourse et logent ici plusieurs mois, pour y travailler. Nous pouvons, d'ailleurs, admirer le travail d'anciens résidents.

C'est ensuite, en fin de journée, le départ pour LAJOSMIZSE. Un apéritif, des petits pains chauds et d'appétissants fruits nous sont servis à l'arrivée.

Tous les invités peuvent voir et photographier les préparatifs du dîner: un porc et des poulets rôtissent sur la pelouse au milieu des abricotiers; plus loin, la cuisson des foies gras. C'est malheureusement, à cause de la température plutôt fraîche, dans une grande salle de l'auberge TANYA CSARDA, que nous sera servi le succulent et copieux dîner dans une ambiance très chaleureuse.

Le lendemain matin, lundi, on quitte KECKSEMET, nous traversons des vignes à perte de vue. De nombreux troupeaux de vaches paissent dans les prés. Nous longeons le cimetière très fleuri d'ABONY. Dans cette région, nous remarquons la terre noire d'une fertilité bien connue que l'on peut retrouver en Ukraine et en Russie. Nous passons à SZÖLNÖK sur la rive de la TISZA et, après un arrêt dans une auberge CSARDA à toit de chaume, nous traversons, sans nous arrêter, la ville de DEBRECEN, troisième ville de Hongrie.

Le déjeuner se passe, très agréablement à NYIREGYHAZA, notre deuxième étape. Comme à KECKSEMET, c'est le Maire, MADI ZOLTAN, jeune Maire de 33 ans qui nous présente sa ville, septième ville de Hongrie, chef lieu du Comitat de SZABOLCS ZATMAR-BEREG. Cette ville de 120 000 habitants vit, surtout de la culture et de l'agriculture. Les rares industries sont celles du tabac et des conserves. Pourtant, le Maire ouvre sa ville à tous ceux qui ont l'intention d'y travailler. Comme partout, on déplore de nombreux chômeurs. C'est ici que se tiennent les plus grandes foires des pays de l'Est. Des Polonais viennent y vendre leurs produits, leurs vêtements, les instruments de l'armée.

La ville s'enorgueillit de ses champions sportifs. A Barcelone, sept représentants du Comitat ont concouru. Un



cavalier a eu la médaille d'or. En 1991, Tünde SZABO a obtenu la médaille d'argent dans le championnat de nation de PERTH mais le Maire, lui-même, très sportif, est encore plus fier de nous évoquer Ándras BALCZO, roi du pentathlon qui a été nommé citoyen d'honneur de la ville.

Les autres sujets de fierté sont le chœur d'enfants CANTEMUS qui voyage dans le monde entier et la colonie d'amis de SOSTO financée par la Mairie.

Le car nous conduit, ensuite, au musée en plein air de SOSTO (SOSTOI MUZEUM FALLU) créé en 1979 sur le site fleuri réputé de SOSTO-FURDO. Là ont été reconstitués un échantillonnage de l'architecture rurale ancienne du département ainsi que des fermes des régions sud, nord et centre de la Hongrie. Au centre du musée, on a reconstruit des bâtiments publics d'un ancien village (école, épicerie, taverne, moulin, église).

Le temps n'étant pas encore favorable, c'est sous un bâtiment couvert que nous pouvons admirer le spectacle folklorique que nous propose le groupe de danses SZABOLCS VOLAN et IGRICE. Danseurs et danseuses dans des costumes très variés nous offrent un programme de

danse folklorique du Sosto



danse de Palos et de danses de la région avec un entrain endiablé et le sourire aux lèvres. Certains d'entre nous ne sont pas prêts d'oublier des danseuses qui sont venues les inviter à la fin du spectacle...

Et c'est sous un soleil retrouvé que nous pouvons visiter les différentes fermes du musée, faire une "photo de famille" et, pour quelques uns, monter dans une charrette qui nous amène à la taverne où nous est servi... un verre d'alcool d'absicot.

Nous nous installons, ensuite, dans deux hôtels de la ville "l'hôtel Central" et la pension OZON.

Mais, ne croyez pas que la journée est terminée. Nous partons vers le camp international de médailleurs à TOKUCKO. Là, se tient un important atelier de fondrie. Tous les congressistes suivent, alors, avec attention, la préparation du foyer. Les éclairs photographiques crépitent de toutes parts au moment de la coulée.

Nous sommes, ensuite, accueillis dans le restaurant par de charmantes hôtesse. Rose ou liqueur et petite fonte sont offertes à chaque convive avant que soient servis un succulent goulash bien épicé et des gâteaux.

