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MEDAILLES

ORGANE DE LA FEDERATION INTERNATIONALE DE LA MEDAILLE



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IN MEMORIAM

HOMMAGE A MONSIEUR YVES MALÉCOT

La F.I.D.E.M. a perdu son Président d'Honneur, Monsieur Yves MALÉCOT, décédé le 15 juin 1998 à Paris, une grande perte pour ses amis dans notre association et pour sa famille aimée. Pour moi, son successeur comme président de la F.I.D.E.M., il était devenu et demeuré un ami et mentor pendant quarante ans.

C'était à Stockholm, en 1955, que j'ai fait la connaissance de Monsieur Malécot, pendant le Congrès et Exposition Internationale de Médailles. À ce temps-là il était Directeur des Monnaies à Paris. Il nous a présenté une excellente conférence sur la médaille moderne en France. Deux ans plus tard, il était responsable pour notre magnifique Congrès et l'Exposition Internationale de la F.I.D.E.M. dans l'Hôtel de la Monnaie à Paris. Au même temps, j'ai entré comme membre du Comité de la F.I.D.E.M.

En 1963, à La Haye, Yves Malécot était élu comme Président de notre organisation. Il succédait à notre fondateur et premier président, Monsieur André ARTHUS-BERTRAND. Il avait maintenant laissé sa poste à La Monnaie, ayant travaillé au Ministère des Finances; plus tard il était devenu Directeur du Crédit Populaire de France. Au même Congrès, les nouveaux statuts de la F.I.D.E.M. étaient acceptés par l'Assemblée Générale. Les statuts étaient adaptés par les soins d'un comité, composé par Monsieur Malécot, le feu Monsieur NATHORST-BOOS et moi-même; nous avons travaillé avec ardeur dans le bureau au Ministère des Finances, cela je n'oublie jamais!

Jusqu'à 1975 j'ai participé aux tous les Congrès, admirablement présidés par Yves Malécot, mais aussi

aux nombreux réunions du Comité de la F.I.D.E.M., chez notre aimable président, dans son nouveau bureau au Crédit Populaire. Il m'a aussi souvent invité chez lui, et présenté son autre bureau dans le Palais Sully (il était aussi président de la Caisse des Monuments Historiques et Sites), ou m'invité aux concerts, soit quant ma femme et moi ont visité Paris ensemble, soit quand je suis arrivé seul.

C'était un grand plaisir pour nous de voir Monsieur et Madame Malécot chez nous à Vallentuna, il y a maintenant plus que trente ans.

En 1975 la F.I.D.E.M. organisait son Congrès à Cracovie, et Monsieur Malécot et l'Assemblée Générale m'ont confié le sceptre comme président. Dans la cour d'honneur d'un vieux palais médiéval, j'ai été l'interprète de nos sentiments avec quelques paroles, exprimant notre sincère gratitude pour tous qu'il avait fait pour notre organisation. Il était élu Président d'Honneur avec acclamation!

Nous nous sommes de temps en temps vus pendant mes visites fréquents à Paris pendant les années après sa retraite, mais après 1995 nous avons seulement échangé des cartes de jour de l'an. Yves Malécot avait vraiment rendu des services incalculables à la F.I.D.E.M., et à l'art de la médaille, qu'il aimait beaucoup. Il était un homme gentil, pleine de chaleur et d'intérêt pour ses prochains, et pour toutes ses responsabilités internationales. Nous n'oublierons jamais notre ami admiré.

Lars O. Lagerqvist

(Discours à l'Assemblée Générale de la F.I.D.E.M., La Haye 1998)





I am convinced that the FIDEM meetings were my father's favourite events. I can still remember his emotion, his careful assessment in selecting the medals to be exhibited, his happiness about his forthcoming attendance and the opportunity it gave him of meeting friends from all over the world.

He participated in 21 FIDEM exhibitions; the last meeting he attended was at Stockholm in 1985, when he was 87 years old.

For him, these meetings were moments of discussion where he enjoyed learning; and his home-coming was always full of joy because he was convinced he had learned something new. He knew no other language than Italian, but with a shared love of medals, a smile on his face and using his hands, he was able to communicate with everybody.

For all of this, joined by my sisters and brothers, I would like to express my deepest appreciation to Mr Claude Arthus Bertrand and to all the friends of FIDEM for their affectionate message of homage to him.

Simona Giampaoli



Monsieur Pietro Giampaoli

Le 27 février 1998 décédait Pietro GIAMPAOLI à l'âge de 100 ans. La disparition de Pietro GIAMPAOLI est pour nous tous la disparition d'un ami membre de la FIDEM mais surtout la disparition d'un artiste, médailleur de grand talent passionné par son art auquel il a consacré sa vie.

Pietro GIAMPAOLI est né à Udine en Italie le 14 février 1898. Son père était menuisier et rien ne semblait le destiner à une carrière de médailleur. C'est une rencontre étrange et totalement imprévisible qui bouleversera sa vie et lui révélera l'existence de sa vocation.

Durant la 1ère Guerre mondiale, il fut fait prisonnier en 1917 et envoyé en Hongrie. C'est un prisonnier russe qui lui enseigna alors les premières notions pratiques de la gravure sur métal en utilisant des déchets de métal et des vieilles douilles d'obus. Pietro GIAMPAOLI avait trouvé sa voie.

Revenu à Milan, il poursuit sa formation de graveur en médailles et il collabore même avec une certaine maison JOHNSON qui est bien connue de la FIDEM.

En 1927, il décide de s'installer à Rome et il participe à de nombreuses expositions. Avec ses deux frères, Celestino et Vittorio, il organise même un atelier de fabrication dans un local situé dans de Palazzo Sansovino et il réalise de très nombreux portraits des personnalités Romaines et Vaticannes.

En 1937, commence sa collaboration avec la Monnaie de Rome où il s'occupe, en particulier, des problèmes techniques concernant les métaux, les matrices et la frappe.

De 1946 à 1963, en qualité de graveur en chef de la Monnaie à Rome, il est chargé de créer les monnaies de la République d'Italie, du Vatican et de nombreux gouvernements étrangers. En particulier, il réalise pour l'Etat italien la pièce de 500 lires en argent. Cette pièce, qui est dérivée d'une médaille dédiée à sa femme en 1947 est sa pièce de monnaie la plus fameuse.

En 1963, atteint par l'âge de la retraite, il conserve cependant une activité extraordinaire et il réalise de très nombreux portraits, il reçoit de nombreux prix et comme conseiller de nombreuses Monnaies, il est chargé de la frappe des monnaies dans divers pays. Il produit une quantité de portraits de personnages prestigieux comme Erasme de Rotterdam, Vinci et Wagner, Rembrandt, Michel-Ange, le Pape Jean XXIII, des portraits des membres de sa famille et de ses amis.

En 1986, une exposition lui est consacrée à l'Ecole de l'art de la médaille à l'occasion de ses plus de soixante ans d'activité médallistique.

En dépit de ses multiples occupations, notre ami, Pietro GIAMPAOLI fut un fidèle membre de la FIDEM depuis le Congrès de Rome en 1961 jusqu'au Congrès de 1985 à Stockholm.

Après avoir fêté ses cent ans, entouré de ses enfants, petits-enfants, élèves et amis, il s'éteindra le 17 février 1998 et il repose dans son village natal à Buja - Udine.

L'oeuvre et la vie de Pietro GIAMPAOLI resteront pour nous tous un exemple et nous garderons fidèlement son souvenir.

Mademoiselle Simona GIAMPAOLI, fille de notre ami disparu, est aujourd'hui avec nous au Congrès de la FIDEM.

Elle a fait réaliser des documents biographiques sur son père, en Français, Anglais, Allemand et Italien. Ces documents sont à votre disposition.

C.-A. Bertrand



Pietro Giampaoli
Joanne Pavle, 1952

XXVI CONGRES
DE LA FIDEM
LA HAYE
1998

XXVI FIDEM
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 SCHIFFERDECKER, André
 SPOERRI, Marguerite
 ZANCHI, Pierre A.
 ZANCHI, Martine

TUNISIA

HAJAM, Abdelhamid

UKRAINE

ABRAMYAN, Robert
 DOMOVITSKIKH, Natalia V.
 FEDOTOVA, Olga F.
 GLUKHOTA, Vladimir
 KREY, Valery
 MATUSOVSKY, Grigory
 MATUSOVSKY, Lydia
 POPOV, Vyacheslav
 RIDNOY, Alexandr

TERYOKHINA, Oxsana A.
 TERYOKHINA, Svetlana V.

UNITED STATES

BLUME, Heather
 CAHAJ, Elicen P.
 CAHAJ, George S.
 DEERING, Anne-Lise
 GIEDROYC, Richard
 GILLILAND, Cory
 GILLILAND, Thomas
 HAIDERZAD, Amanullah
 HANAUER, Bill
 LORIEO, Jacqueline
 MALONE BEACH, James
 MAZZE, Irving
 MAZZE, Beverly
 PERLE, Eugene
 PERLE, Sylvia
 POLLACK, Ann Shaper
 POLLACK, Jason Sumner
 REZAK, Ira
 SCHER, Stephen Karl
 SCHONWALTER, Jean Frances
 SHEEHAN, Tom
 SOLLMAN, Philippus
 SOMOCYI, Marika
 SONNENSCHNEIN, Ralph R.
 SONNENSCHNEIN, Patricia
 STAHI, Alan M.
 STEVENS-SOLLMAN, Jeanne
 WERTHEIM, E. Bud
 WERTHEIM, Marlene

MEDAILLE DE LA DELEGATION USA AU XXVI^{ÈME} CONGRES DE LA FIDEM
THE MEDAL OF THE USA DELEGATION AT THE 26TH FIDEM CONGRESS



The medal was designed by Jeanne Stevens-Sollman of Bellefonte, PA. Ms. Stevens-Sollman won the prize for the best combination of modelling and text, awarded by the Dutch Art Medal Society, at the Hague Congress, and was the 1999 recipient of the J. Sanford Saltus Award of the American Numismatic Society for Signal Achievement in the Art of the Medal. The medal is in the shape of a tulip, and on the reverse has a map of

the Netherlands and identifies itself as an issue of the USA Delegation to the twenty-sixth FIDEM Congress. Its casting was contributed by the C.A. Brown Foundry of Cranston, Rhode Island. This is the seventh medal which the USA Delegation has made for successive congresses and was given to the hands of the other delegations, the hosts of the congress, and the members of the USA Delegation.



Jeanne Stevens-Sollman (USA)
*Medal of the USA Delegation to 26th Fidem Congress,
The Hague, 1998*
The Best Combination of Modelling and text

OPENING CEREMONY

Ridderzaal, The Hague, 21st October 1999

speech by Marjan Scharloo

Mr. Secretary General
Mr. Mayor
Mr. President of FIDEM
Dear Friends of the Medal

On behalf of the board of the International Art Medal Foundation I should like to welcome you all to the opening ceremony of the twenty sixth Congress of FIDEM in The Hague.

Thanks to the cooperation of the Ministry of Education, Culture and Science we have the privilege to open the Congress in the most magnificent Hall of our country, the Ridderzaal, built at the end of the thirteenth century by count Floris V of Holland.

In this medieval hall most important political events of our country are celebrated. For example Her Majesty Queen Beatrix reads the annual budget from the throne you see on your right. The Queen is patron of the FIDEM Congress, but due to a state visit she will not be able to attend some of the activities.

Before the Netherlands became a kingdom, this room was for centuries the meeting hall of the States General. A reminiscence of the former power of the provinces are the flags, which you see around you.

The preparations for this FIDEM congress started about six years ago at the FIDEM Congress in London. The large Dutch delegation was most impressed by the atmosphere, the exhibition, the lectures, the workshops and the receptions in memorable surroundings. We thought it was time to invite FIDEM again to The Netherlands. After all, it had been in 1963 that the only FIDEM Congress had been organised, here in The Hague. And now, after six years you have all come to The Hague again. It is our turn to offer you an interesting programme.

The theme of this Congress is Influences. At the end of the 20th century, there is a natural impulse towards

contemplation, and for us to speculate on the 20th century influences which may shape the medal of the future.

FIDEM delegate's efforts have made it possible to organise an exhibition that is genuinely unique, one that simultaneously allows a review of fifty years of medallic art, and, in the work of young - and sometimes very young - artists, a glimpse towards the future.

I have been privileged to be able to study the selections of each country. It was fascinating to see that in every country the medal developed from a "fact" produced memento into an entirely free means of expression: free with regard to subject and material, and also with regard to design.

I think one cannot overestimate the role that FIDEM has played in the dissemination of new ideas on the design of medals during the last fifty years. Therefore, this exhibition is also a tribute to FIDEM. From this place I should like to thank the delegates very, very much for their hard work in bringing together the selection for this special exhibition. It is thanks to their efforts, that a unique survey of the development of the modern art medal has become reality.

Another reason for the uniqueness of this exhibition is its location. The Museum Beelden aan Zee in Schevingen is a sculpture museum, but it has turned out to be an ideal medal museum as well. The Board wishes to thank Mr. and Mrs. Scholten for their interest in the project and for their willingness to host the FIDEM exhibition in the museum.

The actual Congress will take place in the temporary housing of the Royal Academy of Fine Arts. An extensive programme has been prepared with lectures by artists and researchers, with various workshops and even lessons by artists of the Academy in drawing, painting and sculpture. We do hope that this busy programme makes up for the undistinguished surroundings of the



actual location. The Board would like to thank the Royal Academy of Fine Arts for their hospitality and their cooperation.

The excursion will bring you to the Kröller Müller Museum, where there are two main attractions. One is the sculpture garden, where works by many famous artists are exhibited in the open air. Since autumn has arrived, as you all have noticed, please dress yourself for a wet walk in the woods. The other important exhibition which will give many of you great pleasure, is of the drawings by the Dutch painter Van Gogh.

A range of special medal exhibitions has been organised in various towns in The Netherlands to enable the participant with more time to travel around in our beautiful country. Most of the exhibitors will be visited during the post-congress tour.

We are very pleased to see that many artists have applied for the Relay Medal Workshop. We sincerely hope that this workshop will bring new contacts, inspiration and laughter from the participants.

FIDEM meetings have a magic of their own. From all over the world artists and researchers come together to exchange ideas, and medals, of course. The secret

lies, in my opinion, in something which all participants share: the love for medals, which is not always understood by the outside world.

The positive atmosphere of the Congresses brings about the motivation which is necessary for organising FIDEM. It explains also why a country is willing to organise such a vast undertaking.

The FIDEM Congress and the exhibition would not have been possible without the help of many individuals and institutions. I am talking about subsidies, sponsorship and work in kind. The list is so impressive that I cannot read it here. It shows that we were lucky enough to receive commitment and broad support for this undertaking. We should like to express our sincerest thanks to all representatives of the institutions here present.

Personally I should like to add my sincerest thanks to the staff of the National Collection of Coins and Medals in Leiden. Without the willingness of my colleagues to perform miracles time and again this congress would be very different.

We hope and trust that you will find the twenty sixth FIDEM Congress both stimulating and enjoyable.

OPENING CEREMONY

Ridderzaal, The Hague, 21st October 1999

speech by **Rick van der Ploeg**, State Secretary for Education, Culture and Science

Ladies and gentlemen,

What is a medal? Ask any museum visitor and you are likely to get an answer along the following lines: "A medal is a flat, coin-like object made of precious metal with a nice picture in relief on the front. There is usually a short text or inscription on the back. The medal fits snugly into a neat little padded box, the lid of which – adorned with a minuscule lock – shuts with a satisfying click. The picture tells a story and usually depicts a historical event that seems faintly familiar." The museum visitor concludes that a medal can be attractive and cleverly made, but at the same time – however beautifully presented in a museum showcase – it is actually a bit dull.

Dull? Of course I don't have to tell you experts how inspiring these little metal discs can be.

Let me set the tone straight away by giving a racy example. About 2000 years ago, metal tokens were a particular source of inspiration to the men who visited certain baths in Pompeii and other Roman towns. As you know, the gentlemen of ancient Rome didn't necessarily go to the baths for reasons of personal hygiene. Ranged around the central bathing area were little cubicles which offered various forms of relaxation. If you were interested in these "other services" you could buy a token depicting the scene of your choice from a kiosk at the entrance to the baths. You then looked for the cubicle whose number corresponded with the number on the back of your token and hey presto – the scene became reality! And if bathers needed extra titillation they only had to look at the murals surrounding the bath. These paintings showed – a trifle more explicitly than the tokens – what went on in the little cubicles.

Just to clear away any misunderstanding: these were exceptions. In by far the majority of cases, medals and tokens were used for honourable purposes. And in fact they were never used as a means of payment.

All the same, as I read only recently, numismatic art was very much part of the gentleman's world. In the National Cabinet of Coins and Medals in Leiden an exhibition can currently be seen of portrait medals from the Renaissance period. Six hundred years ago it was the fashion for Italian princes, statesmen and thinkers to have their portraits engraved on bronze medals. These they gave to their friends and favourites to remember them by, or to commemorate a special event. Such portraits were commissioned from the greatest artists of the day such as the celebrated Pisanello artists who managed to express their greatness within the tiny confines of a coin. At the exhibition in Leiden – about which the next speaker will tell you much more – masterpieces of this art form are on display.

In the centuries that followed, gentlemen of quality took to collecting medals – sometimes for their value, sometimes simply because they were beautiful objects. Dutch collectors included Rembrandt van Rijn, who left a cabinet of coins and medals among his possessions. The fact that he was very much inspired by these medals is clear from one of his most famous etchings – "the three crosses" – in which he based the figure of a horseman on one from a Pisanello medal in his collection.

But Rembrandt was not alone.

As you all know, in the seventeenth century the Dutch economy and Dutch art flourished as never before. This was the Golden Age, a period in which our United Provinces floated like a peaceful and extremely prosperous island in a sea of war. It was a time when the arts were given an enormous boost. There was a huge demand for paintings, prints, silver, glass, furniture, tapestries, architecture and books. And demand was not just domestic – commissions came from far beyond the Republic's borders.

Amsterdam was the centre of these activities, but excellent boat connections meant that the cultural life



of other towns kept pace with that of the capital. It was at this time that the tradition came into being in the Netherlands of giving, receiving and collecting medals. Families had them struck to mark special events; authorities commissioned medals to commemorate important historic occasions. A lively network of collectors sprang into being.

In fifty years or so of the FIDEM's existence, it has become abundantly clear that this age-old tradition is still very much alive. Medals are still being commissioned and there are independent artists working from their own designs. It is just a shame that the museum visitor I introduced at the beginning of my speech is largely unaware of this situation. The wider public knows too little of the exciting developments in contemporary numismatic art, which follow – without slavishly mirroring – trends in modern sculpture. And it is an art form whose format and price make it potentially accessible to a great many people. Medals are long-lasting; they do not go yellow or fade. What's more, they take up very little space. I would even go so far as to maintain that young people could also afford to collect them. If this is not the democratisation of culture, then I don't know what is.

The way things are now, though, the demand for new medals comes from a relatively small group of collectors of contemporary numismatic art. And this is not enough to encourage many independent artists to focus their creative energy on this particular art form. For it is a demanding art form – and one that is not particularly lucrative. And yet the medium of the medal offers the artists of today great freedom of expression, together

with an unlimited choice of materials, methods of expression and subjects.

It seems to me that you yourselves will have to launch a public relations offensive. A market will have to be created – after all, what people don't know they won't flock to buy. You as a professional group will have to scout out and where possible expand this market. The Dutch tradition I mentioned earlier must be publicised more widely if truth be told, also within the Netherlands itself so that other countries are inspired to commission medals to mark special occasions.

The future of numismatic art is hard to predict.

Over the past fifty years the medal has developed from an official, mass-produced memento into a wholly free medium of expression. Free in terms of material, in terms of form, in terms of technique and in terms of subject matter. Some artists may continue to develop in this direction. Some, on the other hand, will focus more on the medal's traditional function. In the days ahead you will be reflecting on the place numismatic art should occupy.

Numismatic art is an art form for enthusiasts. Miniature art. Fitting into one's palm, or one's jacket trouser pocket. Medals are readily arable and anyone can afford to buy them. This is something that should be broadcast a little more widely. More people should learn to love medals and, like those gentlemen of days gone by, take pleasure in them.

I hope that you will have a most successful conference.

Thank you.

OPENING CEREMONY

Ridderzaal, The Hague, 21st October 1999

speech by **Janwillem Schrofer** Rector, Rijksakademie van beeldende kunsten, Amsterdam

Ladies and gentlemen,

Many of you live with coins and medals, some of you may sometimes even live for them.

I would like to exploit your expertise in an attempt to provide some illumination, or otherwise to provide a little extra illumination. I hope the perspectives I present will be a stimulus for you to go further - to undertake riskier steps in the interest of coins and medals

Here in front of me, there lie, not medals, but a postcard, a gift and some money.

This card is what, in the good Dutch usage, we call a Free Card. You can find such cards in many a café, and take away as many of them as you want, as they're free. This card can be taken away only in two weeks, as that's when the Prix de Rome - the chairman of whose jury I am - takes place, and that's what I wish to communicate. It will be announced that, as a token of appreciation and an encouragement towards further development, young talent has been crowned with a prize, and that the exhibition can be visited. The free card I have here is entitled "good work", and that applies not only to the Prix de Rome but also to something you would wish to say to a friend. That's why the card says something not only to you, but also, to someone you know, or to someone you want to get to know. A designer is appointed for this card, someone who is able to convey the message of this exceptional occasion by adding what one might call a social dimension.

The idea of such a free card - which by the way is quite fashionable these days - did not occur by accident. One of the two themes of this year's Prix de Rome is printed art or printmaking. Here, too, there are leads for you.

If, in the case of the printed art, the jury speaks of qualities, they will then be referring to the following:

- to reproducibility, by creating new juxtapositions with existing images;

- to reproducibility leading to the 'democratisation of the art work', via editions; and

- to specific qualities, such as line, structure, or surface.

So while technical matters are certainly addressed, the greatest stress lies upon the intrinsic properties and mentality underlying a work's creation. An attempt is made: to determine, the artist's urge towards, the near-inescapability of disseminating images - in other words, OF COMMUNICATION.

Let me now move on to the gift. It's a small wooden image of an extraordinarily joyful wild dog, made in Durban, I think in nineteen ninety-six, by an African artist. It's a gift to my youngest daughter, who, because she's now finished high school, I've invited to accompany me to Durban and to other places in South Africa. She's interested in African roots, via her mother, who comes from Surinam. A lot comes together in such a tiny image: the handling of material and colour, the pleasure that went into its making and a culture in which animals are of great value, both as something to be taken seriously, and as joyful more.

It's a small bearer of meaning, which unites specific aspects of African culture, which are then communicated to its owner, it's a small piece of African culture, a souvenir of a particular moment.

To the African artist, its convenience, its portability, and its reproducibility, a series of wooden images, each with the same underlying motif, also played a role in its making, I assume.

It can be associated with the small-scale sculpture, which due to its size and the relative ease of reproduction, can be more widely distributed than other, larger and



"one-off", art objects. It's suitable as a gift, and lends itself well to marking an event or to confirming a special relationship.

These are properties that play a part in the accessibility of the small scale sculpture, not only with regard to its size and form, but also to its substance. Its much suited as a decoration - both of the person to whom it's awarded, and of an exceptional moment.

The step to, wards the multiple, by which I mean as a reproducible art work, often without commission, is quickly made, but I'd like to stop a moment / at work that is made on commission or otherwise for a specific market.

The African artist created his work at the request of a cultural centre, to which workshops and a shop were attached. He worked on *Commission*.

And then there's the money. I can use it as legal tender, but it's rather special. It's a fifty-guilder coin, minted this year, in silver, to commemorate the Treaty of Munster in sixteen forty-eight. It's thirty-eight millimetres in diameter, was designed by Hans van Houwelingen and minted at The Dutch Mint.

For the last ten years or so, I have, on a fairly regular basis, been a member of the Special Issues Committee at the Ministry of Finance; and we've chosen to approach the artists Struycken and Strik, and the designers Unger and Van Zoetendaal, but only after making a direct approach to a relatively large and varied group of artists and designers, or after making a call to tender.

The process that precedes definitive selection by the jury is interesting. Reading the advertisement or the call to tender / awakes in many artists something that has been dormant since childhood: the gleam, the act of collecting, the sensation, the almost clandestine storage in a cupboard or drawer, in a box, - or just against your thigh in your trousers' pocket, from which

that coin emerges gleaming even more than it did, when you put it there. It's my experience that the greater the technical restrictions imposed upon an artist or designer, the greater the freedom they take.

Let me identify a few such restrictions. I've already named the diameter. Then there's the choice of metal, the relief (from a maximum of nought-point-four to nought-point-six millimetres) and the slope, which affects the expulsion of the struck piece from the press. Yes, the artist interprets as a challenge nearly everything that's impossible. The slope is not just something you understand when you stand with your nose against the press, (and perhaps with your ears - the press thumps away so nicely !): it becomes a vital fact when, as an artist you realise that that slope has a lot to do with the speed of producing enormous issues that can run to hundreds of thousands and even to millions. You realise that your work of art will be held in - will pass through - so many hands that the significance you give it lifts it to a wider social level!

We had a term for this phenomenon at a workshop we gave at the Rijksakademie in nineteen eighty-eight. The workshop was entitled *Coins and Visual Art*; it was attended by artists, designers and a jeweller, and our term was this: the **challenge of restriction**.¹

I will continue my long list of the official restrictions as they were in 1988: the relief had to be *on* and not *in* the field; there could be no flowing transition from relief to field: instead, it had to be clear-cut; the different elements of the relief on the obverse and reverse had to be evenly distributed over either surface. The mintmaster's privy mark, the mint-mark and the value are required by law.

The portrait of the Queen on the obverse (and yes, even now, with the coming of the Euro coins, we call the national side bearing the Queen the obverse, and the European side the reverse - but that's really the subject of a different lecture, one on national identity from a

sociological and cultural perspective) ... as I was saying, that portrait should be depicted such that it looks leftward. And finally, the same side of the coin bears the legend: *Beatrix Koningin der Nederlanden*, or Queen Beatrix of the Netherlands.

I'm going so extensively into these restrictions – which will already be familiar to many of you – as the question arises of the situation regarding to the artist's freedom (what we often used to call their "autonomy"). In many a talk with artists, we talk about artistic freedom in situations when art is commissioned. In my opinion, that freedom is at least as great as it is in those situations when the work is not made to commission.

You can also define the challenge of that restriction as the smallest possible size with the greatest possible social scale. Might freedom be lurking within that social significance? I think so, but the implications are great: form is reduced to a minimum, formal exaggeration is punished harshly, and, unless it succeeds in linking itself with meanings that are larger and interpersonal, the personal is condemned as being too intimate.

While it is not enough to be recognisable without personality, neither is it enough to be personal yet unrecognisable. In other words, if you wish to maintain yourself as an artist against those restrictions, and even find a challenge in them, you must have something to say. You need to confront such a small size or form with something of considerable substance; or, to use a term to which I have a slight aversion, you need a strong **CONCEPT**.

And, do you know, at that moment even those restrictive rules become fluid. This coin has an inverse portrait of the Queen that is nonetheless in the field – because (and here I cite Van Houwelingen): "Analogous to that thump on a piece of silver that leads to a coin, the Treaty of Munster of sixteen forty-eight was a historical blow that made modern monarchy possible." A convincing concept, I might add – one that makes quite an impression. And perhaps I should also say that the artist had so much numismatic knowledge that he was able to refer to Greek coins from 500 BC, whose reverse showed the effigy depicted on the obverse / *incusum*, or in the negative.

The workshop I mentioned earlier – whose purpose was to restore the link between coins and the visual arts,

and which took place at the Rijksakademie about ten years ago – was not put on by accident. Many constructive elements came together there: the varied contrasting presences of Eric Claus and Auke de Vries; as well as those of Jan van Toorn and Henk Visch, who at that moment were working at the Rijksakademie. And also Hans Jacobi. And then my own personal interest, as chair; and the historical treasure-stores at the Rijksakademie, so full of works and thoughts – of Jan Bronner, Piet Esser, Mari Andriessen, Theresia van der Pant, Frank Letterie, Geer Steyn and many others.² I therefore regard it as a particular honour to be here in front of you today, allowed to trace the continuum of current affairs and history, of innovation and tradition. Coins and medals are often in the same breath. This is not so strange, as part (and perhaps a major part) of the appeal of medals lies in their association with coins, where mint quantity and therefore social scale are predominant. Coins, for as long as they remain with us, are inescapable, and medals share some of that same imperative. One might therefore postulate the following:

"If coinage, and especially its memory, disappears, and many people say it's something that can still last a very long time – traditional medallic art will lose an important part of its vitality."

My excursion with the postcard, the gift and the money shows nonetheless that there are valuable leads for the future, quite apart from any direct association with coins. We can use three notions as our stepping stones: **COMMUNICATION**, **COMMISSION** and **CONCEPT**. Some exceptional communicative elements are inherent to medals, whose importance is likely to wax rather than wane.

Medals made on commission link, as a specific form of small-scale sculpture, aesthetic qualities with a meaningful concept. Substance, form and edition provide, and will continue to provide, ample challenges, certainly when these are in turn linked with exceptional events that are destined to become fine memories. Let me summarise:

CONCEPT stands for the artist's source;
COMMISSION stands for the context (in which work is performed); and
COMMUNICATION stands for the effect on the public.

And I am also of the opinion not only that the two-sidedness of an obverse and a reverse – with the link between the two – but also that the round form are necessary restrictions that challenge the artist to take the greatest possible liberties.

Finally, to illustrate the above, I will move on the Congress Medal. Two and a half years ago, in the first half of nineteen ninety-six, the jury convened three times on the competition, which was organised by the International Art Medal Foundation, with regard to the medal for the twenty-sixth FIDEM congress, which was to be held in The Hague in nineteen ninety-eight - in other words, today.

The members of the jury were Marjan Scharloo (secretary), Lijsbeth Teding van Berkhout, Bernd Göbel and Berend Strik; I had the pleasure of being chairman. Over two hundred and fifty people applied for information, and forty-six submitted documentation on their work. The competition was possible thanks to a generous subsidy from the Prince Bernard Foundation and the Van Bùlevelt Foundation.

The following criteria was established prior to selection:

- that the design should express a personal idea or concept of "influence", which was the theme of the congress;
- that the design should constitute an impulse towards innovation in/and the vitalisation of tradition, by integrating this tradition, confronting it or even in the fullest awareness of that tradition - ignoring it;
- that there was no objection to complexity - if meaning does not reveal itself at first glance, it may even be important; and

- the design must not only be "technically sensitive", but it should also evoke a tactile and aesthetic experience - "I want to have that!"

Six artists were invited to submit a preliminary design for the second round. The third round was omitted, as the jury's choice of the artist who should make the congress medal was clear. A number of you have already received this medal in your congress bag; the maker was Mirjam Mieras.

In the preliminary round, she stressed the two-sidedness of the classical medal, with one side influencing the other (... now where can I have heard that before ? ... it certainly wasn't in Brussels when it was decided per country to combine a European site with a national side...)

And I cite Mieras: "... to put the spectator's talents at centre position, rather than the maker's. The letters bound the image, situating that which is viewed within the framework of international medallic art" and "The whole world - everything from moon to mouse - lies literally in your hand!" In a round form.

At this congress you will no doubt be greatly inspired by the venue, by the stimulating historical information, and also by your meetings with one another, with people who live with - and sometimes for - coins and medals. Mirjam Mieras has made an "instrument" to enhance our looking, one with which long views and close-ups are united. And to complement this, I have – not only for the sake of a broader perspective, but particularly for a positive outlook – hoped to provide some illumination.

¹ The participants in the workshop and the subsequent design activities were: Tiong Ang, Onn Boekhoudt, Adam Colton, Linda van Deursen / Armand Mevis, Ellert Haijema and Roberto Ruggiu ("winner"); seven others also took part in the workshop alone. See *Munt en Beeldende Kunst*, published by the Rijksakademie in 1988.

² See in this connection "The Netherlands" by Marjan Scharloo



LES PRIX
—
THE PRIZES



Grand prize

Joanna Troikowicz, received the Grand Prize, at the 26th FIDEM Congress, at the Hague. The artists currently holds a Swedish, but she was born in Krakow (Poland) in 1952, where she started her artistic education. Joanna Troikowicz spent three years at the Royal Academy of Fine Arts in Stockholm as a host artist and five years as a teacher. Further teaching was carried out at Malmö and Örebro. She is represented in museums and private collections in Sweden, Poland, Finland, France, Britain and the United States.

The artist describes her work:

TRYPTECH "AS TIME GOES BY"

Three medals symbolize one life divided into three parts:

Medal one: Youth, tender age

Medal two: mature age

Medal three: old age

As usual for artists like myself - my life and my personality inspire me in my work. That is also based on conclusions from other people's experiences.

These three round medals symbolize three clocks with arabic and roman numerals.

I have chosen the numbers specially because of their own symbols. This triptych is in bronze but a part of every medal is made in concrete-terrazzo. These geometrical forms symbolize for instance in the medal two / avers / a burden which we carry through life. A woman to be burdened with cares.

It is always difficult to translate music into words or sculpture into words.

I try to explain in a simple way.

I knew as others about the retrospective exhibition of the medals in the Hague.

Besides I am also in this age with a possibility to look back into the past to see the present and I can dream about the future.

Art has no bounds, no nationality it can help to dream - to use imagination and to feel it.

Other prizes included:

The Dutch Art Medal Society Award

for the best combination of modelling and text

Medal of the USA Delegation to 26th Fidem Congress, The Hague, 1998

JEANNE STEVENS-GOLLMAN (USA)

The Open Medal Prize

Awarded by Jean Paul Kruiemel

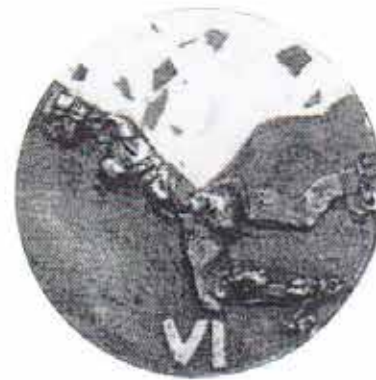
Sozonata - 25 years, 1972

JOSÉ AURÉLIO (PORTUGAL)

The best struck medal Award

Natália Correia, 1997

JOSÉ SIMÃO (PORTUGAL)



Joanna Troikowicz
Tytuł: "As Time Goes By"
Grand Prize, at the 25th FIDEM Congress (Hague)



Jeanne Stevens-Gollman (USA)
Medal of the USA Delegation to 26th Fiden Congress
The Flight, 1998
The Best Combination of Modeling and text



José Aurelio (Portugal)
Sapereotus - 25 years, 1974
The Open Medal Prize



Jose Simão (Portugal)
Natalis Simão, 1977
The Best struck medal award



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Lijsbeth Teding van Berkhout

At every FIDEM congress, each participant receives a special medal as a souvenir, by way of a 'visiting card' from the country hosting the congress. This time, the organising committee, the International Art Medal Foundation, decided to hold a design competition for this medal. Its theme would be **influence**.

Applicants were asked to submit existing work, on the basis of which the jury would invite submissions of preliminary designs.

From this round, a maximum of three artists would be chosen for the final round to determine who would make the definitive design. All this occurred in accordance with the competition rules.

Before I discuss the congress medal itself, I would like to take a brief look at how the contest went, at the criteria applied by the jury, at the works that were submitted, and then at the various rounds.

PART I

Conditions the work had to meet:

The influence of the artist's personal environment.
The influence of movements and traditions in art.
The environment in which artistic skills and creativity were acquired.

The influence of social and political developments

Composition of the jury:

J.W. SCHROFER	Director of the Rijksakademie van Beeldende kunsten, Amsterdam (chairman).
DRS. M. SCHARLOO	Director of the National Collection of Coins and Medals, Leiden (secretary)
PROF. BERND GÖBEL	Medal artist/sculptor, Burg Giebichstein, Hochschule für Kunst Und Design, Halle
BAREND STRICK	Artist
LIJSBETH TEDING VAN BERKHOUT	Jeweller and medal artist

Advertisements placed in the *Volkskrant* national daily newspaper and *BK Info* magazine elicited 250 applications to the secretariat requesting copies of the competition rules. Forty-six submissions of previous works were subsequently received, both from experienced professional artists and from people working in other disciplines.

5 February 1996, first round

Principles of evaluation compiled by the jury:

- The design must express a personal concept or idea concerning the theme of influence.
- The design should express innovation and vitality, and provide a stimulus to medal art.
- The medal art tradition must be approached in a free but engaged manner. The design must either ignore, confront or integrate tradition.
- The design must demonstrate complexity. Different ideas must be expressed simultaneously. The true meaning of the design must lie deeper than is apparent at first sight.
- The design must be technically sensitive - a collector's item, a showpiece of Dutch medal art.
- It must evoke a tactile experience.

The jury viewed: documentation folders, photographs, slides, plaster models, letters and booklets.

The work submitted was highly varied in nature. While some submission were sloppy, others were crafted with great care.

Six artists were selected from the initial submissions and invited to submit a sketch design.

Their submission to the 1st round:

DINI BEZEMS

Slides of earlier work, spatial installations, expressive jewellery.

Her fascination for the intimacy of small objects - hence medals.

Jury: Sharp design, mysterious, difficult to discover a coherent pattern in the small amount of the work submitted.

JAN DITVOORST

Colour photocopies showing sculptures, painted plates and drawing. Both graphic and plastic works. After the decline of the patrons of the past i.e., church and state, art is now created in a vacuum. The question arises whether the visual arts have any place in late capitalist democracies. Restoration of the working relationship between artist and patron. The work is desirable, conveys an idea. Designing a medal comes as a logical step for someone who creates both three-dimensional and graphic work.

Jury: Cheerful, well presented. The graphic applications in particular aroused curiosity about what his medal designs might look like. Some wondered whether he doubted his spatial abilities.

GUUS HELLEGERS

Booklet of black and white photographs. Development from traditional to spatial approach. His recent work explores the borders between medals, images and objects. The complexity of the theme, the challenge of crafting a three-dimensional medal within the set dimensions.

Jury: Liked his use of imagery/lettering. Work of an experienced craftsman. Perhaps too detailed, too clichéd.

MIRJAN MIERAS

Photographs of everyday objects such as buttered bread sprinkled with 'hundreds and thousands' (a Dutch favourite!), dishcloth, bowl of muesli.

Similarities between medal art and photography. The contour framing the work (circle, rectangle) reproducibility. The 'cherishing' that both evoke. Analytic photography. Imposing an order which reveals that which is ordered. Influencing by removing the familiar from its context of familiarity, so the viewer is influenced by the unusual image. Double-edged nature of the obverse and reverse.

Jury: Non-intuitive relationship between photography and medal art. Fresh, interesting, perfectly executed, humorous.

MIRANDA RIKKEN

Photographs of installations on location. Flooded floor, large shining disc on grass. The theme of influence appealed to her. Wanted to make a medal which could directly be influenced by the touch of the hand.

Jury: Open, light, but with a risk of being boring. The spatial approach to the concept whetted curiosity

H.R. ROETEN

Bound sheets of graphic work accompanied by motives. To work with model of influence, in which concepts are compared and contrasted.

Combining visual media:

Handwriting/ideogram/sculpture

Jury: Not unanimously positive. Some themes were reminiscent of rubber stamps. Should nevertheless be given a chance to develop his ideas a little further.

On 23 February The National Collection of Coins and Medals organised a meeting with the selected artists, in order to enable them to become more familiar with medal art.

22 April: Jury met for the second time.

There was enough work of sufficient quality to select a good FIDEM medal. The submissions were varied, demonstrating vitality and personal approaches to the topic. The theme was not always elaborated properly; in some cases, the accompanying text was the only clue.

Evaluation of the six sketch designs

DINI BEZEMS

Portrait of a perfect stranger. Photographically-etched portrait of a Chinese man. The obverse has vertically-oriented Chinese characters running from top to bottom. The design on the reverse is a pattern made from the text 26 FIDEM 1998 Amsterdam. Packaged in a small slip cover.

To ask a question rather than to make a statement about the theme.

Jury: The text and image do not complement one another. The photographic approach to the portrait is successful. Too much attention on a man from another continent, which places too much attention on anonymity. Little tactile appeal. Why is the text in Chinese?

JAN DITVOORST

Wax medals of felines. Round, thick-edged disks, diameter 5 cm, of moulded amphibious mud skippers, unspecified mammals giving birth; mother and son. Cold-blooded creatures.

Hand-moulded character, inscription on edge in relief. Influence as an inescapable condition of life. Descending from the behaviour of others, adapting, conditioning.

Jury: Relationship between animal kingdom and theme not entirely clear. Executed in a coarse and heavy manner. The designs do have a relationship to the Dutch traditions of medal art. Obverse and reverse are not

related to one another. Insufficiently elaborated. Not suitable as a FIDEM medal.

GUUS HELLEGERS

Wax medal dusted with bronze powder, square flowing into a circle, part in relief. Standing.

Influence: gradual confrontation, sudden confrontation, moment of disorientation, followed by new equilibrium, male/female, concentric paths, structure prominent, breaking open. Square and circle become separated. Reverse: fragmented paths, without structure, labyrinth symbolising integration.

Jury: The design fits well within the tradition of medallic art. But has the theme been thought out properly? Too much symbolism. The design appears to have tactile appeal, but does not. The artist tried to incorporate too much in one single thing, which leads to loss of tension.

MIRJAN MIERAS

Cassette tape with commentary, glass medal (magnifying glass) and text on medal.

Looking at moon and mouse. Everything in between can be looked at. The distant, the moon, and the close: the mouse. From above to below, from below to above. Moon and mouse are equally large. The distant and the close are equally valid. Personal influence by photographing these. Fidem: she provides the spectator with the opportunity to view a clear sharp image. The letters on the medal delimit and locate that which is looked at in the framework of the international medal art. Small is not small. Large is relative. Everything lies literally within the reach of your hand.

Jury: Generally positive. Personal. Accessible with a broad appeal. Well thought-out, original, technically very appealing, attractive to look at. Perhaps too friendly, insufficiently confrontational. Without the accompanying explanation, the message is unclear.

MIRANDA RIKKEN

Pentagon 4cm in diameter with marking.

Form in relation to the environment in which it stands. Highly-polished bronze reflects the environment. The medal fills itself with its surroundings.

Jury: Oxidation would lead to the disappearance of the mirror effect. The responsibility for providing an interpretation of the theme is left to the user. Form is attractive in its simplicity. Sharp edges. Text is too small and unreadable. Too much form.

H.R. ROETEN

A printed box. Perspex blocks with human images None

Jury: Complex, refusing to release any meaning. Too private and inaccessible.

The jury unanimously opted for the very personal non-anecdotal medal by Mirjan Mieras. The artist's message was formulated clearly and whimsically, and depicted in such a way that this medal most convincingly achieved the intended goal – to reach a large and varied group of people. The difference in quality between Mirjan Mieras' submission and the other works was so great that the jury decided not to invite any of the other artists for the third round.

Following her sketch design, the jury provided Mirjan Mieras with a few more suggestions.

24 May - Final meeting of the jury with the artist

Mirjan Mieras provided the metallic velcroed slipcover packaging with a multilingual inscription. She had also used a smaller box. The cost of producing the medal fell within the financial limits.

She has achieved her wish to integrate photography in medal art. This medal gives physical form to the congress's theme in a very personal way, one that is true to the Dutch medal tradition.

PART II

My work as a member of the jury and as a medal artist has prompted me to think about the role of the experimental medal within the medal art tradition.

Experimental medal art is concerned mainly with the phenomenon of the medal. If a medal is to be recognised as such, it must comply with the conditions set by the tradition, which are respected, and constitute a point of departure. The constraints – size, physical material, reference or lack of reference to a theme, and brief reference by means of an image or text – are still observed.

Because these medals depict things in an abstract way, much is left to the viewer.

This approach means that the artist is constantly exploring the fringe areas in new ways, but always within the rules passed down by the tradition. It is not so much the development of the depicted thing that is important, but rather the optimal way of referring to the constraints. If the artist fails in this, the 'medal' will no longer be recognised as such. After all, the differences between

small works of sculpture, trophies, corporate gifts and medals can occasionally become blurred.

If the artist takes scant regard of the constraints, too much may be demanded of the viewer's ability to empathise with the artist. This will result in a loss of interest. One-off artistic visions of the medal that do not really explore or expand the frontiers of medal art may stretch the acceptance-level but may also be in danger of failing to demonstrate any true development within this approach.

In traditional medal art the most important imperative is the how and why of the theme or object represented. That this approach can produce works of far-reaching abstraction is demonstrated by the work of a few artists (for instance the Van Palland portrait). The changes are less to do with the question "what is a medal?" than with the manner of the depiction.

Such changes are more gradual; influences are incorporated, but the starting point, what the medal depicts, is approached in a different way.

Two influences that have come to the fore in recent years are movement, or the suggestion of movement, and the notion of the standing medal. In experimental medal art, movement refers to the underlying thought

(LVTB square with circle in corner / Willem Noyons travelling medal / Columbus, measuring instruments, globe). Traditional medal artists incorporated 'movement' in order to enrich their visual language and strengthen and support their art with an extra dimension. The movement always remains a part of what is being depicted.

The concept of movement and the standing of the medal on a base have resulted in a tendency towards an enlargement of the three-dimensional effect of the medal. This is done by thickening the edge, or by adding more surfaces to the design.