Les artistes de la FIDEM sont fortement intéressés, par le démoulage des différentes fontes et de nombreuses questions sont posées aux artistes hongrois, très heureux d'être ainsi mis à l'honneur. Nous les remercions, d'ailleurs, de leur gentillesse et de leurs explications.

Après un repos nocturne bien mérité, nous voici repartis le mardi pour une journée bien chargée en événements de toutes sortes.

C'est, d'abord, la visite de l'église catholique romaine de MARIAPÓCS, église la plus populaire de Hongrie qui n'accueille pas moins de 500 000 visiteurs par an. Le

Mariapocs - église catholique romaine





Nyírbátor - Église néo-gothique, clocher en bois.

Pape Jean-Paul II l'a visitée le 18 août 1991.

En mémoire de cette venue du Saint Père, un portail en bronze a été réalisé par Sándor Tóth, artiste membre de la FIDEM très heureux de nous présenter les différents panneaux de son oeuvre. A l'intérieur, de nombreuses icônes du 18^e siècle. En 1696, une icône ayant pleuré du 4 novembre au 5 décembre, elle fut transportée dans le dôme de saint-Etienne. La reproduction que nous pouvons voir, maintenant, a pleuré deux fois en 1718 et 1905.

Nous atteignons, ensuite, NYIRBATHOR, berceau de la famille princière de BATHORY. Devant l'église, une statue de troubadour, oeuvre de SEBESTHYEN qui nous accompagne. Un clocher en bois de 353 ans se dresse fièrement à l'entrée de l'église que le curé nous fait visiter. Le portail principal est décoré des armes de la famille BATHORY (deux dragons).

Le curé, très locace, nous explique l'histoire de la construction de l'église, de la chapelle et nous dirige vers l'intérieur de l'église où les organisateurs du post-tour ont prévu une surprise très agréable. Nous voyons entrer le choeur CANTEMUS d'enfants de NYIREGYHAZA qui a chanté dans le monde entier et qui va chanter pour nous dans ce lieu même pour la première fois. Composée d'une cinquantaine d'enfants (un seul garçon) d'une douzaine d'années, le choeur nous enchante, d'abord, par l'Ave Maria d'Oscar FISHER. L'acoustique excellente, la voix claire de la jeune choriste ... tout cela est très émouvant. Après plusieurs chants, le concert se termine par l'Ave Maria de HOLST. On sent que c'est un réel plaisir pour ces enfants de chanter pour elles d'abord et pour l'auditoire aussi. Le choeur est chaleureusement applaudi.

La matinée se poursuit, après un assez long trajet en car vers la frontière ukrainienne par la visite du moulin à eau de TURISTVANDI. Construit en 1712 sur pilotis, modernisé en 1914, il a travaillé jusqu'en 1955. Depuis 1965, il est monument historique et appartient à l'Etat. Pour la FIDEM ... on remet le moulin en marche ...

Nous repartons en longeant la frontière ukrainienne. Après quelques petites émotions - arrêt du car par la gendarmerie hongroise, une fois, deux fois, trois fois; huit criminels

d'origine asiatique se sont échappés d'Ukraine et sont recherchés en Hongrie - nous arrivons à TAKOS.

Une habitante du village nous fait visiter la charmante petite église, classée monument historique. Construite en 1766, reconstruite en 1866, maintenant tout est d'origine et restauré. Le plafond est décoré de caissons différents. La décoration est florale. Les murs sont constitués d'argile et de céréales. Son nom "NOTRE DAME DES PIEDS NUS" est original. Auparavant, la région était couverte d'eau et la terrible inondation de 1848 avait détruit beaucoup de maisons du village mais avait épargné l'église. Le culte et des cérémonies de mariage y sont encore célébrés car il n'y a pas d'autre église.

A la sortie, les femmes du village, coiffées de foulards bariolés, nous attendent pour nous proposer de magnifiques broderies variées. Beaucoup d'entre nous en achètent très volontiers.

Il est quinze heures et la faim commence à se faire sentir. Après être passés devant le monument érigé en mémoire de la seconde guerre mondiale, oeuvre de Sandor SEBESTHYEN, après avoir traversé les deux rivières TISZA et CLOSA, nous arrivons, pour déjeuner, à MATESZALKA, centre routier et ferroviaire. Déjeuner d'ailleurs excellent qui compense l'heure tardive.