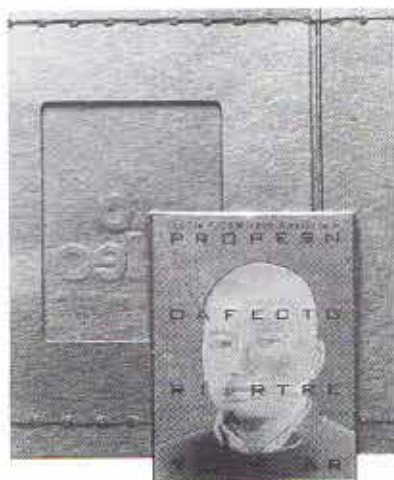
In the past you had to turn a medal over to be able to view both sides properly. Standing medals, however, present both sides to the viewer from a greater distance. In this way, the third dimension, which extends beyond the actual medal itself, is made more important. The evolution of what is depicted, and these changes to the way this depiction is brought about, are visible within and derived from the strict framework of traditional medal art. A badly modelled medal will always remain recognisable as a medal. Experimental medal art has already gone beyond the edge of this tradition, or, in some cases, the artist is balancing on this edge. For there to be an edge, however, there must be a centre.

The times in which we live have made us accustomed to the influences of all kinds of technological and social change, especially changes that affect our senses – seeing, hearing, feeling and smelling. This is particularly reflected in the design of everyday objects in our surroundings. In order to apply new technological developments to medal art, there must be a high level of craftsmanship, knowledge and experience. If you are to express yourself expressively and to the greatest possible effect, you need time, energy and opportunity.

Without the stimulus from education and patronage, medal art will probably retain a small, select audience of its own. Nevertheless, it may also be overshadowed and fall into obscurity as a result of the disappearance of the social status that used to promote medal art in the past, and which therefore kept the art form alive. Medals owe their attraction to their small size, intimacy and personal nature.

They require a special perspective on the part of both their maker and recipient and, above all – involvement.

Dini Beerna
Portrait of a perfect stranger
Medal photographically-coated portrait of a Chinese man



Miranda Rikken
Pentagon with marking, ø 40 mm
wood / ink



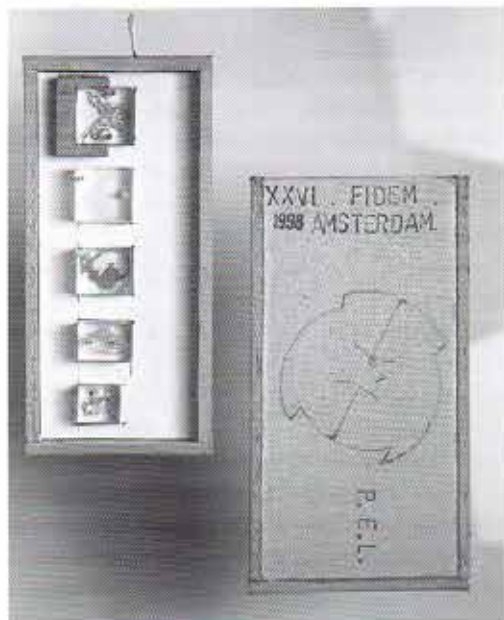
Jan Ditsvoort
Wax models of linings



PART I



Gus Hellegers
Wax medal with a labyrinth



Jan Roeten
Perforated box with perplex blocks



Mirjan Mieras
Looking at mice and moon
Ø 100 mm
aluminium/glass/photo's
Various techniques placed in tin box inside fabric slipcover



Gees Hellegers
The longest road
Cast bronze, 25 x 74 x 64 mm
1999



Gees Hellegers
Steel Art et Amiquian
glass / brass, 950 x 110 x 45 mm
1986



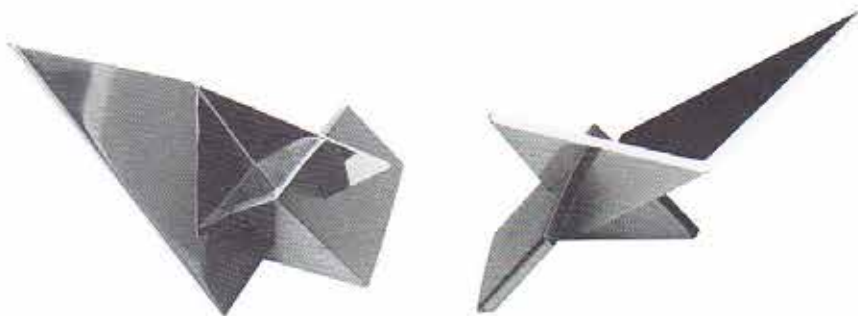
Gees Hellegers
Clennon
Cast bronze, 75 x 75 x 48mm



Goux Hellegers
The Garden of Eden
bronze, ø 91 mm
1997



Goux Hellegers
Honorary medal
Abuse of Status Group
aluminium / milled / 3 parts, 101 x 100 x 80 mm
1991



Goux Hellegers
De Hoopgeving
Shown from 2 sides
brass / iron, 140 x 130 x 80 mm
1986



Gees Hellegers
Stichting oude Crommige kerken
Cast bronze, 28 x 28 x 25 mm
1994



L.F. Teding van Berkhout
Medal Lucifers
redcopper / 2 parts, ø 60 x 3mm
Poets: Lucabot / 1989
Open/Closed

SEDUCED BY THE CIRCLE

Mirjam Mieras

This medal creates its own image.
The invisible becomes visible.
The far comes near.
The small and great coincide.
Moon and mouse.

MOON

I like squares and rectangles. These forms are efficient, economical and comprehensible. Holland is full of squares and rectangles. Our houses are made of bricks, our meadows are squared, our Mondriaan is famous for squares. Daily life is full of rectangles and squares. With papers and books, traintickets, computerscreens, elevators, windows, letters, chocolate, beds, kitchensinks, newspapers, fridges, creditcards, milkcartons and towels. Working on the FIDEM medal I was suddenly faced with the circle. I began to see them everywhere. I was looking for a small one and a big one, a far one and a near one. The greatest visible circle I could find was the moon. I had to wait for a few weeks before I could catch her. The moon was beautiful, round.

ART-MEDALS

Once upon a time, long ago, there was a little girl called Mirjam. She was eight years old and staying for a few day's with a sculptress called Nynke Schepers. In the studio there were enormous sculptures and small art-medals. These medals were intimate and showed me a world I didn't know about: objects without obvious use. A coin without value. A mystery. One day I was allowed to stand at a real modeling standard to make a moneybox in clay. I made a rabbit. It was a beautiful rabbit and I had the conviction that my rabbit was as good as any of the sculptures in the studio. The sons of the sculptress took precise care of the slot. They tested it with the biggest Dutch coin. They took even account of the shrinkage of the clay. At that time I was planning to become a shepherdess. By the time I was eighteen I wanted to become a sculptor, a stonecarving, bronzecasting, traditional dusty sculptor. I went to the Royal Academy of Arts in The Hague. There were two teachers who showed us art-medals.

They were Frank Letterie and Geer Steyn. Both tried to spark off our interest in medal-art. They talked with passion about it. I started several medals but never finished them. They were too small, too concentrated. Too difficult. But thanks to these teachers I new that art-medals existed.

I had seen art medals when I was eight years old. I found them very strange and mysterious things. Now I am much older and I still find art-medals strange and mysterious things.

CIRCLE

A medal is a circle. This is my extremely conservative position. The restraint of the circle gives enormous possibilities.

While I was working at my first serious art-medal I enjoyed being locked up in the circle. Or was I shut out? It took me a long time to understand the beauty and the rules of the circle.

Definition of a circle: "a circle is a curve consisting of all those points of a plane that lie at a fixed distance from a particular point in the plane called the centre". There is no beginning or end. A circle has no fixed top or bottom. The top and bottom are determined by the observer. The representation on the medal often limits the freedom of the circle. It gives the circle a top and a bottom and denies its properties as a circle.

Why? Why transform the circle into a square? Why transform a medal into a square? The circle is the main thing we have to deal with in medalmaking.

I will let you hear the first part of Alban Berg's violin concerto. He shows us the violin as she is. The first we hear of her are the four strings, G D A E. We recognize these intervals from the tuning of the strings before the concert starts. Berg tells us: this is all I have, and then continues.

A medal is a three dimensional circle. The optimum three dimensional circle is a ball. The minimum three dimensional circle is a pancake. All art-medals lie somewhere between these two extremes. The possibilities are unlimited. I wonder if we are making use of all these



possibilities. Maybe art-medals will come out of cyberspace and virtual reality, although the absence of material now seems to present a problem. But things change. Creditcards are replacing money. Our guilden will soon be changed into the euro, money and value are becoming more abstract. I am looking forward to the medal which reflects this development in a clever way.

I think it is necessary to welcome new materials, new points of view. All the new media should be allowed. We must not lock up medalmaking in tradition.

GREAT and SMALL

I have given a speech in English once before. It was at school; I was twelve years old and the subject was: whales. I still know it by heart.

"This speech is about whales. Whales are one of the biggest animals who are living on earth or rather in the see. The blue rorqual is the biggest of their sort. This one can become thirty metres long and acheive a weight of hundred tons. Compared to elephants that means thirty normal elephants".

I was juggling with measure and weight, mixing the weights of elephants and whales trying to explain: it is big and heavy.

Measure is an important thing in a medal. The medal is small. It is a small object with a powerful impact. Because of its small size the medal demands that we give it our closest attention.

I like to be involved with the every day things. I like to do the dishes and think of all the memories which are connected with the cups and plates, the stainless steel colander which my father gave to me. I see the forms in the water. I like the forms and the memories. I like the non importance of both.

Most kitchen utensils are based on the circle. During the cooking we stir the pan. As we wash it up our hand moves in a circle. These are the moments of thought. The circle sets me thinking.

Last week I saw the Greek God Fortuna in Monteverdi's opera "Il ritorno de Ulisse in Patria"

She sang:

Joys and sorrows
Are my life's whims.
I am blind I am deaf
I cannot see, I cannot hear,
Riches
Greatness
I dispense as the fancy takes me.

She had with her a golden circle which turned and turned like a wheel. It was a beautiful empty circle. Not only the circle as a form but the circle as an idea.

FAR and NEAR

In the "Sinfonia Antarctica" Ralph Vaughan Williams shows us the cold, the desolation and the beauty of the South Pole.

I have never been there. I don't want to go there. I stay at home and read the diaries of Scott and Amundsen who went there at the beginning of the century to find its exact position. A beautiful and strange ambition. Through their diaries I am able to imagine Antarctica. The far becomes near.

I wonder what they were looking for at the Pole. How big is the point of the South Pole? How small is it? What form is it?

Their problem was to find the right location. My problem is to grasp the form of that point at latitude 90 degrees south. I think of it as a circle, invisibly small. So I have made a South Pole- medal with a small magnifying glass in the middle. To help them.

Text on the gloves:

"On geographical maps all meridians cease around the South Pole. A magic circle surrounds the Pole itself. In 1911 the discoverers were confronted with a problem. Where exactly was the South Pole?"

After a sledge journey of fifteen hundred kilometres, it was difficult to establish whether the goal had been reached. The position was roughly determined by taking bearings on the sun. Latitude 90 degrees South. A flag was planted.

A group of man continued on for several kilometres to make certain that the Pole had not been missed".

MOUSE

For the photo of the moon I had to wait three weeks, praying for a clear sky. The photo of the mouse was much more easily taken. I bought her one afternoon with the plan of returning her after the photosession. But I fell in love with her and she stayed with me. We became friends. Nearly every week I sent a letter to my one year old nephew Tijmen about the mouse and me.

13 october 1996

Dear Tijmen,

Yesterday I cycled to Osdorp with the mouse. We had an appointment with doctor V. the rodent specialist, at half past eleven. It took three quarters of an hour to get there. The mouse sat wrapped up in a tie in the completapot with holes in and some sawdust, all in a bag on my shoulder. Every now and then I opened the bag to let in a bit of air. None of the people I saw on the street knew that I was with the mouse.

We went through the Vondelpark, (where there were lots of scary dogs) and under the Ring Road. The big board in the vet's window still said "acupuncture". I feared the worst. The vet remembered us from the telephone call.

I reminded her of the mouse's medical history. She listened closely. As she fished the mouse out of the pot she asked if she ever bit anyone. 'Preferably vets' I answered honestly.

The assistant was called in. She didn't look too pleased. She was scared stiff of mice. I was allowed to help. I grabbed the mouse by the skin of her neck and the vet gave her an injection in the bum. And another. Of course the mouse never even squeaked (she never has). Happily she could soon go back in her pot and the vet went to mix up some pills and look for a spray and squeeze something from a tube.

That became the difficult bit. The vet had to write out the bill. I saw from her face that she was trying to keep it as low as she could. She sighed a deep sigh and said shyly: "That will be fifty guilders".

With love from,
Mirjam

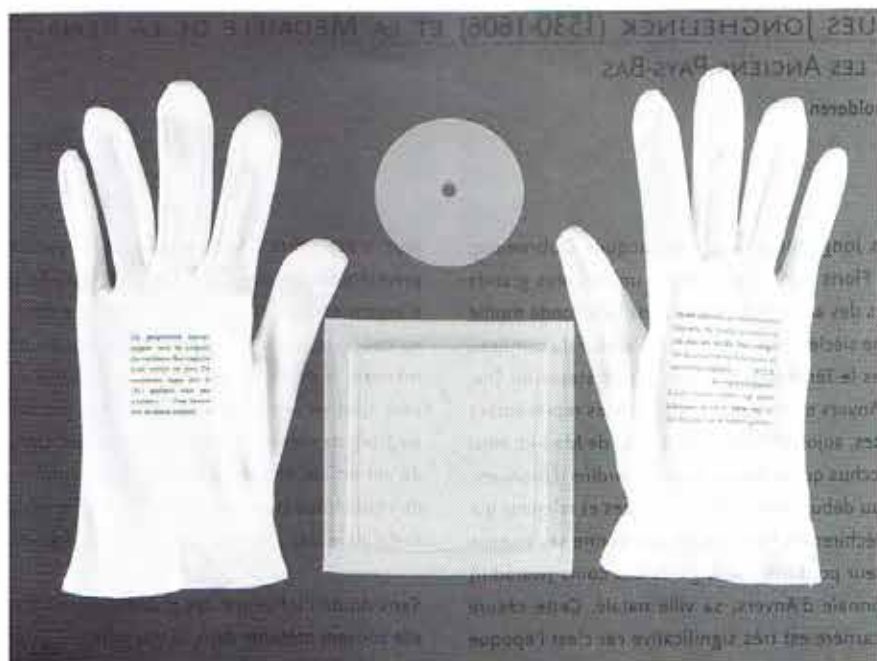
I have been seduced by the circle, thanks to the FIDEM congress.

I hope you will continue making, collecting and loving these mysterious circles.



Mirjam Mieras

Looking at moon and mouse
aluminium/ glass/ photo/ s/ Various techniques
placed in tin box inside fabric slipcover, size 210x100 mm



Mirjan Miera
Souk Prize - Medal
1998

JACQUES JONGHELINCK (1530-1606) ET LA MÉDAILLE DE LA RENAISSANCE

DANS LES ANCIENS PAYS-BAS

Luc Smolderen

Jacques Jonghelinck fut, avec Jacques Dubroeuq, Corneille Floris et Adrien de Vries, un des plus grands sculpteurs des anciens Pays-Bas dans la seconde moitié du XVI^{ème} siècle. Il est notamment l'auteur du tombeau de Charles le Téméraire à Bruges, d'une statue du Duc d'Albe à Anvers et de sept grands bronzes représentant les Planètes, aujourd'hui au Palais royal de Madrid, ainsi qu'un Bacchus qui se trouve dans les jardins d'Aranjuez. En 1573, au début des conflits politiques et religieux qui allaient déchirer les Pays-Bas, il abandonne ses ciseaux de sculpteur pour devenir le garde des coins (*waradin*) de la Monnaie d'Anvers, sa ville natale. Cette césure dans sa carrière est très significative car c'est l'époque où la plupart des artistes de son pays prennent le chemin de l'exil, faute de pouvoir compter sur un mécénat soit princier soit bourgeois, en raison de la guerre civile.

L'artiste avait été formé en Italie à l'école de Leone Leoni dont il fut le collaborateur à Milan en 1552. L'influence italienne qui a fortement marqué la médaille flamande au milieu du XVI^{ème} siècle par la présence à Bruxelles entre 1555 et 1559 de Leone et Pompeo Leoni, de Jacopo da Trezzo et de Gianpaolo Poggini, s'est faite sentir chez lui par un contact sur place, quoique nous ignorions s'il est descendu jusqu'à Rome.

S'il abandonne la sculpture au milieu de sa carrière, il reste, par contre, fidèle à la médaille jusqu'au dernier

jour, c'est-à-dire pendant plus de cinquante ans (la première oeuvre connue est le modèle du florin carolus d'argent en 1553 et sa dernière médaille date de 1605) au cours desquels sa manière restera quasi inchangée, même si le diamètre des pièces a tendance à diminuer vers 1570 en raison de l'abandon des grands bronzes au profit de médailles en métaux précieux. Dans l'oeuvre de cet artiste officiel, c'est tout le personnel dirigeant de cette émue troublée qui défile en une vaste histoire métallique des anciens Pays-Bas (voir figs. 1, 2, 3 et 4).

Sans doute l'influence des grands maîtres italiens est-elle souvent présente dans sa très nombreuse production (plus de 120 pièces) mais avec moins de fougue et de préoccupations décoratives que chez Leoni. Il inaugure, en effet, un genre qui restera en faveur jusqu'à la fin du XIX^{ème} siècle et qui deviendra le style international de la médaille. C'est un art qui s'impose par le réalisme et la dignité de ses effigies ainsi que par la minutie et l'érudition de ses revers. La fonte est toujours d'une rare perfection : les meilleurs exemplaires n'ont guère plus d'épaisseur qu'une tranche de papier fort. Plusieurs médailles existent, il est vrai, en versions frappées mais elles sont bien postérieures et de médiocre qualité : notamment celles de Marguerite de Parme, du Duc d'Albe et d'Alexandre Farnèse (fig 5). C'est bien à tort que l'on attribue à Jonghelinck ces répliques tardives qui n'offrent qu'un reflet affadi des originaux.

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1. J. Jonghelinck
Jean Franckaert, ami de Bourgner (Anvers) (1505)
Argent, 59 mm



2. J. Jonghelinck
Philippe de Montmorency, comte de Hornes (1563)
Bronze, 62 mm



3. J. Jonghelinck
Philippe de Croÿ, duc d'Arschot (1507)
Argent, 63 mm



4 J. Jonghelinc
Le siège d'Anvers par Alexandre Farnèse (1585)
Vermeil, 46 mm



5 Alexandre Farnèse
(frappe postérieure)
Argent, 45 mm



Thirty-five years ago, when I was a fourth-year student at this academy, the tenth FIDEM was held here in The Hague. It was my first meeting with medals – and love at first sight. But my teacher, one of the FIDEM participants, refused to tell us anything about medals. I therefore had to learn the principles for myself. In the end I'm thankful to him, for I didn't need to unlearn anything.

My medallic oeuvre is not large: to date I have made just over fifty medals. I've not worked in this medium without interruption. Sculpture and medals have alternated, and sometimes the one has influenced the other.

When I was asked to give this address, I wondered how I might be able to interest you. I thought perhaps I could show you some of my medals, and that would be it. But then it seemed to me that it might be better if I took the themes of this congress as my point of departure: influence, looking back and thinking ahead. At the same time, I wanted us all to examine whether or not everything I've called a medal up to now actually is a medal. So, what – up to the present – have I done, and what, if any, are my future prospects?

Reflecting consciously for the first time in my life on what, to me, a medal actually is, I've come to a few tentative conclusions:

Apart from the fact that a medal should lie comfortably in the hand – in terms of its size and weight – its sides should differ with regard to what they depict, each being incomplete in the information it contains, yet complementary to that on the others.

No more than that. All the other characteristics of a medal are unimportant. But shouldn't a medal be round, flat, thin and two-sided? As far as I'm concerned, no. But they should have at least two sides, as it's precisely in many-sidedness that a medal's secret lies. And that, I think, is what it's all about – ultimately. Because a one-sided medal is not a medal. Let me show you.

POSE To discover how the image is related to the medal's surface, I first worked from the model. In this way, a few small, one-sided discs were created – studies of a pose on a small and agreeable round disc, but not medals.

JOUSTING GAME The first image with a legend was made from *Jousting Game*, a sculpture of four boys playing I'd made at the academy. It was full of movement, with the letters modelled on. All the information was on that one side; a reverse was unnecessary. Influence? Of course not – at the most, it was a relief after a sculpture: a small, manageable round disc, but not a medal.

RUTH I made this sculpture of *Ruth* from a drawing of a woman gathering shells on the beach. From it I made my first real medal, which was this:

GLEANING ...*Oogsten*, or *Gleaning*. On the obverse there are gleaning women, who are gathering the last ears of grain after the harvest has been taken in. The repetition of the word OOGSTEN, which in Dutch also means 'harvesting,' indicates not only the activity of gleaning, but also the yearly revolving of the seasons. On the reverse we see the harvest, in the form of sheaves of grain. The words refer to the image of these sheaves, which, in time and action, refer in their turn to the depiction of the women on the obverse.

HKK For the Haagse Kunstkring – the artists' foundation that was set up in 1891 – I made an honorary medal featuring a number of human figures seen in bird's-eye view. This foundation is the only artists' organisation in the Netherlands representing each possible branch of art – reason enough to choose a bird's perspective! The medal depicts various exponents of the arts. In the middle you see people you might describe as art lovers – there they are, standing there, looking. The Foundation's cat is there among them. The legend on the reverse, written in

SCULPTURE, SAYS *DIFFERENCES NOTWITHSTANDING, UNITED AS CREATORS OF IMAGERY*. This reverse, nearly empty but for its text, points us back to the obverse. In other words, it's a medal!

EXPECTING [1] When I'd made this medal, I became curious about making a medal in which I'd use a single figure for the whole surface. And that became this *Expecting*, which, on the obverse, shows a pregnant seated woman seen from above... and, on the reverse, seen from below.

THE COMMITTEE [2] This medal started me off on many years' investigation of flat sculptures. One of the first of these was *The Committee*, depicting three women, each of them different in character. It's an example of medals influencing sculpture.

But for a moment, let's return to *Expecting*. For years I've been convinced that this was a medal. Yes, at seventeen centimetres, I admit it was a large one, but it was a medal nonetheless. But then a year or two ago I made a smaller version that would go better with my other medals. And if I now apply the criteria I've just named, I'm forced to say that this is not in fact a medal at all. Instead, it's a flat sculpture, one with a front and a back.

JAN BRUSSEN [3] After this I was commissioned to design a medal to commemorate the departure of Jan Brussen as conductor of the Dutch Student Orchestra. After the previous two medals, what could have been more natural for me than to develop the chair theme? I made small plaster dies of chairs, music stands and shoes – large and small alike. I tried to imagine how people sit to make music, and how they place their feet when they're doing it. And I showed the orchestra from below, as it were.

On the reverse we can see that there are two logos – with the departure of Jan Brussen, the old logo with its conductor made way for the new – and the legend *LONG LIVE JAN BRUSSEN 20 YEARS DUTCH STUDENT ORCHESTRA 1953 TO 1973*. And this legend justifies the image on the obverse. So it's a medal!

NUDE BEACH MEDAL I made this *Nude Beach Medal* for the Dutch Art Medal Society. This was in the middle of the nineteen-seventies. During the sixties, values and norms in Holland underwent a lot of upheaval, and by the beginning of the seventies there were many people

who thought that some Dutch beaches should be set aside for nudists.

At an earlier date, I'd already made a medal in which the convex and the concave played an important role. I wanted to use the same effects here, too. For me, the convex side stands for the following: cherishing, protection and safety. The concave side stands for openness, freedom and an absence of impediments. Here the concave side depicts a mother and grandmother, who, having gone along with the new trend, are now obscuring their nakedness by knitting busily. Meanwhile, unconcerned and unembarrassed, the children on the convex side are absorbed in building their sandcastle.

While I wanted to express two different experiences of nakedness, the two sides are a necessary complement to one another. This medal – for that's what it is to me – has only a title; there's no room for a legend.

GONE WITH THE WIND [4] This is *Gone with the Wind*, and, just like *Expecting*, it's really a small flat sculpture. The fact that it's not round is not the point – I would not call this work a medal, mainly because the front and the back make up such a logical whole. And if the title had been *Deck Chairs*, it would also have been a sculpture. However, the title is *Gone with the Wind*, and this is reinforced by the shoes under the empty deck chair. And perhaps these give it... well, what is it? ... a more medallic character.

PLANETARIUM In seventeen seventy-four, the Friesian wool-carder and amateur astronomer Eise Eisinga built a planetarium in his own house. He did it in order to debunk a prophecy that the world was about to end, and to show that the planets in question would not collide, but would pass each other by a wide margin. In his attic, Eisinga built the mechanism of a clock and the orbits of all the planets then known, together with their moons. He sawed narrow slits in the wooden ceiling of his sitting-room. Small spheres representing the planets and their moons projected through these slits, moving on their way in a painted heaven. It had all been accurately calculated, and was built to scale.

On this medal I have shown the portrait of Eise Eisinga, the legend, the edge of a wooden gear-wheel and the signs of the zodiac. The zodiac is represented in the reverse of its usual direction, but if you hold the medal above your head, the direction is correct, just as on the painted ceiling. On the reverse, the positions of the

planets are shown as they were in Eisinga's time. The dates are those of the period during which Eisinga built his planetarium.

Although they're entirely different, the obverse and the reverse complement one another.

THE OLD CIVIL ORPHANAGE This medal was made to commemorate the fourth centenary of the historic orphanage in the Friesian town of Sneek. In 1581, after the Reformation, the existing Catholic orphanage came under the jurisdiction of the town council.

From the beginning of the nineteenth century, the numbers of orphans depending on this form of support began to fall, and the authorities sought different uses for the revenues from the estates and property belonging to the orphanage. In this way the town gained a mains water supply, the surrounding farms were made free of tuberculosis, and a swimming pool and public housing were built. Nowadays the revenues go to good causes, and to subsidise various societies and associations in the town.

The obverse therefore depicts a mother hen with her chicks from above. On the reverse, overlain by eggs and chicken-tracks, there is the ground-plan of the walls that once encircled the town. The concave obverse stands for the kind of protection provided by the orphanage. The convex side shows the "golden" eggs of the present – all without forgetting earlier times. The obverse and the reverse are completely different, but complementary. So it's a medal.

WAALWIJK [5] Another commission was a medal of honour for the City of Waalwijk. Waalwijk was the centre of an attenuated village known as Langstraat (literally "Long Street"), which stretched nearly ten kilometers along a river. Tanneries and shoemakers used to be concentrated here; the former in particular had an acute need of running water.

This Langstraat led me to develop a square medal which, on both sides, had a continuous line from top to bottom. On one side, this line is made up of a number of characteristic old buildings and the so-called "dike houses"; on the other side it's made up of shoes and boots whose styles date from about eleven hundred onwards. The legend on the medal reads *ONE GOES NOT SOLELY TO ARRIVE, BUT ALSO TO LIVE WHILE GOING.*

NIEUW HOOG-HULLEN [6] The medal you see here is

accompanied a prize awarded once every five years by the Nieuw Hoog Hullen drug-rehabilitation centre to a person or an institute providing constructive help to addicts. The centre celebrated its centenary in nineteen ninety-one.

As the medal is in two parts, it has four sides, two outside and two inside. The obverse – on the right – gives the name of the centre, while the reverse shows the logo and the following legend:

*NOT
NOT ALL THOSE
NOT ALL THOSE WHO WANDER
NOT ALL THOSE
NOT ALL THOSE ARE
NOT ALL THOSE ARE LOST*

By breaking up the sentence, by repeating the words, I also wanted to emphasise the painful process of breaking the addiction, the laborious process whereby a negative personal spiral is turned into a positive one. The slant of the letters also contributes to this process. Both sides refer to and are related with the inner sides: between the two parts there are two interwoven spirals, one downward and the other upward. They symbolise the life of the addict. The choice between the descending or ascending spiral lies in the individual. The text is a paraphrase of the words from Tolkien's *Lord of the Rings*: "Not all those who wander are lost."

While each of the four sides of this medal are incomplete in themselves, each needs the others for the expression of its message.

LARDINOIS AND TOON HERMANS I was commissioned to make a portrait of the bank manager and former minister, Mr Lardinois, for the theatre. Because the space where the head would find a place was rather large, it seemed a good idea to design a stylish head that would capitalise on the vertical. When I'd finished it, I hit on the idea of getting the village smith to cut the profile of this head out of sheet steel, and to use it as the starting-point for a new sculpture. The theatre commissioning the work chose the portrait. But the design with the profile led to another commission by the same theatre, a statue of Toon Hermans, one of our greatest cabaret artists. And not long afterwards, I was to use this new in-negative technique for a new medal, as I will now explain.

CLEMENS [7], a friend of ours, phoned me one day to tell me that he had cancer, and that he had only a few

more months to live. Besides photos and memories, he wanted something tangible to leave his wife and children. Naturally, I therefore tried to make a medal that would both pay him tribute and help keep his memory alive. This is the result. Clemens is represented in a variety of ways – in the legend, too:

LIVED THE LIFE
SHARPENED THE MIND
PLAYED THE GAME
KNEW THE LAW'S WEAKNESSES
FOUGHT THE FIGHT
UNDERSTOOD LIFE?

A lawyer, he was shrewd, curious, a man of wide interests who lived intensely. This was my first three-dimensional medal.

For the head itself I did not want to make a plastic portrait, but a silhouette – empty, as a pointer towards transcendence. That gave me a cue for this three-dimensional solution. If I hadn't made this profile three-dimensional, the side bearing the legend would have had to be different.

The pieces for the theatre I showed in the previous picture had a clear influence on the creation of this three-dimensional medal. With it, I discovered that this third dimension held out some exciting perspectives for me.

One of the few external influences I think I've had has been a technical influence. I've always been jealous of those artists of the flat plane who use a collage technique. They can proceed from existing material, and then cut, tear and paste until something wonderfully new has come into being. I wanted to be able to do that, too. And for the last few years I've been able to do it. I have a kind of archive of structures from which I can make thin casts that can be used at will for my medals. This gives me greater freedom, I can work with greater precision. It also makes my medals more playful. I used this technique for the coming next medals.

THE LONGEST ROAD IS THE ROAD INWARDS [8]. I was so impressed by this text by Dag Hammarskjöld, the former Secretary General of the United Nations, that I used it for two medals: one in the Dutch translation for a dancing academy, and this one in the English translation. Spirals and labyrinths are symbols I enjoy working with.

On the side with the projection, you see a standing

figure and a semi-profile, both of them half covered. The spiral is symbolic of the passage through life. The projecting part has an ear-like open space. This is a three-dimensional medal with four sides, each one of which has its own significance for me.

One side of the projection makes a division between stillness and unrest, the sort of false clarity that comes when you begin to look inwards. On the other side there is a confused impression of spiral, obscurity and conflicting directions, of chaos trying to maintain its grip on you. Both sides reflect the turbulence we call life. The ear-like open space stands for listening to the chaos from the outside. As a person, you're the one who makes the choices. A listening attitude causes a person to grow. The reverse is abstract: in movement, yet still. It represents the stillness you have to seek in yourself.

GRONINGER CHURCHES. This is *Twenty-fifth Anniversary of the Foundation for Historic Churches in the Province of Groningen*. The great secularisation of recent years has meant that Holland has a great number of disused village churches. This explains why many provinces have seen many private initiatives to preserve them. One of them is the Foundation for Historic Churches in the Province of Groningen, which wanted a medal to celebrate its twenty-fifth anniversary.

In the old days, the province of Groningen was often partially flooded during storms. The farmers therefore raised mounds in the landscape, on which they built their farmhouses and churches. These were called *wierden*.

I put such an artificial mound in the horizontal plane of the medal. The jagged edge marks the southern border of the province. The vertical plane above it shows a small church in the vastness of Groningen's countryside. Here you see the reverse and the underside. The reverse depicts the emblem of the foundation for historic churches in an old cracked wall. A small consecratory cross is depicted on the hollow side. Such small crosses were put on an unobtrusive spot inside the churches, so one also went onto this medal.

To me, this, too is a medal: of convenient weight and size, with different images on each side that nonetheless provide complementary information about the others.

WEDDINGMEDAL [10] DER RING RUNDET DIE ECKEN DES LEBENS, OR *THE RING ROUNDS THE EDGES OF LIFE*. My reason for making this medal was the text from the wedding service of friends and colleagues in Germany.

The text on the obverse refers to the reverse. Here, too, the spiral form stands for the journey through life. It ends in an open, polished ring. The structures stand for the frictions of living together.

This is pretty much a medal in the classical sense. Admittedly, it's not entirely round, and there's a hole in it, but even so...

BIRTH MEDAL In 1996 I made a birth medal for the Dutch Art Medal Society. I wanted to make a medal that was meant not only for the very beginning of a child's life (thus no baby, no plump little hands, no soft baby buttocks, and no little baby head), but that would also be a symbol for a whole long life – without being a burden to it.

One side shows an embryonic form that is partly polished and closed, but not a *tabula rasa*, for at birth you've already been given your own particular characteristics. The other side shows a labyrinth with differences in height. It symbolises life's path and the alternation of difficult moments with easy moments, of difficult periods with easy periods.

There was no space on the two planes for me to inscribe a name and date. For that reason I had a little book made around it: by writing in it, the parents would be able to turn the medal into something more personal. The circumscription reads: *EACH BIRTH IS A PROMISE TO THE WORLD*. I borrowed this from a prayer said by the Aztecs upon the birth of a child: "My son, my daughter, my jewel, my quetzal's feathers, so precious". You came into the world, you were born, the Lord and Judge of Creation brought you into the world. He created you. He formed you. He creates all life. And your parents, your aunts, your uncles, and all your family cried and were moved, because you are now in their midst, because you were born, because, with you, the world starts all over again.

I've noticed that sometimes I make a medal, thinking, "I want it like *that*, and no different." And then I discover it can bear more than I had realised. These are the medals I still have to learn to read. This has happened to me twice, with *The Longest Road is the Road Inwards*, and *The Garden of Eden*, which I made for the British Art Medal Society.

THE GARDEN OF EDEN [11]. On the obverse, you see a gate with shrubbery behind it. This can be opened in your mind, as it were, with a pair of scissors. But know

what you're doing: it means that your life will change, that you will open up new vistas for yourself. Before such a choice, you must first dare to let go, dare to surrender yourself to an unknown future. HENCEFORTH, ALL WILL BE DIFFERENT.

The reverse shows an open window with a view onto an indeterminate landscape. The apple on the windowsill is a reminder that this is where the challenge lies for you; it is also a reminder that, by crossing the threshold, everything will become altogether different.

I thought for a long time about what this medal wished to say, and I wrote down quite a lot about it. I now think I finally understand what it's really about, what its message really is, which is an exhortation to us all: dare to live!

As with my medal *Gone with the Wind*, there is a field of tension in the three-cornered relationship between the sides of the medal and its title. And this three-cornered relationship is something I try to give all my medals.

WOMEN'S ISLAND [12] The last medal I'll show you was also the first: *Women's Island*. This is an expression of freedom. During the Great Depression of the nineteen-thirties, the lack of commissions led Hendrik Werkman, the owner of a printing press in Groningen, to print more and more free compositions. During the war years he forged many documents for the underground movement, and gradually he sought refuge in his prints, finding it almost impossible to bear the world of his time. He achieved great perfection with his stencil prints. One of his most famous series is called *Women's Island*: idyllic pictures with women, horses and palm trees. When I had finished this medal, I thought the atmosphere so quiet, so pure, so virginal, that the title presented itself spontaneously.

Between them, the fullness of the obverse and the emptiness of the reverse express the natural, the unspoilt. The undulating profile of the sloping side represents intervention by humans, it represents culture.

So what does the future hold? Without wanting to be drawn into speculation about the likely direction of my medals in the years ahead – after all, in the final analysis, it's from inspiration that everything must come – I'd like to review some of the possibilities.

Contemporary life presents some interesting challenges. Here I think of cutting-techniques using laser and water jets. I also think of synthetic materials. But I wouldn't

use those at random, unless they were suited to what I wished to express.

Meanwhile, the Internet, however fast it may be growing, is not a potential option for me. But I can already see it before me – on the Internet with a colleague from goodness knows where, planning to design and make a medal by computer.

You could exchange ideas, arrive at a design together, draw it, send it, print it and cut it out. You could stick both sides of this drawn paper “medal” together, back to back. And what would you then have in your hand? A paper idea weighing a few grams. It would have no mass, no weight, no relief; there would be no play of light. But you could use a computer program to put relief into your drawing - with a program that was capable of giving tangible form to lines and shading. In which

material would this be executed? Plastic? Aluminium? Would I be happy with it? Until now I think not.

But technique is not important actually, it is just an aid to help giving form to your ideas.

I think that, on each new occasion, the hand of the master is necessary. I think that individual feeling and intelligence are needed to turn a medal into a delight for its lucky possessor.

And however prepared I am to turn things upside-down, in the meantime I still believe strongly in the principles I apply to my medals – that they should feel comfortable to the hand in terms of their size and weight; that they have more than one side, and that the information on any one side complements that on the others.

Thank you



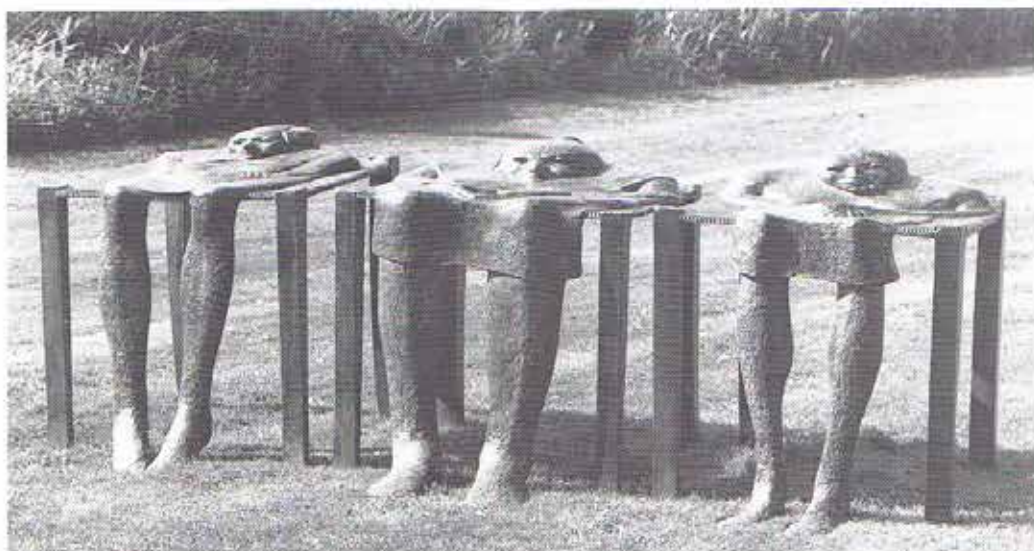
1- EXPECTING

cast: bronze, Ø 370 mm
1924



3- MEDAL OF HONOUR JAN BRUSSEN

cast: bronze, Ø 93 mm
1925



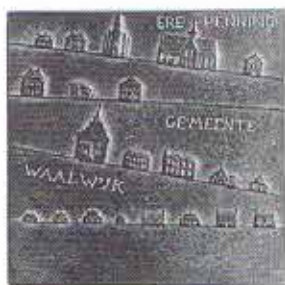
3. THE COMMITTEE

cast bronze, 72 X 193 X 88 cm
1973



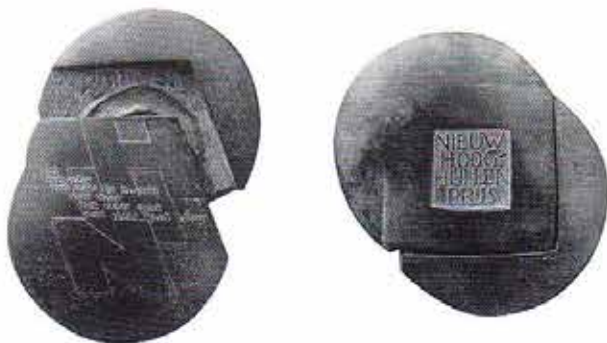
4. CONE WITH THE WIND

cast bronze, 53 x 53 mm
1981



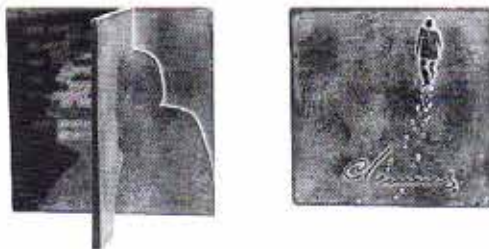
5. MEDAL OF HONOUR WAALWIJK

cast bronze, 80 x 80 mm
1984



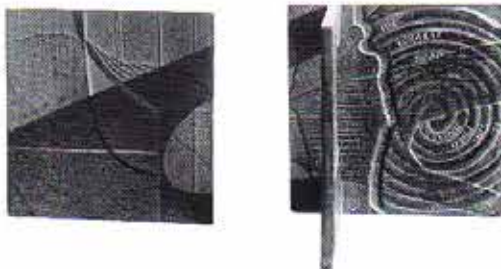
6- NIEUW HOOCH-HULLEN PRIZE

two parts, cast bronze, 76 x 50 mm
1991



7- CLEMENS VERMEULEN

three-dimensional, cast bronze, 75 x 75 x 48 mm
1992

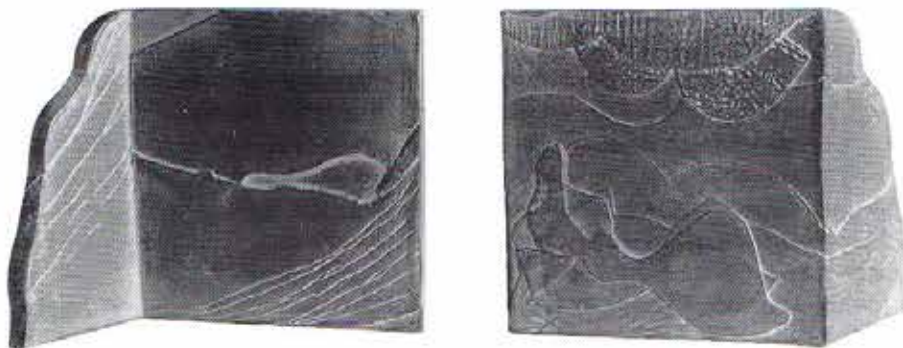


8- THE LONGEST ROAD

three-dimensional, cast bronze, 75 x 74 x 64 mm
1993



30- WEDDINGMEDAL
cast bronze, Ø 56 mm
1990.



31- WOMAN'S ISLAND
three-dimensional, cast bronze, 50 x 97 x 37 mm
1995.

MEDALLISTS AND MEDALS

Ewa Olszewska-Borys

I have chosen my subject for purely personal reasons, to pay my debt of gratitude to those who have taught me to understand the meaning of creative effort, without which there would be no art.

When I enrolled in the Department of Sculpture of the Academy of Fine Arts in 1960 in Warsaw in 1960, medallic art did not enjoy as much popularity as it does today, practised – as it was – by a handful of sculptors, for it did not seem an area of much promise.

Mostly official medals were made on public commission, in compliance with the rigorous of traditional form.

Hence any departure from established norms and patterns was all the more shocking. Among the artists bold enough to cross the barrier between medal making and so-called “pure art”, mention is due to Franciszek Habdas, Zofia Demkowska and Józef Stasinski, soon joined by Stanisław Sikora, Bronisław Chromy, Wiesław Mülder-Nieckowski and Józef Markiewicz.

I was deeply impressed by their work the very moment I saw it at exhibitions. This is how medallic art entered my life, eventually to become my only passion.

Looking back to the momentous beginnings of medallic art, discovered anew with so much, perseverance, engagement and a sense of purpose by a handful of enthusiasts, I realise that the development of the contemporary Polish medal was greatly affected not just by their output, but especially by their attitude towards their work, their immense responsibility for the effect of what they did. The solemnity with which they set about creating a medal, and the air of mystery raising their work above the mundane must have acted as an impulse releasing creative potential in other artists. Older than me, they came from a generation of idealists and romanticists who did not seek immediate applause, but were consistent in their progress along the path they had once taken, against all odds. They saw art as the supreme value, as a vocation. I found it very inspiring and began to cherish a similar wish of turning each creative act into an immense artistic experience. My emotional response to their oeuvre reinforced me in

the conviction that the emotional load conveyed by a work of art is a genuine and lasting value which, though invisible and indefinite, appeals to people in a way subject to no discussion. This, I believe, permits us to single out a true work of art from a crowd of art objects.

Perhaps unaware of it, these artists guided me to the magic realm of “medallic sculpture”, which is what the phenomenon should be called considering that all of them were first and foremost flesh-and-blood sculptors. They thought in spatial terms, and this is also how they created their medals. This probably gave them more freedom in the construction of medallic forms.

I have a special admiration for Professor Zofia Demkowska, the most daring of all in her crossing the borders traditionally defining the concept of the medal. My admiration is all the greater as, with her vast knowledge of the history of numismatics and medal making, she was capable of breaking with the tradition without, however, losing its most precious values. Her works, founded on a profound analysis of the essence of the medal and the understanding of its laws, were perhaps too innovative at this time to be fully accepted. Among artistic individualities as powerful as these, there might have come to some antagonism on the plane of art, though in fact they had much respect for one another and were on friendly terms, but, especially were all guided by the same principle and goal raising medal making to the ranking of great art in the eyes of the general public.