C'est lorsque nous quittons le restaurant que la pluie diluvienne recommence à tomber et continue pendant tout le trajet en car qui nous ramène à NYIREGYHAZA. En courant, nous quittons le car pour entrer dans la galerie de la ville et visiter l'exposition fixe du Foyer International des Artistes: "médaillés d'art et petite plastique".

La dernière soirée du voyage se passe plus qu'agréablement, même chaleureusement à TOKAJ, important centre touristique hongrois.

Les caves RAKOCZI ont été construites au début du X^e siècle. Elles furent la propriété de rois, de princes, de généraux. C'est dans leur salle monumentale (28 m de long - 10 m de large et 5 m de haut) que la diète hongroise élut en 1526 le roi Janos SZAPOLYAI. Nous avons, nous l'honneur et le plaisir d'y goûter six vins différents qui nous font oublier la température plutôt frisquette de 12°. Pendant la dégustation, la fabrication nous est expliquée: le vin provenant de raisins rigoureusement sélectionnés parmi les meilleurs vignobles de la région de TOKAJ, est mûri dans les tonneaux de chêne.

Les bras chargés de bouteilles, nous traversons la ville, les pieds pataugeant dans la boue due aux pluies des derniers jours pour arriver au restaurant où le repas de poisson est très apprécié.

La nuit suivante est courte puisque, rentrés à l'hôtel à 1h du matin, nous sommes prêts à partir à 8h pour la dernière matinée du voyage en retournant vers BUDAPEST. Le temps est, enfin, ensoleillé bien que frais.

Nous découvrons la fameuse "puszta" qui fut, pendant longtemps, une des curiosités du tourisme européen. Des cigognes, dressées fièrement dans leurs nids, nous



Cavalcade à Hortobágy

accueillent à HORTOBAGY dans la plaine immense qui conserve encore beaucoup de son romanesque et de son cachet d'autrefois. C'est, gaïement, que nous montons dans ces chars à bancs qui nous emmènent à grande vitesse dans une boue incommode. Un premier arrêt nous permet d'applaudir la cavalcade. Quelle adresse, quelle fougue ont ces cavaliers! Debout sur deux d'entre eux, ils conduisent au galop un attelage de cinq chevaux. C'est ensuite une autre démonstration: faire coucher un cheval par écosses successives.

Notre char à bancs nous conduit, plus tard, en plein champ où passent deux troupeaux de moutons à cornes tournées, race RACKA très rare, apportée par les Turcs.

Nous déjeunons, cette fois, de très bonne heure en débutant par un délicieux potage froid à l'abricot.

Le retour vers BUDAPEST s'effectue sous un soleil éclatant

et c'est bien mélancoliquement que nous abandonnons au fur et à mesure les voyageurs qui à l'aéroport, qui aux différents hôtels. Certains regagnent leur pays d'origine le soir même. D'autres préfèrent passer une nouvelle journée dans la capitale hongroise.