Regrettably, Franciszek Habdas, Wiesław Mülder-Nieckowski, Józef Markiewicz and Zofia Demkowska are no longer with us.

I had the opportunity to meet them all personally. I met Zofia Demkowska as a student of hers, and others soon after my graduation, thanks to Zofia Demkowska who proposed my candidacy for the National Medallic Committee operating at the Executive Board of the Polish Artists Union. Those sitting on the Committee were



powerful personalities intent on the benefit of contemporary Polish medallic art, to whom it owes its current position, artistic rank and prestige, and who were its original driving force. They were among the first participants in the international FIDEM exhibitions. I sat on the committee for almost ten years, among other functions as the committee secretary with Wiesław Müldner-Nieckowski being Chairman. Regrettably, after Wiesław Müldner's death and soon after I was appointed the Polish FIDEM Delegate in his place, the committee was dissolved and never reinstated in the same form. Yet its merits turned out to be invaluable to the development of contemporary Polish medal making.

We first lost Franciszek Habdas who died in 1977. Born in 1906, he studied sculpture first at the Academy of Fine Arts in Warsaw, then in Cracaw, with the Professors Tadeusz Breyer and Xawery Dunikowski in 1931-1935 and later, at the turn of 1935, at the Academy of Fine Arts in Zagreb with, among others, Ivan Mestrovic. He graduated in 1936. After the war, in 1945-1950, he studied at the Department of Architecture of Warsaw Technical University and obtained a degree in architecture.

In his medals, his artistic training and knowledge are blended with considerable sensitivity. His medals are premeditated and balanced, constructed as logically as architecture and as spatial as it. Habdas's innovativeness does not only consist in his departure from the traditional disc, but also in his departure from the traditional disc, but also in his treatment of the mass of the medal as an indivisible whole, all of which is permeated with the same message. He often used perforation as a means by which to cement the obverse with the reverse. Deliberately shaped, the opening was a carrier of definite meaning and the key to the overall message, of the medal, placed – as it was – in the most important point of the medal.

In the work *Nicolaus Copernicus*, for instance, we have sharp light penetrating through a round opening in the centre of the dark ragged, silhouette. The opening

symbolises the sun, around which the planet Earth revolves on an orbit indicated as a grooved line. On the reverse (Fig. 1), the sun is shown in a different aspects, as one of celestial bodies represented as signs of the lettering making up the legend.

Habdas attached considerable importance to lettering which was at times the main element of the sculptural composition of some of his medals (Fig. 2). He arranged his inscriptions as blocks of letters, filling the space of one or both sides of the medal.

His medal devoted to Albert Einstein is a typical example. As if to underline that an artist's work is born of chaos, in his elaboration of the medal Habdas left untouched the edges of the mass in which the work is formed. The contrast between the severe material, cracked as the border, and the very simplified sculptural form directs more of the viewer's attention to the message.

On exceedingly fine reverse of *Le Corbusier* (Fig. 2), we have a cubistic, almost architectural mass of the hand, sharply incised in the hard surface of the background. The much telling inscription reads: "La main qui donne à tous," the hand, a giver to all.

The *Bomb M* medal (Fig. 6), made in 1970 along a similar principle, is bowl-shaped with ragged edges. It represents part of the earth's crust torn into two by a nuclear explosion. At the bottom of the bowl, at the intersection of the arms of a cross made up of the multiple BOMB word, we have a see-through "H" letter, while the semi-spherical reverse bears an inscription speaking about the effects of the explosion in the background against which the letter H appears.

Habdas is equally restrained in his portraits, in which the likeness is brought out from within the medal with simple, economical cuts. Likewise interesting are hammer-struck medals, among which the rectangular medal representing the painter Leon Wyczółkowski is noteworthy.

Józef Markiewicz (1913 - 1991), a born poet, was also

gifted with a sculptor's talent. The incubation of the latter was prolonged by the war. A mature man, he began to study sculpture at the University of Toruń in 1846, graduating in 1951.

Poetry was part of his intimate world. He never brought it out into the open, never published anything. Yet poetry manifested itself in his works, especially in his lyrical medals.

At the end of his life, he confined his secret to his close friends to whom he gave his diaries also including photographs of his sculptures and medals, press-cuttings and self-typed poems and *pensées*. I too, have a volume of his diaries and whenever I reached for it, it makes me think about the unique, quiet and modest man, exceedingly sensitive to physical and spiritual beauty. An art of small, emotion-loaded forms, medal making, like poetry, was very dear to Markiewicz.

I set my stanzas
Of scattered words
We depend on poetry
For the freedom of thought
It is a great joy
Again to unravel
Poetry
From sculpture.

Józef Markiewicz's series of plaques and medals created over a span of many years, devoted to the joys of love, procreation and motherhood, was the finest in his medallic oeuvre and the most expressive of his artistic personality. These works were created in the most serene and happiest period of the artist's life when he and his wife were expecting their children. Quite unparalleled and unique, they may be called a "wordless song" rendered in sculpture forms. He was the only artist capable of showing so much subtlety in works touching on the mystery of the most profound human emotions that the treated as sacred.

Works like *The First Love* (1960, Fig. 10), *Maternity* (Fig. 3), *The First Movement* (Fig. 4), *The First Suckling* and *the Kiss* require no comment. Their message is straight forward. I have never been as deeply moved by any medals ever seen.

To close the series, there is the medal entitled *The First*

Impulse, showing the essence of the creation of life. Markiewicz also made numerous struck medals, mostly on the occasion of Chopin competitions and festivals.

Wiesław Mülner-Nieckowski (1915 - 1982), born into a family of painters, had contacts with art early childhood and treated it as his vocation. In 1933 - 1939 he studied at the Academy in Paris, painting with Yves Brayer and sculpture in Robert Wlerick's studio. In 1961, he graduated in interior design from the Higher State School of Fine Arts in Poznań.

He expressed himself in the fields of sculpture, painting, graphic art, drawing and medal making. The last-named had a special place in his work, and he was an ardent advocate of its cause.

What he did for the development and popularisation of medal art, greatly increased its prestige at home and internationally. Müldner's sublime, refined works testify to his great erudition as well as sensitivity and talent. An excellent draughtsman, he created medals perfectly balanced in composition, in which graphic and painterly values superbly complement each other. On the other hand, Müldner's study of painting resulted in the soft modelling of his medals, which he achieved using patina in refined colours. Here, mention is due to his portrait medals of the *Scientists* series, including Mme Curie, Ivan Pavlov, Charles Darwin and family portraits of an early stage of his work as a medallist, and some medals of the later years, such as *Pirandello* of 1967 (Fig. 5) or *Rossini* of 1968.

Quite expressive in form and expression, is his *Assault medal* from the same time, where the mood results from its graphic rather than sculpture value. Likewise different is the *Polish Landscape* (Fig. 6), the quintessence of the autumn scenery, rendered in a strikingly economical form. A nostalgic mood emanates from the observe, depicting a frozen pond surrounded by leafless willows, and the reverse, representing a forest of bare sad trees.

A new type of form emerged in Müldner's medals in the 1970s when he sought to express concepts or phenomena without recourse to description and verbal narration. Thus the medal *Civilisation*. Is a reference to a full sculpture thanks to its biological shape and spatial quality. In this way, the medal acts as a bridge between these two artistic disciplines, so different despite their joint origin.

The phenomenon of Zofia Demkowska's work evades any attempts at definition. One might think that all powerful artistic personalities naturally strive for self-definition and working out a personal style. Zofia Demkowska's art apparently defies the regularity, for the strength of her individuality manifested itself primarily in her unceasing experimenting disposition, which prevented her from elaborating on one type of form or one subject for a longer span of time. Demkowska's humanistic interests, a manifestation of her extrovert attitude, made her pick up subjects connected with man things close to him. Her fascination with life, nature and the entire world round her found expression in her rich and varied medallic oeuvre.

Zofia Demkowska was born in 1919. She studied sculpture under Tadeusz Breyer at the Academy of Fine Arts in Warsaw, graduating in 1952. Two years before obtaining a degree, she began to teach at the Academy as an assistant to Professor Josef Aumiller in the Medal Studio. After his death, she ran the studio uninterrupted for thirty-five from 1963. She also studied art history at Warsaw University in 1958-1959 and at the Sorbonne in Paris 1959-1960. Art and teaching were her life passions to which she was wholly devoted. These two areas were a source of mutual inspiration for her, as – besides an inner imperative – her motivations as a teacher additionally prompted – Demkowska to further experiments and research. While experimenting, she tested new, previously unexplored potentialities of medallic form and materials.

Demkowska put forward the problem of the new function of contemporary medals, different from that of traditional official, commemorative or prize medals, by which she contributed to the ennoblement of medallic art as one on a par with painting and sculpture.

Even at an early stage of her career, Zofia Demkowska's work heralded changes introduced into the art of medal in her later years. Despite the exceedingly flat relief and a neutral background, her figural compositions and portraits were removed from the prevailing convention.

About the mid-1950's, a severe concave contour made its appearance in Demkowska's reliefs in addition to an unprecedented arrangements of the whole, which consisted in the sculptured background and incorporating it with the spatial arrangement of the

overall mass of the medal (Fig. 26). The border between the object and the background was blurred because now the whole surface of the medal contributed to the expression of the work. The beauty of objects of daily use, introduced by Demkowska into her medals, turned them into a living art, striking to the viewer accustomed to the rigid patterns of traditional medal making. A new stage in Zofia Demkowska's art opened with the medal entitled *Pianist*, first presented as the 1968 FIDEM exhibition in Paris, a work upsetting the established construction principle of the medallic relief. At this point, the legend disappeared from Demkowska's medals. Previously expressed through small-sized sculptured or linear elements, it gave way to spatial undertakings.

Landscape motifs made their appearance in her medals, though no longer on the reverse, as a complement to the content of the medal or in the background of the future highlighted, but as the main subject of the work. Yet it was not an impressional record but the quintessence of the landscape, devoid of narrative elements, it summarised her emotions in contact with nature, which she rendered in a crisp sculpture form, an exceedingly appealing depiction of the landscape as a concept rather than phenomenon (Fig. 30). The reception of her medals made in this period is undoubtedly difficult – they require particular intellectual sensitivity from the viewer. Demkowska also reached for a new material, ceramic mass mixed with chamotte, the severe structure of which helped her to intensify the expression of her works. Of this material she made series of medals and self-contained bi-sided reliefs, powerful, decisive and synthetic inform and monumental in expression.

What she did after 1970 indicates that she did not only draw inspiration from the forms of the surrounding world, but she was also interested in their nature and the laws by which they are governed. Far from being literal and drily objective, she sought to express the mobility of phenomena in her art. These attempts resulted in medals like *The Birth of an Island* and *Sunrise* (Fig. 8). From the same period come her sports medals, in which the dynamism of movement is expressed in a highly economical way, through powerful forms enriched with crisp lines.

In the 1980s, Demkowska worked out a new type of miniature medal, intended as a companion and a

memento of a mood, fact or place. This idea of "medals for travellers" resulted in series of "medals for those flying into outer space", "for the Alps climbers" and "for those on board a ship". The finest of the series is perhaps that devoted to animals, dedicated to the art photographer and traveller Włodzimirz Puchalski. Unlike her medals of previous years, these, very straightforward and movingly simple and sincere, present a different aspect of the artist as an animal lover and an excellent observer.

Demkowska was to return to animal subjects several times in her work. As time went on, however, her medals based on observation would increasingly turn into studies. Nature, watched at close quarters, prompted new subjects and new subjects and new formal solutions, for instance the collapsible medals in two parts. In the late 1980s she made *Birds in a Nest*, *Beetles*, and many others.

A fascinating period in her work, during which she modelled in wax for her *cire perdue* casts almost without touching the surface of the medal, brought extraordinary results. Employing the properties of the material, its plasticity and fusibility, the artist created her poetic, charming visions of moorland (Fig. 9) which are among her last medals.

Zofia Demkowska's art places her in the rank of the precursors of contemporary medal making. Generations of her students continue her explorations of the mysteries of the medallic form.

One of the first medals by Stanisław Sikora that attracted my attention while glancing through the catalogue of the 1967 Paris FIDEM show was the work *Homage to the Cosmonauts* (Fig. 10).

I had never before come across a solution as ingenious as that and have since always been on the look-out for the artist's works at exhibitions.

Stanisław Sikora was born in the region of Podhale at the foot of the Tatra Mts in 1911. He learned to carve in wood as a pupil of the School of Timber Industry in Zakopane. Then he moved to Warsaw to study at the Academy of Fine Arts. He graduated in 1938.

His artistic personality was much influenced by the folk

art of the region of Podhale, remote echoes of which may be found even in his late works. He developed an interest in medal making in the 1960s, as a fully mature artist with a style of his own. Consequently, his medals do not depart from the remaining body of his art, very authentic, coherent, characteristic and unified. Hence it is difficult to speak about periods in Stanisław Sikora's medal art though we may single out two basic medal types: on the one hand studies, including his portrait medals; on the other, medals conveying a definite message, expressed as it is in posters, through mental abbreviation or an anecdote. In the latter type, Sikora uses simplified, at times even naive forms, the goal of which is to enhance the expression. His excellent command of craftsmanship allows him to concentrate on the concept of his work, each time leading to an unconventional solution.

Sikora usually takes a long time, sometimes as long as months, over his portraits created in numerous versions. Portrayed by him, famous historic and contemporary personages are immediately recognisable thanks to the artist's gift for bringing out the most characteristic individual traits. They often just emerge from the restless, undulating background as if Sikora feared to be overexplicit.

These vague images are strikingly remote from the palpability of the fine medal of St. Kinga (Fig. 11) and the *Pre-school Kid*, the latter of which, devoid of a background, is in fact a small sculptural form.

One of Sikora's latest medals is his self-portrait, an expression of the artist's longing for the irrevocably gone beauty of simple, natural life, for the realm of childhood and youth. To complement the message, there is a quotation from a poem by Kazimierz Przerwa-Tetmajer who extolled the beauty of mountains in his poems. The inscription says: "Out into the mountains, dear brother."

Bronisław Chromy, a sculptor and medallist connected with the city of Cracow, was born in Lencza in the region of Cracow in 1925. He studied sculpture with Xawery Dunikowski at the Academy of Fine Arts in Cracow, graduating in 1956.

Chromy's individualism has led to a unique medal form, within the framework of which he moves with improbably

dexterity, creating ever new configurations subordinated to the content of the individual medals. The asset of the new medallic formula devised by Chromy is that it gives him a broad manoeuvre area ranging from sculptural synthesis to multi-motif structures bordering on decorative art. What Chromy has done opens up new vistas to medal art and unveils previously unknown potentialities in the small relief.

One of Chromy's first medals was the Auschwitz Pietà (Fig. 12), a disc intersected by an anthropomorphic cross, a work penetrating in its expression. There are no chance forms in the medal, each clot material, however fine, serves to enhance the expression. There is something similar in the 1965 medal in memory of the fallen Polish airmen where we have a not quite regular disc with a rent in it reminiscent in silhouette of burning aeroplanes, human figures falling head first or perhaps crosses. The symbolism is simple and universal. A different mood prevails in the medal to the violinist Wanda Wilkomirska, appealing in its simplicity.

Yet Chromy is best recognisable by medals of a later stage, fully revealing the potentialities of his art and workmanship.

In search of new means of expression, he has transformed a flat metal disc into a spatial shape as a result of cuts and the deformation of planes. Only upon this spatial shape, does he construct his fine lacy compositions built into the framework of intersecting arches. The enhanced expression of the individual medals depends on the joint effect of an open-work structure and the dynamic arrangement of curves, at the times showing a revolving cosmos (Fig. 13), at other times conjuring up the mood of the medal as in those for the city of Cracow.

I saw Józef Stasinski's art and met the artist thanks to Professor Zofia Demkowska who found his personality fascinating. She met us, her students, Józef Stasinski as a pattern for imitation, which he fully deserved. He was exceedingly hard-working and at the same time full of trust in the lasting value of art; he confirmed it with his attitude, faithful to himself, whether he worked on commission or of an inner need.

He was born in Poznan in 1927, and studied in the city's Higher School of Fine Arts. He continued his studies

at the Department of Sculpture of the Academy of Fine Arts in Warsaw, graduating in 1954. Stasinski always underlined that he owed his passion for medal art to Zofia Demkowska with whom he was great friends, Stasinski's art, permeated with profound humanism and affirmation of life, opens a new chapter in the history of the contemporary Polish medal.

Even his early works of the early 1950s, still based on the classical principle of medallic composition, herald future changes, at first in the very manner of the modelling of portraits, in order finally to evolve toward exceedingly innovative forms, peculiar to Stasinski on an exclusive basis. The emotional quality of the artist's touch, so sensitive to colour and light, was much more in keeping with painterly values dominant in his art over masses, which is not without influence on the shape of his medals which are flat and rather big on size. Their contour, usually free and irregular, makes one think that they have been cut out of a larger whole.

Sometimes, there is an opening in them. Unlike classical medals based on a central arrangement, Stasinski's works are typical open conditions. Though far from aestheticising, the artist creates fine objects as if it were his innate quality. One has an impression that he can do it without the least effort, which is confirmed by his vast oeuvre of over one thousand five hundred medals, mostly bi-sided ones. Because of the evasive element of the Absolute in them, his works are deeply penetrating and prompt one to reflection.

Stasinski continually enriches his workmanship to include new means of expression. He incorporates the real world in the form of fragmentary impressions of the hand, insects or plants, with his art as, for instance, in the unusual medal A Child's Epitaph (Fig. 14), perhaps harking back to Goethe's poem *Erkönig*.

Verbal communication in the form of personal poetic comment plays an important role in his work. The comment is present even in his occasional medals besides the official text, to evidence the artist's engagement in public issues. Here, Stasinski's concept consists in using printer's types (Fig. 15), which allows him to construct free arrangements of letters, an important element of his vibrant textural compositions.

Stasinski's medals are saturated with information but

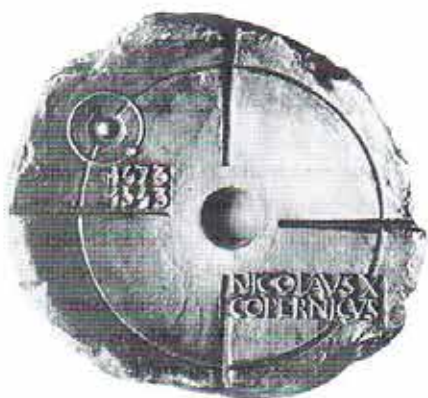
never overloaded with it. This also true of works into which he has introduced a new medium, details of photographs, transferred by polygraphic methods onto flat sheet metal. This makes one think of scraps of reality fixed on memory plates. By thus broadening the range of medallic workmanship to include a technique previously never used on it, and creating a new value by raising an ordinary photograph or a newspaper reproduction to the rank of art, Stasinski has proved that art faces no impassable barriers.

Enriched by what we owe to our predecessors and by

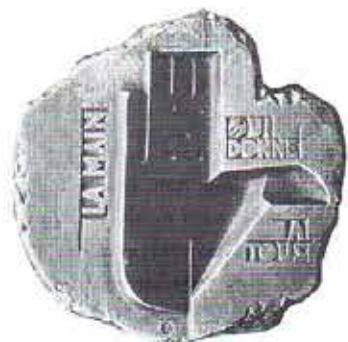
our own experience, we shall soon enter a new millennium. We have seen medal art in its prime, and its future is entirely in our hands. The medal has turned out to be a universal art form, a carrier of information and as time values as truth and beauty.

Because of this, it has won a lasting place and prestige in world culture, to which it has so meaningfully contributed over the postwar decades.

A new approach to the contemporary medal form has been worked out by several generations of artists who have instilled a new spirit into it and thus contributed to its rebirth.



1- Franciszek Habdas
"Nicotus Copernicus"
1962



2- Franciszek Habdas
"Le Carburant"
1966

3- Józef Markiewicz
"Maternity"
1962



4- Józef Markiewicz
"The First Movement"
1967



5- Wiesław Maldner-Niechowski
"Pamięcie"
1957

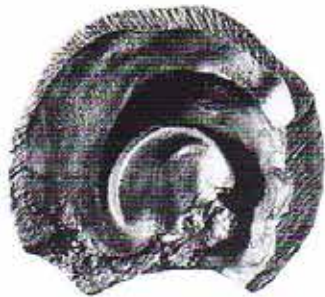


6- Wiesław Maldner-Niechowski
"Polish Landscape"
1967

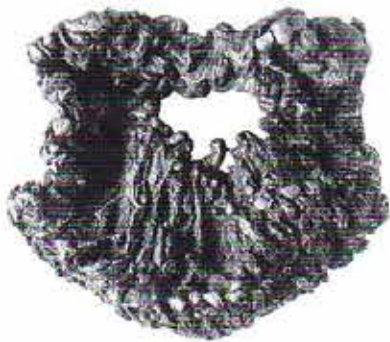




7- Zofia Demkowska
"Portrait of old woman"
1951



8- Zofia Demkowska
"Summer"
1978



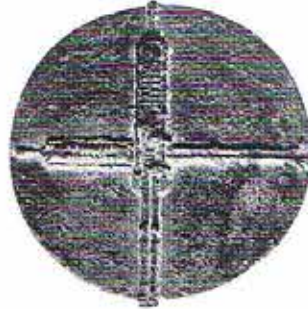
9- Zofia Demkowska
"Moonland"
1983



10- Stanisław Sikora
"Homage to the 'Cosmonauts'"
1967



11- Stanislav Sikova
"St. Kinga"
1968



12- Bronistaw Chromy
"Kopshwitz Kana"
1962



13- Bronistaw Chromy
"Młota i Kopyta"
1971



14- Josef Stasinshi
"A Child's Epitaph"
1968



15- Josef Stasinshi
"Petry Gwoździej"
1976

YOUNG CZECH MEDALLISTS

Jiří Marcuba

Secondary art schools in our country have a long and famous tradition. Many of their students continue at art universities in Prague.

Among the most efficient high schools in training medallists is the art school in Jablonec, where a two year post-graduate course on medal art was started a few years ago.

The aim is to train experts to work in or with the new Czech mint, established five years ago.

The school appointed to teach young graduates from the Academy of art, architecture and design in Prague, and also the best Czech master steel engraver Anselm Roskovec.

The work of students reached a high quality standard and belongs to the most successful in competitions for new Czech commemorative coins.

The most talented and successful young medallist is Jitka Jelínková.

I showed her work in a slide show lecture at the FIDEM Congress in London in 1992. She got an extra additional year at the Art school in Jablonec – concentrating on medals. The director of the school Prof. Jiří Dostál invited me to see the results which have been shown in Jitka's first exhibition in Liberec.

It was clear that there appeared a new star of medallic art. At the age of 20, in 1993, she was accepted to study at the Academy of arts, architecture and design, in the class of glyptic art and medals, I was responsible for. I encouraged her to take part in competitions for new coins. And again. In a very first participation she was the greatest surprise to the jury. Her design "1st Anniversary of the new Czech Constitution" was accepted. It was the first Czech medal / before it had been Czechoslovak / and for the National Bank and all of us it was symbolic, that the first coin of the young

Republic was designed by our youngest medallist. More important was a totally new quality of the coin. At the occasion of the celebration for the introduction of that coin in the National Museum in presence of the bank governor and the Prime Minister I called Jitka's coin "the step in the next century" in the field of medallic art.

I wrote also an article in the "Numismatic magazine" to defend that coin against some conservative members of the Numismatic Society. I emphasized three aspects of Jitka's work:

1. A new original way of creating a sculptural relief in abstract forms.

The new concept in designing the Czech coat of arms. The connection of the modern view with the art of the past – back to Assyrian engravings, in a "timeless" quality.

2. Her new original alphabet, incorporating a new sculptural lettering into the whole composition, her absolute contemporary art goes far beyond the medallic art of our time. She is far ahead, she opened the way to the future. For some people this is difficult to follow.

3. Also the way she is using colours on medals shows an universal talent, is unique and inspiring.

Another student of the Academy of arts, architecture and design - Petr Horák, trained in the Glass department of Prof. Vladimír Kopecký gained the first prize for the commemorative coin - the portrait of the poet and scientist Šafařík (1795-1861). Also his design goes far beyond conventionality. So far the youngest prize winner Lukáš Rudolf is still a student at the Art High School in Jablonec.

Among the slides in my lecture at the FIDEM Congress in the Hague, I am showing also the work of the students from the secondary art school in Turnov. It is a school of gem engraving and medal art. The high level of the



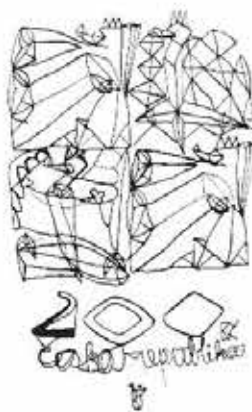
work from that school is comparable with that from Jablonec.

Many of the active Czech medallists studied in the past 50 years in the Glass High Schools in Zelezny Brod, Novy Bor and Kamenicky Senov. The staff of that school is built by graduates from the Academy of art, architecture and design in Prague.

The Czech Association of medal artists (AUM) attracts and stimulates young medallists to continue to work

as medallists after leaving school. We are initiating competitions for young medallists (younger than 30). The association is organizing exhibitions and is cooperating with the National bank in encouraging medallists to take part in competitions for new coins.

With the perspective of the Fidem congress in Prague in 2002, we will be even more active in approaching the coming generation and will show their work at FIDEM exhibitions.



Jitka Jelinkova
"Liberation"



Jitka Jelinkova
"Czech Constitution"



Petr Horák



Lukáš Rudolf
"Academy of Fine Arts"



The main mint in Dresden, which was established in 1556 by the elector Augustus for the electorate and the subsequent kingdom of Saxony, was for many centuries one of the most productive institutions of its kind in Germany. Soon it grew into an important centre for struck medals. In the baroque period, the art of medal making reached its peak of perfection under Augustus II., "The Strong" (1694/1697-1733). Since the late 17th century the mint played an active part in the development of the Dresden school of medallists. After the stagnation of the arts due to the Thirty Years War and its consequences, they began to flourish again in Dresden under the elector John George II (1656-1680). This continued during the regency of John George III (1680-1691) and John George IV (1691-1694) until they reached a height of baroque magnificence under the elector Frederick Augustus I, who as Augustus II became King of Poland in 1697.

The coin die engraver, medallist and copperplate engraver Ernst Caspar Dürer, whose birth and death dates are unknown, has played an important role in the development of medallic art in Dresden, primarily as a teacher. He trained Martin Heinrich Omeis and Christian Wermuth. The lecture will deal primarily with the teacher-student-relationship between the artists, as well as with the creation of medals by Dürer and Omeis, who were then employed as die engravers at the Dresden mint. Dürer worked in Dresden from 1670 to 1681. He also worked in Zerbst (Anhalt), Stettin and Riga. His well-

known body of work contains 11 medals signed by or attributed to him. There exist also 7 medals, which were created and signed by both Dürer and his student Omeis, whereas their dated medals were created between 1676 and 1679. Due to technical innovations Dürer was able to strike particularly large medals. He produced the first Saxon medal with a raised edge inscription in 1675.

The coin die engraver, medallist, seal engraver and copperplate engraver Martin Heinrich Omeis was born in Nuremberg in 1650, and trained there first. From 1671 until his death in 1703 he worked at the Dresden mint under four different electors. In the catalogue there are 48 medals listed, which were created by him. Most of them are signed, some are not. Not only is Omeis one of the most important medallists who worked for the Saxon court, but he is also one of the best masters of the baroque medal, and is of great national importance.

Christian Wermuth (1661 Altenburg - 1739 Gotha) was trained by Ernst Caspar Dürer in Dresden, and later followed his teacher to Zerbst and possibly to other places. He had a close friendship with Martin Heinrich Omeis, which meant that even after his investiture had taken place at the mint in Gotha, he remained in close relationship to the electorate state Saxony and the Dresden mint. Wermuth was stylistically influenced by Dürer and Omeis. Many of his cut medal dies can be seen in the die archive at the Numismatic Cabinet in Dresden.

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Rainer Grund: *Die Entwicklung der Medaillenkunst in der Münzstätte Dresden im 17. Jahrhundert. Mit einem Katalog der Medaillen*. Gütersloh 1996.

Cordula Wohlfahrt: *Christian Wermuth, ein deutscher Medailleur der Barockzeit - A German medallist of the Baroque age*, London 1992.



Ernst Caspar Durr
Erster John Caspar of Saxony, silver, 41.5 mm
 (the first Saxon medal with edge inscription)
 1675



Ernst Caspar Durr and Martin Heinrich Omeis
Large Klippe commemorating the Success of the Duchess Magdalena
Sibylla of Saxony at the Fire Shooting Contest at Dresden
 silver, 66.5 mm
 1676



Ernst Caspar Durr and Martin Heinrich Omeis
Wilauer's Castle under construction with bust of Duke Augustus of
Saxony-Weissenfels, administrator of the Chapter of Magdeburg
 silver, 73.8 mm
 1679



Martin Heinrich Omeis
Élector John George IV of Saxony elected a Knight of the Garter
 silver, 44.2 mm
 1699



Martin Heinrich Omeis
Election and Coronation of King Augustus II of Poland
 gold (twentyfold ducat weight), 44.1 mm
 1697



Christian Wermuth and Martin Heinrich Omeis
Hybrid medal: King Augustus II of Poland (Élector of Saxony) and
Electress Christiane Eberhardine of Saxony
 silver, 33 mm
 undated

THEORETICAL QUESTIONS AND FACTUAL ANSWERS

János Kalmár

Recently we speak a lot about the role and future of the medal. We realize that the pieces we hold in our hands are fruits of the past.

I would like to speak about my experience and ideas about the medal, illustrating them with a few slides, or better to say: I shall show you a few slides and illustrate them with a few words to make my thoughts more understandable.

Looking back on the period while I was working with medals I had several doubts and questions regarding its role and importance. This brought me to the realisation that I have to overstep my previous understandings.

The first medals that I made in 1974, were based on considering traditions. At that time I accepted every rule about the medal, without thinking. I followed the general formula, that the medal should be round, and whatever was on it, was created on its surface, represented mainly through the laws of perspective. At that time, I was taught to create perspective, keeping the medal as flat as possible. I had serious problems to follow these principles.

Regarding perspective, my opinion is, that these presentations were rather for our eyes and not for our fingers to touch. In case of these medals the view was more important than any aspect of physical relation between the viewer, and the medal. My personal intention was to exclude any kind of distance, that existed between the medal and the beholder.

My other point was, that the forms of the medal were resembling a tree, a nose, a finger, or something else. So it wasn't the form, that was symbolising something. I thought that in this case the form was a slave. I felt I have to try to find an adequate and separate language that could freely explain my ideas about the world I was living in.

The form was my language, that builded the medal, and created its outlines. I was convinced that the outline of the medal is purely the result of the relation of forms. It could not be previewed, but accepted, as being the fruit of that process.

At that time I unavoidably came to the point of using

contradictory forms. At the same time I wanted to find harmony in this duplicity. My idea was to find a satisfactory answer to my questions.

By following traditions, I tried to create a round and smooth outline for my medals. Though my intention in this period was to make it round, smooth and nice to touch, – giving the impression of final harmony, – my answers were never perfect and never harmonious. That is why my medals could never end in a perfect circle. Slowly I understood that I have to give up certain ideas and rigid expectations to experience, what will happen. But the gravity of having a habit kept me back.

Works completed at this time were forcing me to reject everything that I thought to be important. The forms themselves created their own depth and space. I had the impression, like if they would start teasing me saying: "this is not what you thought it should be". But finally I enjoyed it.

After a few enthusiastic years and several good and bad medals I became disappointed. Considering my work, I realised, it wasn't that I needed. The taste of discovery is sometimes a comfortable thing to enjoy. I started to think about, what bronze meant to me. Till then I accepted, that medal could be only made of bronze. In my opinion bronze was symbolising ideas that would at least survive me. I discovered, that unconsciously I had been playing with the thought of eternity. Meanwhile I was trying to understand the life I was living, and bronze wasn't the right material for that. So I failed.

I started to work with iron. Rust resembled time. The colours I used were dreams of the present, and by a slight touch of water the iron would start sweating and rust would wash these dreams away. I loved the fragility of these perishable dreams. It has really represented what I thought. I found that everything that is timeless, belongs to something else, but not to this world. And I was, and I am interested in this world, that I am living in. Thinking about future, it always forced me to understand my presence first.

I also understood that not only the forms but the material



also speaks for itself. I started to put different materials together, like bronze and iron, or iron and silver, or gold. They clearly spoke for themselves. They gave me the result that I could not reach with modelling. Playing freely with different materials and colours, the work brought me to the point of thinking about the limits of the medal. It was a joyful game. Completing something and destroying it, by deciding that it is already out of the borders of a medal made me feel like a child. It became sometimes too big or too small, too heavy, or too light.

It brought me every time to the question: is it still a medal, or it is already something else? By the way what is a medal? Or if it's something else, how should I call it? In the last few years I rather called my work a "hand-object" than a "medal". I believe it describes it more precisely what it is.

Regarding its individual importance I couldn't find a final answer. Why do we create such tiny objects that could be

hidden in our palms wherever we might go, having a unique, outstanding quality of intimacy? Why do we want to possess such a tiny object? Why is it important? It is certain that we like to have a visual image of our impressions, ideas. Having faith in something, we like to possess its picture as well. Physical manifestation justifies the existence of our ideas, and gives strength to our faith. It's a testimony for us, we are credulous. But art cuts both ways.

The Medal is an intimate picture of our personal belief that could be similar to others, but not common. Just like an amulet. Every belief has a personal aspect, and if someone has faith in it, or fear (that is almost the same), then the medal is its emblem. It is testifying us. We might have to share the experience of a sculpture, but we don't have to share a medal. It could be only our piece, and it is sometimes important.

Having less and less common faith, delimitation is stronger in our days than the need of joining. This might be another reason of the rising importance of the medal.

SMALL CONFESSIONS

Gabriela Gáspárová

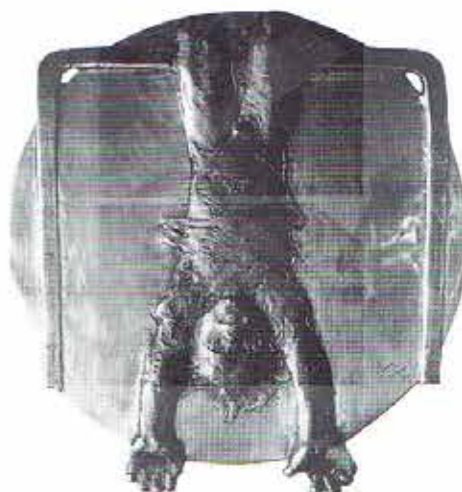
1. At the very beginning of my creative work the whole intensity of my perception was focused on my child and the family life. Actual tools for my artistic materialisation of experiences perceived within such an environment were spatula and clay in the interior of my panel house apartment in Bratislava.
2. Although the medal and plaque have not especially attracted me before, I am able to speak out through it now. Spontaneously arose sets of medals closely related to my motherhood and some feelings which are hard to describe. Until now I perceive this time through the little kid fragrance. In my works of that period I have for a first time allowed myself to extend the fundamental square and circle of medal with expanding details in order to support and intensify its topic. I have realised, I can subordinate the visualised form of medal to my own imagination in much more intense and variable manner.
3. Although I call myself a "Classical realist", I like to move to the very limit of medal creation laws. I feel, I am able to re-evaluate that what impresses me and what I want to address in various ways. Now I can imagine the medal, the plaque, the relief and some other variable sculpted forms as much more open to my own ideas than anytime before.
4. I am happy that my luke-warm relationship to this technique of artistic expression has changed. With help of various new experiences, be it negative or positive, new worlds opened up in front of me and I have found the ways of responding. I am freer, I believe.
5. Concerning the content, I can deform, perforate, multiply elements of matter, to change its environment, to make probes, to X-ray. I can build the gates, to fasten details, to break, to bend, to polish it as well as to colour it, to age it and/or to combine all this. I can be direct and/or more hermetic, to be personal, to personify or to talk in symbols.
6. I have learned to perceive both, the plaque in space as well as the space of the plaque itself.
7. I am pleased by my work, and if I want I can talk of anything thanks to it.
8. Manipulation or deformation of my own image doesn't necessarily mean hearting or erasing myself, it is not a kind of cry or lament, but it is actually an application of myself to the process of questioning. By so doing I formulate the general question.
9. I can tell nothing to all of you while erasing the brain, illuminating the eyes and deconstructing my face but on the other hand, I can blow-up in front of you as a bubble in much more portrait-like way. And the mosquito must not be unpleasant at all if some two sweet processes happen at the same time. An outcut of the real topography of human body may inconspicuously offer the base for relief of the medal. The May secret may hide itself in the agate tree. I always may return to it in time and space.
10. Entrances to the injured and sick human body are an unpleasant lack x-rays glowing with the blue colour. Such a glow is a good sign. The blue colour is that one of aura entering the body in a positive way.
11. I think I do not have to list everything useful for expressing myself. It is necessary to perceive and experience and than there is a chance to talk with no words. Not everyone can bend words with much fondness. Including myself.
12. Therefore I am staying in my apartment for some longer and will see what happens...
Gabriela Gasparova-Illesova lives and works in Bratislava, Slovakia. She studied Sculpture at Academy of Fine Arts and Design in Bratislava, Slovakia in Professor Rudolf Pribis Studio and Professor Jan Kulich Studio. She is a free-lance sculptor currently teaching the course of sculpting at School of Architecture, Technical University in Bratislava, Slovakia. She has exhibited her work in Slovakia, former USSR, Poland, Italy, Austria, Germany, Finland, Sweden, Denmark, The Netherlands, Japan,

China, USA, etc. Besides medal, plaque and relief she creates small sculpture and works in architecture. The video was prepared in co-operation with the Slovak

Art Medal Society. Script and Direction: Pavol Haspra, the director of the Slovak National Theatre in Bratislava, Slovakia.



The world is mine II.
bronze



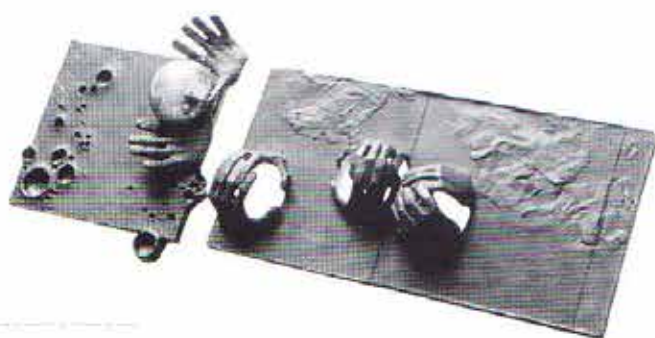
M.P. Country from the Sculptors cycle.
hydrocalum



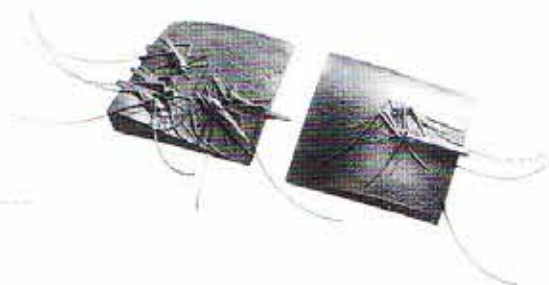
For all of you or nothing I,
tin, enamel



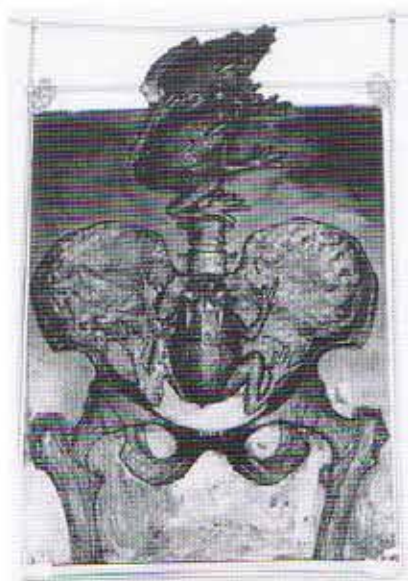
Dreams I, II, III,
bronze



Blown-up bubbles,
bronze



September 30th 1994 I-II,
tin, wire



Doors II-A, Doors II-B,
concrete, metal

HASTE IN ARTIST'S LIFE

Magdalena Lesniak

«For me haste is a way to make art – hurry changes the creative process into intuitive use of tools and materials.

It is better to think quickly – but you have to be very careful and not damage creating just work.

The form of the medal depends on the theme. Serious medals require a classical form, while fancy ones can be put together using contrasting or harmonizing materials - like metal net, knotty wood, rusty tin or ironplate, cardboard, flaxen or steel line, barbed or crumpled wire, mirror, velvet or simply some fluffy fur cast in bronze.

medal is cold. Pleasant materials – as a background or surrounding encourage to touch it and take to hand – not only to look at.»

This was included in the session dedicated to artists from Eastern Europe. Magdalena Lesniak reflected on haste and how this becomes determinant in the artist life. She proposes that the artist should be responsible for telling people not to hurry so much, offering a minute of reflection through their art, as the only way by which mankind could find its own humanity.



"Mr. Net"
Bronze, cast, metal net
Dim. 3 x 13,5 cm



"Thin One"
Bronze, cast, Pillow
Dim. 10,2 x 14,5 cm

THE AUSTRIAN BAROQUE MEDAL STRUCK MEDALS OF THE 18TH CENTURY

Karl Schulz



In 17th century there were in Hapsburg mints only rare engravers, who were fit to engrave dies for medals, in the Tyrol e.g. in the middle of this century Matthias König and later on his son Maximilian. In Silesia created Johann Buchheim in Breslau, but probably not in the Hapsburg mint, Medals for emperor Leopold I. In the Hungarian mint of Kremnitz were struck so-called Freundschafts – and Georgsmedaillen, over a long period by dies of the engraver-family Roth von Rothenfels. In all these mints medals were only a by-product of the engravers of dies for coins. In Vienna was struck since 16th century the "Salvatormedaille" a honorary medal, given by the town. In 1683 after liberation of Vienna from the Turkish siege the coin-engraver Johann Michel Hofmann created a taler-like commemoration medal.

Medals for representation, needed by the court, were commissioned before 1700 at medallists or publishers of medals mainly in Nuremberg. Hence in the die-collection in Vienna are existing dies from the Nuremberg medallists like Martin Brunner, Georg Hautsch and Philipp Heinrich Müller (e.g. wedding of Leopold I with Eleonore of Pfaltz-Neuburg, coronation of Josef I)

Two medals concerning the erection of the castle Schönbrunn near Vienna for Josef I are the first Viennese medals since a long period (fig. 1). Unfortunately there is nothing known about the full signing medallist YAN V. WOLFFGANG. Beside these two medals are from him only known some Florentine medals from about the same time, signed I.L.V.W. Perhaps he was a relative of the family of copperplate-engravers Wolfgang from Saxony (from Johann Georg Wolfgang, who later worked in Berlin, exists a graphic showing the entrance of the Austrian ambassador in Venice from about 1700).

At this time private medallists tried to settle in Vienna and to get the permission for making medals. In the nineties of the 17th century came the publisher Georg Ferber from Nuremberg to Vienna, since 1699 the engraver Johann Georg Seidlitz is recorded. In 1702 he

created his first medal, related to the imperial house (Josef I and the victory at Landau). In the same year made Philipp Christoph Becker from Koblenz perhaps as competition a medal on the same occasion as Seidlitz. While Seidlitz worked on the private Balancier of Ferber, Becker became imperial "Kammermedailleur", but he was allowed to strike his medals only in the mint by permission of the mintmaster. Later on the mint tried to stop the private medalstriking of Seidlitz, 1713 he died of plague. His strikingmachine was transferred to the mint and used by Daniel Warou. Both Seidlitz and Becker made medals private as well as in order of the court.

In 1698 Daniel Warou from Sweden came as engraver to the mint in Vienna. He was taught by Karisteen. One of Warous first medals shows Franz Ottokar Count Starhemberg, who was Imperial ambassador in Sweden. Then Warou was transferred to the Hungarian mint Kremnitz, were he had to work temporary for the rebellious prince Ferenc Rakoczi. In Kremnitz Warou reformed the technical equipment by providing with a balancier. But the origin of the most medals, known by him, is rather Vienna than Kremnitz.

About 1713 came both the Swede Bengt Richter, son-in-law of Arvid Karisteen, and Antonio Maria de Gennaro from Naples to Vienna and they were appointed at the mint. Under emperor Josef I (1705-1711) already Carl Gustav Heraeus was appointed as "Medaillen- und Antiquitäten-Inspector", who began to realise his project under emperor Karl VI (1711-1740), who personally forced the plan; A series of medals, named "historia metallica concerning the remarkable events under the emperor's glorious rule". The origin of this idea of course is the French "histoire métallique" under Louis XIV, but the Austrian version never reached such a uniformity in size and appearance as the French original. It was Heraeus, who proposed to engage Bengt Richter as engraver for this medallic history, but there were subsequently further medallists, who worked for the project (especially Daniel Warou and Hieronymus Fuchs from Augsburg. Fig. 2.

3). Heraeus himself invented the sketches and legends to be realised, which were published in 1721 as "Inscriptiones et symbola varii argumenti", comparable with the activity of the "Académie Royale des Inscriptions et Médailles" in Paris.