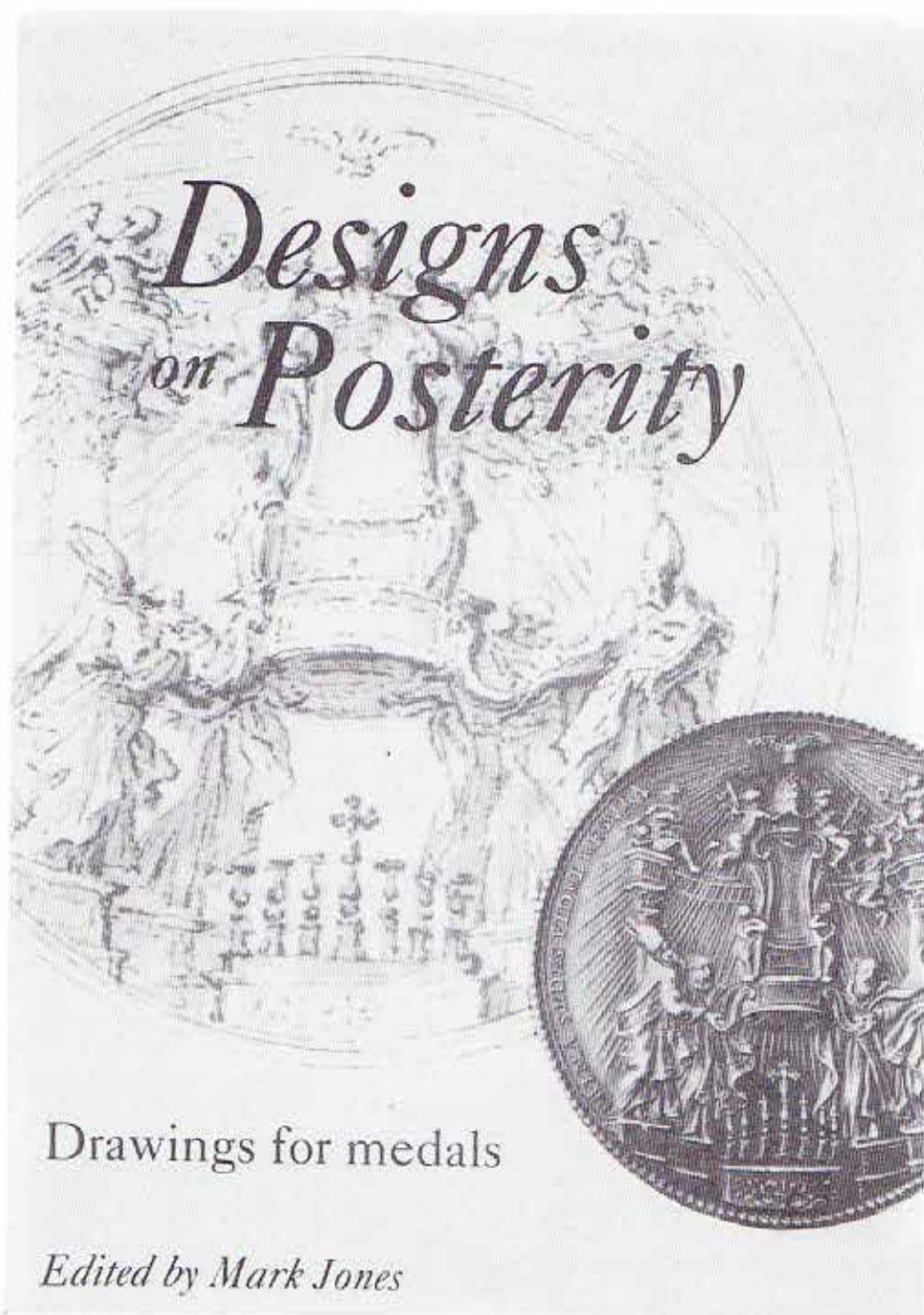
Tous espèrent bien se retrouver en 1936 à NEUCHÂTEL...

Nous garderons, de ce voyage, le souvenir de l'extrême gentillesse et de l'amabilité de nos jeunes accompagnatrices dont les traductions simultanées nous ont permis d'apprécier les explications données par les Maires et les Conservateurs de Musées: le hongrois n'étant pas compris obligatoirement par les membres de la FIDEM!

Toutes nos félicitations et nos remerciements, également, aux organisateurs du tour qui nous ont fait passer trois journées particulièrement agréables dans une ambiance très sympathique.

Société FIDEM





Designs on Posterity - The publication of the lectures given at the 1992 FIDEM Congress in London





The essays in this book, written by leading scholars in the field, represent the first systematic examination of the role played by drawing in the process of medal making. Much new material is published here for the first time, including many beautiful and sophisticated drawings which bear testimony to the importance which the greatest rulers of modern Europe attached to their medallic projects.

In examining this new material the contributors raise important and far-reaching questions about the nature and process of artistic creation. These have significance beyond the medallic field and will be of interest to students of political as well as art history.

Mark Jones is director of the National Museums of Scotland and president of the Fédération Internationale de la Médaille. His publications include The Art of the Medal and two catalogues of French medals in the British Museum.

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FIDEM' 94 • BUDAPEST

Catalogue of the International Exhibition of Medals

.....

If somebody is interested, we have some catalogues available for US\$ 19, the postage as printed matter, by surface mail and packing US\$ 6.

The Contemporary Hungarian Medal - a publication of the Medal Section of the Hungarian Artists Association (a small red catalogue which was on sale at the Congress too) - is also available for US\$ 5. Dispatch together with FIDEM catalogue is free, in itself + US\$ 2. All orders and payment should be addressed to Katie Keszthelyi, Képző-és Iparművészeti Lektorátus, FIDEM'94 Congress Office, 1014 Budapest, Űri u. 54-56. Our account number: National Bank of Hungary, MNB 232-90173-8553. All bank expenses will be charged to the interested parties.



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