As early as the Protestant Bengt Richter was appointed at the mint, the emperor required, that he had to instruct native (and catholic!) scholars in artistic engraving, to have in the future own artist of the medal. So, in the second decade of the 18th century for the imperial medal were working the french trained Swedes Warou and Richter, the German Fuchs (and occasionally Becker) and the Italian Gennaro (fig. 4). By this conglomerate was formed the Austrian baroque medal of the 18th century. While first young pupils were trained only by working, in 1729 Antonio Maria de Gennaro got the instruction to establish an academy for engravers at the mint with him as director, which produced numerous medallists in the following years with Matthäus Donner as the best, who followed Gennaro immediately after his death as director (fig. 5). He dominated the time of Maria Theresia in the field of the medal. Except the Italian Giuseppe Antonio Toda,

who came probably from Florence, the future medallists originated from the Hapsburg territories.

Beside the training at the academy of the mint, there also existed the occasion to learn at the sculpture-department of the Academy of arts, where Donner also was teaching as professor. One of the best pupils of Donner was his successor as engraver for medals at the mint, Anton Widemann (fig. 6), who came from Bohemia to Vienna. His medals in common with Johann Martin Krafft's show the last stage of the baroque period.

In 1767 the so-called "Graveur – und Erzverschneiderschule" was founded as independent academic institution, but it was in 1772 associated with the Academy of arts to the "Akademie der bildenden Künste", and exists under changing title until today as a special master-class within the academy. Since the practical education at the mint and the more artistic at the academy in course of time are in a more or less prolific competition. In any case, the workmanlike ability of Austrian medal-engraving at least has its origin in the 18th century, whereas the artistic quality is subject historical fluctuations.

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1- V. Wolfgang
The palace of Scheibruben
1700



2- Bengt Richter - Daniel Warau
Hommage of the estates of Austria
1712



3- Bengt Richter - Hieronymus Fuchs
Peace of Passarowitz
1718



4. Antonio Maria de Gennaro
Peace of Vienna
1724



5. Mattheus Donner
Coincidence of Maria Theresia as Queen of Hungary
1741



6. Anton Widemann
Advent of the Imperial family in Innsbruck

BEAUTY ENNOBLES WORK

THE GOLDEN AGE OF DANISH CULTURE AS ILLUSTRATED BY MEDALS OF THE FIRST HALF OF THE 19TH CENTURY

Jørgen Steen Jensen

For quite some years attention has been devoted to the culture in Copenhagen in the first half of the 19th century. Really, it was an unusual collection of highly gifted, sometimes even ingenuous people who were living within the fortifications of Copenhagen. The famous story-writer Hans Christian Andersen (1805-75), the philosopher Søren Kierkegaard (1813-55), the sculpturer Bertel Thorvaldsen (1770-1844) in his later days, several other scientists, writers and painters, and to finish this long enumeration I should just mention the famous archaeologist and numismatist Christian Jürgensen Thomsen (1788-1865), who had close connections everywhere in Europe.

Denmark was in a period of transition. The old double monarchy of Denmark and Norway was since 1814 amputated, Denmark being left alone, by the way in a very difficult financial situation. This meant that standard of living in Copenhagen (and other towns) was modest, sometimes even very modest, and the same was of course the case in the countryside. But Denmark was still connected with the duchies of Slesvig and Holstein, so the Southern borders of the Kingdom were actually just outside Hamburg and Lübeck.

The Danish kings of the period were very different from one another. King Frederik VI (1808-39) had already since 1784 been a king *de facto*, as his father was ill. He was first and foremost a soldier, but somehow he had a certain deference for cultural life. He was succeeded by his younger, somewhat distant cousin, Christian VIII (1839-48), who probably was the most gifted and intelligent Danish king for centuries. His strange career in life took him to the presidency of the Royal Academy of Arts, and he had for many years a considerable influence in artistic matters. The last king of the Oldenburg dynasty, Frederik VII. (1848-63) is especially remembered as the father of the constitution. He had a personal interest in archaeology, but hardly any special interest in artistic matters.

No doubt, much of Danish artistic culture has its roots

in this period. At a certain time it occurred to me that the same is the case with several medals, which are given as recognition of especial merits, both by Her Majesty the Queen, the Royal Academy of Arts and the University of Copenhagen. Quite often, they are just given as a token of honour, only the Royal medals are today distributed with the intention to be worn in a ribbon by the person, who is honoured. The medals, which we deal with here, are struck by the Royal Mint.

In the period in question, the medallist normally only executed the ideas of others - in an artistic way of course. The sketch of the medal was made by other artists, we shall i.a. meet the famous sculpturer Bertel Thorvaldsen in this capacity. During most of the period it was looked upon as a quite natural thing that the themes of the medals were classical, inspired by the ancient world, But in the middle of the century themes from Nordic mythology were popular, too.

The C.F. Hansen medal and the Thorvaldsen medal are the most honourable distinctions of the Royal Academy of Arts in Copenhagen. They are - according to very elaborate and recently modernized rules given to architects and free artists (painters and sculpturers). The artist, who executed both of them, lived only less than 40 years. His name was Christen Christensen (1806-45), and he was especially protected by the president of the Academy, the heir presumptive, Prince Christian Frederik (the later Christian VIII). He saw to it that the young man was educated abroad, in Germany, in Italy and Rome, and finally in Paris.

His first medal was the Hansen medal (fig.1). The obverse has the portrait of the old architect (1756-1845). It was ready in 1830, when the Academy celebrated the 50th anniversary of Hansen entering Danish public service. The reverse has the three arts of the Academy, painting, sculpture and architecture (which was the oldest and most worthy of the arts). The reverse was only ready in 1835, but just in time so that Hansen could have it at his 80th birthday. Already from the beginning



it was planned to be given as a medal of honour to young architects.

A few years later Christensen was expected to be a member of the Academy, and he was asked to prepare a medal in honour of the sculpturer Bertel Thorvaldsen, who was to return to his native country after many years in Rome (fig.2). The obverse has the portrait of the artist, surrounded by a lot of details taken from the famous Alexander frieze of Thorvaldsen. At top, just above the head of Thorvaldsen, we see the triumphal charriot of Alexander, driven by the goddess of victory. At the reverse the central motive is of maritime inspiration, because Thorvaldsen and his sculptures returned by way of a Danish man-of-war. Denmark, represented as a female figure, is sitting at a dolphin, receiving Amor, one of the famous sculptures of Thorvaldsen, from a sea nymph. The scene is surround by no less than 16 of the sculpturer's other works, at top Christ from the altar of the cathedral of Copenhagen, at the bottom the three graces.

In the official register of the Royal Collection of Coins and Medals three reasons for the existence of this medal were enumerated: Posterity should know the happiness of the inhabitants of Copenhagen, because the great sculpturer had returned to his native country with all his works of art. Abroad, such an event would be celebrated by a medal, and Denmark did not want to be backward. And finally Christensen should be given the opportunity to show his abilities.

Alas, it was a hard work for the artist because of the dies. One die was lost in the fire when it was to be glowed, another die burst, and the work had to be repeated thrice, so we understand that the artist was rather tired afterwards!

But Thorvaldsen himself was happy and Christian VIII saw to it that gold copies of the medal were presented to the kings of Prussia and Bavaria, no doubt there was a certain – very silent – competition between Copenhagen, Berlin and Munich, so the Danish king discreetly wanted to indicate his last success.

Christensen also executed the Royal medal "Ingenio et Arti" (fig.3). It was instituted in 1841 and is still given at rare occasions as a special token of recognition to eminent people within the arts (theatre, ballet and

humanities). The reverse with the genius, a torch, a lyre and a *cista* full of books is drawn by Thorvaldsen. Originally the medal was without a ribbon, but already during the reign of Frederik VII, a few years later, the medal got a loop and a ribbon.

The medal for the rescue of drowning people is one of the oldest medals still awarded (fig.4). It was instituted in 1812 by Frederik VI, who at this time still was king both of Denmark and Norway. The obverse has the actual monarch, as normally is the case with all Royal medals, the reverse is a direct copy of the first die cut by the medallist Johannes Conradsen (1783-1856) in 1813. A wreath of aquatic plants is surrounding the inscription, which was decided from the beginning "Out of the gulf of danger praise and reward are blossoming." The wreath renders in a very delicate way flowers known from nature, just as in the contemporary *Flora Danica*.

Formerly it happened quite often that medallists succeeded each other, generation after generation (the Hamerani family in Rome is a well-known instance). The same was, at least to some extent, the case in Denmark, when Harald Conradsen (1817-1905) some years after his father's death found himself in his position. The golden medal of the University of Copenhagen is one of his famous medals, created 1866, but actually perhaps better than the previous one from 1793 (fig.5). The obverse has Athene, pouring oil into the lamp of learning, while an owl is sitting at her feet. The reverse has a wreath of laurels surrounding the words "From the fatherland in acknowledgement of ingeniousness and application".

The middle of the 19th century saw the development of a special style in Denmark (and the other Nordic countries as well), the Old Norse style. An early and famous example is the medal struck in honour of the Norwegian and Swedish volunteers in the Sleswig-Holstein war 1848-50 (fig. 6). It is made by Peter Petersen (1810-92), one of the minor masters, but the medal is really wonderful, it makes use of the whole Nordic mythology (following a sketch by Constantin Hansen). The obverse has the Nordic god Heimdall standing at the rainbow, Bifrost, below which the stars of the great bear are seen. In his right hand Heimdall has his sword, his left hand is supporting the horn, the Gjallarhorn, which is in the shape of the famous lures. In front of him the cock of the Nordic gods is awakening the

heroes to fight. Actually, the situation was imagined in the Northern mythology to happen at Ragnarok, the final fight against the giants, but the war, especially the final battle at Isted, was so full of bloodshed that the artists probably thought it proper to use the old parallel. The reverse has a viking ship, above which Hugin and Munin, the two ravens of Wothan, are flying. In the boat the Swedish and Norwegian coat-of-arms are fastened to the mast, while two vikings are standing in the stem and watching for land. The obverse has the inscription "Now they are fighting at Jutland", while the reverse tells that "fair wind is blowing them to Denmark". Both being quotations from old "medieval" poetry, selected by the poet and politician Carl Ploug. The medal indicated that the peaceful Danish idyl had come to an end, at least for the time being (a second war followed in 1864).

The middle of the 19th century was a watershed in Danish history. Democracy was born (a free constitution was introduced in 1849), nationalism was most vivid and industrialization was beginning to make itself felt. In the year of 1836 the first Danish Industrial Exhibition took place in Copenhagen. The medal struck on this occasion (fig.7) has Pallas Athene at the obverse, while the reverse had a wreath of olives surrounding the inscription "Industrial Exhibition 1836". The medal was made by the young Frederik Christopher Krohn (1806-83), who later on was to gain fame. It is not surprising that he made use of sketches made while he was studying in Italy, the theme of the medal is really far away from what we are accustomed to connect with the notion "industry".

Several of the persons, whom we mention here, can be found at the medals of the time. For many years it was difficult to find a good medallion portrait of Frederik VI. Only as an old man the Danish artists succeeded in getting a respectable portrait of the small albino, who personally was very modest, for instance the medal on occasion of the tercentenary of the Reformation by Krohn (1836) (fig.8). The artists did not have the same difficulty when they wanted to render the portrait of Christian VIII. He was a handsome man, who loved to pose, and his medallion portraits were simply successful.

A.W.Hauch was one of the great crown servants of his day, and when he died at an advanced age (1755-1838) a portrait medal, by Christensen, was issued to his memory (fig.9). The obverse has his clever and intelligent face (a court chamberlain, a member of all possible

committees, and chief director of most Danish museums). It was well deserved that Virtue handed a laurel wreath to the memory of the great man, who also acted as President of the Society of Sciences.

Jonas Collin was another state servant, who is remembered today i.a. because of the fact that he was the protector of the young Hans Christian Andersen. His contemporaries were probably more aware of the fact that Collin for no less than 46 years was president of the Royal Danish Agricultural Society, and he got his medal when he left this job (fig.10). The reverse of the medal has Ceres surrounded by agricultural symbols. The medal was executed by the young Conradsen.

I mentioned already that some of the leading persons were connected by family ties. The son in law of Hansen, G.F.Hetsch received his medal in 1845, the year of death of his father in law (fig.11). G.F.Hetsch (1788-1864) was a famous and influential industrial designer of German origin. The obverse with the portrait is by Christensen, actually the last oeuvre of the medallist. He died in this year, less than 40 years old, probably exhausted by too much work. The reverse is by the younger Conradsen, so this medal unites two of the central characters of the golden age of Copenhagen. The medal was initiated by the Copenhagen Association of Artisans, because of the effort of Hetsch in teaching the young artisans. The inscription of the obverse has "He instructed the artisan in the shapes of art", while the reverse once more has Athene with her owl and the spear. Apart from the antique shield and vase, Athene also has a hammer, a triangle, spirit level and a pair of compasses. The inscription of the reverse is "Beauty ennobles work", which in a way was the motto of this golden time of Danish culture. It should be mentioned that Hetsch in other fields, too, made an effort, which we still feel today. His tableware of china, designed for Royal Copenhagen, has a rim divided in 20 sections. It is used for one of the most recent dinner sets of the factory, "Fairy Tale" by Finn Næss-Schmidt.

In Denmark people rarely earn money if they make medals, the interest of the public is, I assure you, not always so great. It is an old tradition. In 1850 when the famous poet Adam Oehlenschläger died, the Art Society of Copenhagen had a medal struck in memory of the poet (fig.12). It was made by Conradsen junior and - like all the other medals mentioned here - it was struck

at the Royal Mint, which at that time was behind the Royal Theatre and the old Botanical Garden. The obverse has the portrait of the poet, the reverse two of the heathen gods from Nordic mythology, Brage, the god for song, and his wife Ydun, who took care of the famous apples. By eating the apples the ancient Nordic gods made sure to keep eternal youth and strength. The

medal, too, kept - rather unexpectedly - its youth, for until a few years ago the Art Society still had it for sale. The paper was originally written for the yearbook of the National Museum. *Nationalmuseets Arbejdsmark* 1996, pp. 65-74. The plans for the paper were made together with my late colleague, Mrs. Anne Kromann (1936-96), consequently the article appeared as written by both of us.



1- Christen Christensen

Medal in honour of the architect C.F. Hansen, 1830-35.

The medal is still presented to architects by The Royal Academy of Arts as a special honour.



2- Christen Christensen

Medal of the sculpturer Bertel Thorvaldsen

The medal, which originally was presented to the artist after his return to Denmark 1838, is still offered to eminent artists by The Royal Academy of Arts.



3- Christen Christensen

The Royal medal "Ingenio et Arti"

The reverse, to which a drawing was made by Thorvaldsen, is still given at rare occasions to outstanding people from Danish cultural life.



4- Johannes Conradsen

The Royal medal for the rescue of drowning people was instituted in 1812 and is still occasionally awarded.



5- Harald Conradsen

The golden medal of the University of Copenhagen is struck since 1866 at The Royal Mint. It is given to students and young researchers, who already have demonstrated their abilities.



6. Peter Petersen

Medal in honour of the Swedish and Norwegian volunteers in the Sleswig-Holstein war 1848-50 makes use of the whole Nordic mythology, following a sketch by Constantin Hansen. The obverse has the god Heimdal, awakening the heroes to fight at Ragnarok, the reverse has a viking ship carrying the volunteers.



7. Frederik Christopher Krohn

Medal struck on occasion of the first Danish industrial exhibition in Copenhagen 1856. The author was under classical influence and less inspired by industry itself.



8. Krohn

Made on occasion of the tercentenary of the reformation of the Danish church. The obverse has the Danish King, Frederik VI, the reverse the sitting Lutheran church, personified as a woman. Behind her a swan, a symbol of Martin Luther.



9- Christen Christensen

Medal in memory of A.W.Hauch, a court chamberlain and chief director of most museums in Copenhagen. The medal was made after the death of Hauch 1838.



10- Conradsen

Jonas Collin got his medal after having retired as president of the Royal Danish Agricultural Society. Today he is remembered as a friend and protector of the young Hans Christian Andersen.



11- Christensen / Conradsen

Medal in honour of G.F.Hetsch, a diligent and influential industrial designer.

1845

Obverse | Reverse



12- Conradsen

Memorial medal of the poet Adam Oehlenschläger, who died 1850. All photos by Niels Elswing, National Museum of Copenhagen.

KIELDER KEEPSAKE A MEDAL IN THE WILDERNESS

Nicola Moss

This talk is about a public art commission completed in 1998, in Northumberland, England at the largest man-made lake in Europe, Kielder Water. In 1997 a partnership of Northumbrian Water, Forest Enterprise, Northumberland Tourist Board, and Northern Arts advertised for artists to send in proposals for work in Kielder Forest, around the reservoir. The reservoir was made by flooding a valley on the North Tyne River, in 1982. People visit Kielder to enjoy the out door environment of water and trees, in a broad, open landscape.

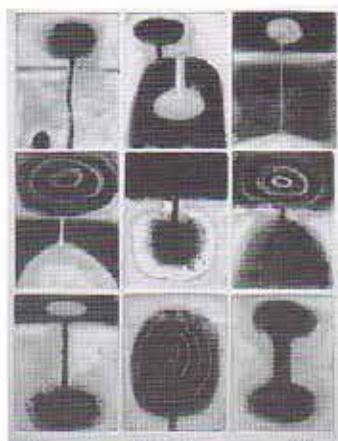


The medal was my starting point; I did not want to create a monument that would interrupt this experience. The idea was to encourage people to visit and walk in the landscape by the enticement of something that they can keep. On walks we often stop to pick up a stone, or object to take home as a memento of our visit. My idea was to use a medal to create a "Keepsake".

After some discussion and several site visits this walk on Bull Crag peninsula was chosen as an appropriate site for the project. Around the site would be a series of bronze reliefs to take rubbings from. The participant could make a book to remember the walk, as well as receive a small keepsake medal. To begin with I walked the path over and over again, to try and find twelve locations where I could site reliefs. I then spent a week making monoprints based on these places and sketches I made on the walk, such as two sets of prints exploring the idea of beginning the walk at the edge of the forest

and the lake side. Other prints show the idea of the landscape and water emerging from springs, or ideas for a site with a sheepfold, and one on the old road. Others explore the animals that live here. The deer and tree are combined as an image. Another shows a deer with a wolf (now extinct in Britain) and with a swooping hawk.

While on one walk I saw a small red adder and picked up a feather that fell from a woodpecker. These are combined in the print image. All twelve images were developed in this



way, making specific references to something about the site.

To site the reliefs I also had to design four new stones to fix to, which were cut by Clark Stone in Edinburgh. As usual, I made the reliefs in Plaster, from which I made rubber mould for wax casts.

These were cast into bronze by Burleighfields in High Wycombe, but I did all the finishing at home.

While the casting was being done, I worked on the medal. The image of the hand has several references. It represents the influence of human interaction in the landscape, it also resembles a miniature landscape, you use the hand to make the rubbings, and touch the land, and it is my hand as



a signature. The hand has occurred in human art from the earliest cave paintings, indicating the presence of human life. The other side is a more conventional landscape. It shows the water cycle from the lake to the trees, into mist, then rain back to the lake. It resembles the landscape of Kielder, where the sun and rain constantly compete.



The medal was struck by Bigbury Mint in Devon. They made a resin cast to place on a pantograph.

The sides were reduced from 22cm to about 4cm. 1000 bronze medals were struck. They needed hand finishing to create a soft edge. Back in Edinburgh we had to sort and pack 1000 sets of paper books to make rubbings, and the 1000 medals into special boxes. The top page is a map of the walk, which forms the cover of the final book. On the reverse are the instructions. There is a wax crayon for taking rubbings, and two rings to bind the book at the end. A list of site descriptions forms the back cover, and there is a page to sign and date by the participant.

I shall now take you around the walk and describe each site, each time beginning with the description in the pack:

"SITE 1. ARRIVAL AND DEPARTURE ON THE SHED WALL

This is the beginning and the end of the walk: a path on the threshold of the dark forest and the bright lake." The first relief is on the car park shed. The prints I made explored the edge between forest and water, light and dark, and marking the beginning and end, with a small key at the bottom of the design marking the threshold of the walk.

"SITE 2. LEE CROOK ON A RECLAIMED GATE STONE

A shepherd's crook with a dog and generations of sheep, under the sun and the moon, placed here, beside the sheepfold.

Human activity is inseparable from this landscape."

At the sheepfold I needed to add a gatestone to fix the relief. I had to dig the hole in very wet peat. The Forestry workers supplied me with this and another reclaimed gate stone. Each stone was cut on site to fix the relief.

"SITE 3. OTTERSTONE LEE ON AN OLD STONE BENCH

From this bench you would have seen Otterstone Lee farm house, now submerged under a sky of fish-clouds."

At Otterstone View Point there was an existing bench. The old Otterstone Lee farm is now under the reservoir. First the stone needed to be cut and drilled. We needed to carry in a small generator for this. The recess had to be the right size, which took a lot of careful work. The back of each relief was tapped to take four threaded stainless steel bars, about 8 cm long. They were covered with epoxy resin. I then had to quickly slot the bars into the drilled holes and tap the relief back with a wooden mallet.

The next site was by a stream. Marked on an old map near by was a now submerged spring called "Holywell Sulphurous Spring". To site this relief I needed to move a nearby rock. To do this we hired a horse and forester who still use traditional methods to extract logs from sensitive areas where machines can't be used. When we first started to move the rock we had a thunderstorm, confirming that this was the right rock for a site about water.

"SITE 4. HOLY WELL ON A RELOCATED ROCK

The Holy well was a sulphurous spring at the edge of the North Tyne River, not far from here. A three legged vessel represents the source of the sacred spring, with the faces of three guardians."

Along the old road, which emerges from the lake, I placed a relief like a cats-eye. I had to cut the hole in the road and set the relief into concrete.

"SITE 5. 189 ON THE OLD NORTH TYNE IN THE ROAD

The North Tyne road tapers away to the water, like a mountain on wheels. Around the reservoir are sites of

coal mining; black mounds that made smoke and steam. You are 189 metres above the sea."

At the half way mark was a line of pines. Into a space I placed a specially cut stone. We started by using an argocat vehicle to move stones, before discovering it was easier with a horse.

"SITE 6. MIDSUMMER ON A STONE COLUMN

The tree rings, frozen in stone, remember the cycles of the flying sun, here at the halfway mark, looking north. A wing on the relief also recalls Apollo and the Roman occupation."

At the end of the peninsula is a single tree, below which I placed a rock.

"SITE 7. HEADLAND PINE ON A SECOND RELOCATED ROCK

Kielder is a land of rocks and trees water and sky. The dam draws a straight horizon."

At the next site the new stone was based on an old boundary marker near Kielder, which we passed every day driving from home.

"SITE 8. MIDGES AND MOSS ON A BOUNDARY STONE
Watch out!"

A small clearing on the track contained a little grove of birch trees.

Here I placed another gatestone, this one more like an old monolith.

"SITE 9. ROE BUCK GROVE ON A RECLAIMED GATE STONE

The forest is a habitat, where animal and plant are inseparable." At site ten I wanted a bench, to look over the water to a hill called Merlin Brae. This required a foundation of concrete and some heavy stone pieces. Again, the horse, Boxer, helped to move the stones from the nearest road. The Seat alone was 400 KG. To lift the stone onto the trolley and off again we used shear legs with block and tackle.

"SITE 10. MERLIN ON A STONE BENCH

Thoughts of the merlin falcon and everything wild, sitting here with a view across the water to Merlin Brae. There are tales of a wondering prophet in the Borders, by the same name."

The next site was the only one on a natural outcrop of rock. It suggested the original wilderness, and the extinct animals of the area.

"SITE 11. BOAR WOLF BEAR ON A NATURAL ROCK
OUTCROP Look into the forest and imagine these wild animals have returned. This rock was here with them."

The final site was a place to rest among the trees. This is where I had seen the snake, and found the feather. In nearby Hexham Abbey is a late 7th century chair, called the Frith Stool. The word "frith" means peace, and indicates that this was a sanctuary seat within the abbey. It is also known as St. Wilfreds Throne, from when he was Bishop of Hexham I had a simple stone



replica made in Edinburgh. The horse moved the stones through the trees to their remote site. The final seat



makes a very peaceful place to rest and can be seen across the inlet. The trees seem to echo the columns of the abbey. The relief is fixed to the back.

"SITE 12. ADDER AND WOODPECKER FEATHER STONE CHAIR

By this place a small red adder was lying in the sun, a woodpecker flew by, dropping a feather. The snake bites its tale as the symbol of eternal return, UROBORUS. The walk returns you to where you began, rejuvenated. The chair imitates the Frith Stool of St. Wilfrid at Hexham Abbey, a peaceful sanctuary here in the forest."

The medal is the final keepsake of the walk. It puts the final public art piece in the hands of the visitor to take away and remember the site and can be handed round and shared with others. The final box set includes the visitors own book and the bronze medal. There are 1000 medals for the first 1000 participants, but the rubbings



can continue indefinitely. For those who can't get to Kielder there is also an artists edition of 25 silver medals boxed with my own book of rubbings, signed and numbered.

This project has brought together many things I love; the out/doors, trees, horses, places, print making, the

medal, book making, and working with different people. I would like to develop these ideas further on other projects that might include gardens, galleries, public buildings, and parks, while making a public art of the art of the medal.

CREDITS:

"KIELDER KEEPSAKE"

Bull Crag Peninsula, Kielder, Northumberland
by Nicola Moss, assisted by Simon Beeson 1998

Plaques cast by Burleighfield Arts Ltd.

Box by Midland Presentation Box and co Ltd.

New stone from Stainton, Northumberland, cut by Clark Stone Ltd. of Edinburgh.

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LA COLONISATION BELGE EN AFRIQUE ET LA REPRESENTATION DU COLONISE SUR LES MEDAILLES LA GLORIFIANT

Marc Vancraenbroeck

Le titre de ce texte peut paraître provocateur, mais loin de moi l'idée de choquer qui que ce soit en employant des mots qui ne sont plus en odeur de sainteté, mais qui, au siècle passé et jusque il y a quelques quarante ans, étaient d'usage courant et les idées qu'ils représentaient étaient bien réelles pour tous.

"La colonisation", ainsi que la définit le dictionnaire ROBERT, est la "mise en valeur, l'exploitation des pays devenus colonies", lesquelles sont "des établissements fondés par des Nations appartenant à des groupes dominants dans des pays étrangers à ces groupes et qui sont placés sous la dépendance des pays occupants dans l'intérêt de ces derniers".

Mais ces buts basement mercantiles furent souvent dissimulés, du moins au début des actions, sous des concepts plus nobles, tels que "découvertes dans un but scientifique", "apports de civilisation", "lutte contre tel ou tel fléau, comme l'esclavage".

Comme l'exprimait Jacques WOUTERS, professeur à l'Université libre de Bruxelles et ancien coopérant : "Depuis qu'il a entrepris de dominer le monde l' *homo occidentalis* a toujours éprouvé le besoin, au gré des moeurs et des sensibilités du moment, de trouver des alibis idéologiques à ses interventions". (.....) Nos explorateurs-colonisateurs pacifiaient, civilisaient et éduquaient les populations soumises, aidés de zélés "évangélistes", mais d'autre part, "il est indubitable que les colonies et territoires assimilés ont contribué à la puissance et au bien-être des métropoles, ce qui y favorise notamment l'exercice des principes qui nous sont chers tels que la démocratie et les droits de l'homme. L'impact sur les colonies est moins évident et dépend des repères de référence".

Après ces quelques considérations sur la colonisation, il m'a paru intéressant de vous remettre en mémoire les grandes étapes qui ont mené à la constitution du Congo belge et que vous trouverez en annexe.

Aux siècles passés, chaque événement important faisait

l'objet de la frappe d'une ou de plusieurs médailles ou plaquettes le célébrant. Cette jolie coutume se perd de plus en plus de nos jours et c'est bien regrettable.

L'aventure coloniale de Léopold II et de la Belgique a été l'occasion de nombreuses frappes de médailles et plaquettes dues au ciseau des meilleurs médailleurs de l'époque, de Jean WURDEN à Francine SOMERS en passant par Codefroid DEVREESE, Arthur DUPAGNE, Eugène de BREMAECKER, Arsène MATTON et autre Paul WISSAERT.

Les scènes représentées sur les médailles ou plaquettes font largement appel à la plastique de la Congolaise, souvent en opposition à ou en repoussoir de celle de l'Européenne. Et quelle symbolique toujours présente!

La Congolaise occupe une position inférieure par rapport à l'Européenne ou lui rend grâce de ses bienfaits, elle se traîne à genoux, tandis que l'Européenne la soutient ou la relève ou esquisse un geste protecteur.

Ceci est surtout vrai pour les médailles d'avant la guerre de 1914 - 1918.

Après, la situation s'améliore et, petit à petit, une sorte d'égalité s'instaure. Les réalisations sociales prennent le pas sur la symbolique, mais le paternalisme n'est jamais loin : nous avons longtemps cru, et certains y croient encore, que nous, Européens, détenons le monopole de ce qui est bon et qu'il nous revient d'imposer aux autres nos modes de vie et de pensée.

Gardez à l'esprit ces quelques considérations en parcourant le texte qui suit, illustrant certains faits de l'histoire de l'ancienne colonie de la Belgique.



Fig. 1

A tout seigneur, tout honneur. Voici la très belle tête du Roi Léopold II, gravée par Arthur DUPAGNE et dont la médaille fut

frappée chez Fonson.



Fig. 2

En 1877, Jean-Joseph DANSE, en s'inspirant des activités de l'Association Internationale Africaine, grava cette médaille où une femme, représentant le Commerce (caducée)



les pieds foulant une chaîne brisée (lutttes anti esclavagistes), éclaire une femme couchée (l'Afrique), "dans le simple appareil d'une jeune beauté qu'on vient d'arracher au sommeil" ; un bateau arrive de droite. La légende : "Ouvrir l'Afrique à la Civilisation" – «Abolir la traite des esclaves», résume le discours de Léopold II aux congressistes de 1876.

L'Association Internationale Africaine était une émanation de la Conférence Géographique que Léopold II avait convoquée à Bruxelles le 12 septembre 1876 et qui réunissait des savants, des diplomates, des voyageurs et philanthropes du monde entier.

L'A.I.C. constitua des Comités nationaux par les soins desquels des stations commerciales, scientifiques et hospitalières seraient organisées en vue d'aider la pénétration lente et méthodique des contrées à explorer. Le Comité belge fut le plus actif et organisa cinq expéditions qui, au départ de Zanzibar, devaient rejoindre le lac Tanganika et tenter de pénétrer plus avant dans ce qui devait devenir le Congo.

Entre la côte de l'Océan Indien et le Lualaba (cours supérieur du Congo/Zaïre) s'étend la région où les trafiquants, Arabes pour la plupart aidés par des chefs congolais, pratiquaient le trafic de l'ivoire et des esclaves. Très puissants dans l'Est et le Sud-Est du Congo, ils se heurtèrent aux expéditions organisées par l'Etat Indépendant du Congo et aux postes installés par lui.

Parmi ces potentats rappelons les noms de TIPPO – TIP, de SEFU et de RACHID, respectivement fils et cousin du premier. Parmi leurs alliés congolais, MUNI – MOHARA, KIBONGE, RUMALIZA ET GONGO – LUTETE.

Les opérations militaires contre ces trafiquants et leurs alliés durèrent de 1892 à 1894 et furent menées principalement par DHANIS, MICHAUX, CHALTIN, PONTHER, JACQUES et LOTHAIRE. Elles furent tragiquement illustrées par le massacre de la mission HODISTER et la mort du lieutenant LIPPENS et du sergent DE BRUYNE.

En 1894, DHANIS et ses collaborateurs en avaient terminé avec les trafiquants d'esclaves et une plaquette, gravée par Alfons MAUQUOY résume cette situation. DHANIS brandit le drapeau de la Civilisation devant un trafiquant agenouillé. Une femme tend son enfant au vainqueur et un homme, les mains toujours enchaînées, attend qu'on le délivre.

Cette plaquette fut frappée en 1913 pour l'inauguration du monument DHANIS à Anvers.

En mai 1894, le Roi inaugura l'Exposition universelle d'Anvers. La plaquette, due à Fernand DUBOIS, qui fut offerte aux animateurs et participants présente, au revers, trois jeunes femmes, vêtues "à l'antique" qui s'enlacent. Celle de gauche porte un rameau d'olivier, celle de droite, une torchère. Sous leurs pieds, un bandeau avec l'inscription : LA CIVILISATION ENTRAINE LA LUMIERE ET LA PAIX.

Sur les bords du cadre : EXPOSITION UNIVERSELLE D'ANVERS SECTION CONGOLAISE - MDCCCXCIV

A l'exergue, le nom du dédicataire de la médaille.

En 1904, la Société Belge d'Etudes Coloniales, fondée par le Lieutenant – Général baron DONNY, fit frapper une plaquette, due à Jacques de LALAING, pour remercier les personnes qui avaient apporté une contribution importante à la Société, dont le but était de mettre sur pied des études portant sur la colonisation et la vie pratique à la Colonie. Elle édita le « Manuel du voyageur et du résident au Congo » et créa l'Ecole coloniale de Bruxelles.

Au droit, deux femmes nues entourent une mappemonde. Une jeune Congolaise, en bas, à gauche, tend des fleurs à une Européenne, en haut, à droite, qui l'invite à se lever.

Pour fêter les 20 ans de l'E.I.C., en 1905, Charles SAMUEL grava, pour le compte de la *Société Hollandaise – Belge des Amis de la Médaille d'Art*, une plaquette frappée par Paul FISCH et qui représente l'E.I.C., à droite, délivrant de ses chaînes une Congolaise agenouillée qui lui adresse un regard éloquent reconnaissant.

Fig. 3

Le 18 octobre 1908, l'annexion du Congo par la Belgique était officiellement consacrée.

En 1910, la *Société Hollandaise – Belge des Amis de la Médaille d'Art* demanda à Fernand DUBOIS de célébrer l'événement par une plaquette, non signée et frappée par Janvier et Duval, à Paris.

L'on y voit l'Histoire invitant la Belgique, à droite, sur la première marche du trône, à s'unir au Congo, représentée par une guerrière nue, debout sur le sol, mais un cran plus bas !. La légende, au revers, marque la reconnaissance de la Belgique à Léopold II et aux pionniers, morts ou vivants, de l'oeuvre congolaise. Le 16 août 1909, le Prince Albert, duc de Brabant et héritier du trône, terminait, à Anvers un périple de 4 mois qui l'avait conduit d'Anvers à Boma, via Le Cap, les Rhodésies et le Congo, traversé en train, bateau et quelques fois à pied et en bicyclette !.

Le *Cercle Africain* lui dédia une plaquette, due à Godefroid DEVREESE, où, au droit, une jeune Congolaise agenouillée sur un socle, tend une branche de laurier vers le buste du Prince, inscrit dans un cercle.



La guerre va faire rage en Europe de 1914 à 1918 et, en Afrique, les soldats de la Force Publique s'illustreront au Cameroun, en Rhodésie du Nord et dans l'Est –

Africain allemand (prise de Tabora en 1916 et de Mahenge en 1917), sous des chefs qui ont nom TOMBEUR, qui deviendra "baron Tombeur de Tabora", OLSEN, MOULAERT et HUYGHE, qui deviendra "général Huyghe de Mahenge".

Fig. 4

En 1921, Frans HUYGELEN, à qui le Ministre des Colonies avait commandé une médaille destinée aux combattants des campagnes d'Afrique, représentait celles-ci en honorant la Belgique (ici casquée) dont l'action permettra de protéger (voyez le geste) les

populations congolaises de la barbarie allemande.



Fig. 5

Au revers, nous trouvons Cléo, muse de l'Histoire, notant ces faits glorieux dans le grand livre de l'Histoire, sous les yeux émerveillés d'un jeune Congolais, nu, portant une brassée de fleurs. La médaille fut frappée par Fonson.



Pour célébrer la valeur de la Force Publique et marquer le mandat attribué à la Belgique par la Société des Nations sur le Ruanda et l'Urundi, les *Amis de la Médaille d'Art* demandèrent, en 1919, à Joseph WITTERWULGHE de symboliser ces événements. Au droit, nous voyons la Belgique accueillir très magnaniment le Ruanda (baise – main de l'une, main protectrice sur l'épaule pour l'autre). Tandis qu'au revers un soldat de la Force publique, pieds nus, livre combat dans la brousse.

Jusqu'à présent, vous aurez remarqué que les personnages africains étaient nus (mais le bon sauvage

n'est-il pas nu ?) et leur représentation quelquefois assez approximative. C'est que tous nos bons médailleurs et graveurs travaillaient à l'aide de données quelquefois théoriques quant à la morphologie des Congolais et Congolaises (certaines ayant plutôt un corps d'Européenne), sauf ceux qui avaient pu les approcher voire les photographier lors des expositions de 1897 et de 1910, Bruxelles.

Le seul artiste belge qui visita le Congo avant la guerre de 14/18 fut Arsène MATTON et ses oeuvres sculpturales du Musée Royal de l'Afrique centrale et certaines médailles en portent la trace.

Après la guerre, des vêtements couvrent de plus en plus les corps des aborigènes et la paternelle bienveillance de l'Européen est remplacée par une sorte d'égalité de traitement voire de mise en valeur des attitudes des Congolaises et Congolais.

A partir de cette époque aussi, d'autres graveurs visitèrent le Congo tels DUPAGNE, LEPLAE, DEMANET et SOMERS.

Le 7 mars 1919, le s/s Albertville accostait à Anvers après 4 ans d'absence. Jules LAGAE grava une médaille commémorative, frappée chez Fonson, où l'on voit, au droit, une Congolaise, retenant la robe dont elle est à peine vêtue, féliciter la Belgique casquée pour ses hauts faits pendant la guerre. Derrière elles, la proue d'un navire et une vue d'Anvers, le long du quai.

Fig. 6

Armand BONNETAIN grava cette plaquette en 1923 pour célébrer les 25 ans du Chemin de fer du Congo. Ici, c'est l'Européenne qui est nue et la Congolaise à moitié vêtue. Mais le geste est tout aussi protecteur.



Rappelons que le Chemin de fer du Congo (ou de Matadi au Stanley Pool, actuellement Pool Malebo) fut construit

de 1890 à 1898, grâce à l'obstination d'Albert THYS qui rassembla les fonds et soutint le projet à bout de bras. Les difficultés furent énormes et les pertes élevées: 132 Européens et 1800 Africains et Asiatiques payèrent de leur vie cette construction sans laquelle, comme l'avait dit Stanley : "Le Congo ne valait pas un penny".

Paul WISSAERT grava la médaille "Pro humanitate ad pacem", où, au droit, l'on voit une Européenne poussant un adolescent congolais nu à quitter sa barbarie vers plus d'humanité et de paix.

Le 12 février 1925, Edmond THIEFFRY, accompagné de Léopold BERGER et Joseph DE BRUYCKER, s'envolèrent de Bruxelles pour rallier Léopoldville à bord du *Princesse Marie-José*. Le voyage durera jusqu'au 3 avril, à cause de pannes et des caprices du temps, mais le temps de vol effectif fut de 75 heures et 25 minutes.

Fig. 7

Ce fut l'occasion pour les Amis de la Médaille d'Art de consacrer une médaille à cet événement et à celui de la première liaison radio Belgique/Congo qui eut lieu la même année.

Charles SAMUEL fut à nouveau mis à contribution ainsi que Fonson pour cette médaille où

l'on voit la Congolaise et l'Européenne, vêtues de façon classique et se tenant par la main, en toute égalité.

Les découvertes des richesses minières du Katanga et leur exploitation n'auraient eu aucune utilité, si l'évacuation des produits finis ou semi-finis ne pouvait se faire. C'est pourquoi, dès le début de l'exploitation des gisements et du traitement des minerais, il fut décidé de relier le Katanga aux océans qui entourent l'Afrique, en utilisant la voie ferrée et les fleuves ou rivières navigables.

Le 31 octobre 1906 fut créée la Compagnie du Chemin de Fer du Bas-Congo au Katanga dont le tronçon Port-Francqui (aujourd'hui Ilebo) à Bukama se raccordait au Nord-Ouest à la rivière Kasai, affluent du Congo, et au Sud-Est au rail Bukama-Sakania (poste frontière proche



de la Rhodésie du Nord, aujourd'hui Zambie), en passant par Elisabethville (Lubumbashi).

Fig. 8

C'est pour l'inauguration de ce tronçon Port-Francqui/Bukama/Elisabethville par le Roi Albert I^{er} et la Reine Elisabeth, le 12 juillet 1928, qu'Eugène de BREMAECKER grava cette plaquette, frappée par Fonson, pour les Amis de la Médaille d'Art.

Ici, retour au naturel quant aux tenues. Les mains des protagonistes se serrent et chacune d'elles indique les terminus de la ligne.



Fig. 9

Au revers, un Européen indique au Congolais où il doit frapper de sa barre à mine.



Joseph WITTERWULGHE, en 1930, voulut exprimer ce qui, pour lui, représentait la Colonisation (c'est le titre de la médaille). Au droit, une affectueuse Européenne pousse, l'un vers l'autre, un adolescent noir et un adolescent blanc, tous deux également vêtus d'un short. A l'arrière-plan, les marques économiques des relations futures : du côté Congo, des fruits tropicaux, du caoutchouc, du café, de l'ivoire ; du côté Europe, des outils, des machines, des tissus, du blé.

Fig. 10

En 1930, Anvers, comblée par les apports coloniaux, mit sur pied une Exposition Internationale où elle célébra les Colonies, la Navigation et l'Art flamand. Josué DUPON grava et



Fonson frappa cette belle médaille octogonale où l'on voit l'Escaut, sous les traits d'un noble vieillard, écouter un jeune Congolais soufflant dans une trompe creusée dans une défense d'éléphant. Caisses et ballots, ainsi que les fruits exotiques s'entassent sur le quai. Avion en vol et bateau sur le fleuve rappellent les moyens de transport.

Alfons MAUQUOY grava également une médaille pour célébrer cette Exposition.

On y voit, au droit, la ville d'Anvers, tenant un génie ailé, le grand-père Escaut et une Congolaise nue apportant dans sa pirogue, les richesses de son pays. Avion et bateau sont présents au revers de la médaille.

Mais le Congo ne voulait pas être en reste et Elisabethville organisa en 1931 une Exposition Internationale pour laquelle Arsène MATTON produisit une plaquette frappée chez Fonson. On y voit, au droit, dans le champ, un sonneur de trompe entouré de guirlandes et de plantes grimpantes. Au-dessus du sonneur, la date 1931.

Comme sur les médailles de DUPON et WITTERWULGHE, l'homme noir reste en pagné.

Fig. 11

En 1934, la Banque du Congo Belge fêta son 25e anniversaire, ce qui donna l'occasion

à Armand BONNETAIN de

graver cette médaille, frappée par Fonson.

Voici une jeune mère qui allaite son enfant et qui a très fière allure.



La B.C.B., fondée en 1909, en plus de ses fonctions de banquier, était la banque d'émission du Congo belge ainsi que le caissier du Gouvernement général jusqu'en 1952, date de la reprise de ces fonctions par la Banque Centrale du Congo belge et du Ruanda-Urundi.

En 1935, Marcel RAU grava une belle tête de femme Mangbetu, entourée d'une gazelle et d'un lion et du mot CONGO. Ce motif servit pour de nombreuses médailles commémoratives relatives au Congo.

C'est également Marcel RAU qui, en 1938, grava une médaille pour les 25 ans du Syndicat d'Etudes et d'Entreprises au Congo - SYNKIN. Fisch & Cie en assura la frappe.

Au droit, un Congolais, tout en muscles, pousse une roue crantée qui fait partie d'un ensemble servant à déplacer de lourdes charges.

SYNKIN était spécialisée dans le commerce des matériaux de construction, d'outillage, de quincaillerie et de matériel industriel et électro-ménager. Elle disposait également de scieries et menuiseries, participait aux travaux publics et privés, aux transports fluviaux et pratiquait l'exploitation forestière et la culture du café.

Pour célébrer son 50e anniversaire, en 1939, le *Cercle Royal Africain* fit frapper une médaille due à Arthur DUPAGNE et frappée par Fonson.

Au droit, la Belgique, qui a revêtu la lame de son glaive de branches de laurier et qui apporte Commerce et Industrie, tient joints les écus de la Belgique et du Congo. A l'arrière-plan, une famille congolaise dans son village.

Fig. 12

En 1949, Charles LEPLAE grava cette très jolie médaille pour les 25 ans de la Société des Chemins de Fer Vicinaux du Congo. La maison Fonson en assura la frappe.



VICICONGO fut fondée en 1924 par la Cominière et exploitait un réseau ferroviaire de 842 km et un réseau routier de près de 15.000 km, dans le Nord-Est de la Colonie.

Les réalisations industrielles sont de plus en plus nombreuses et les anniversaires des sociétés établies au Congo commencent à être fêtés.

Armand BONNETAIN a gravé une plaquette, réduction d'une plaque de 325 x 450 mm, et qui fut frappée chez Fisch en 1950, pour célébrer les 20 ans des Forces Hydroélectriques de Sanga (située sur la rivière Inkisi). Au droit, à gauche, un Européen, très satisfait de lui et fier de l'oeuvre accomplie, fait admirer à un Congolais le barrage et la centrale électrique, construits par la société. En bas à gauche, le mot SANCA.

Fig. 13

Double fête à la Société des Mines d'Or de Kilo - Moto:

la production du 200.000e kilo d'or et son 25e anniversaire, en 1951.

Gravée par DUPAGNE et frappée par Fonson, cette plaquette représente « avant » et « après » : au droit, le mineur de 1926, avec sa seule barre à mine et quasi nu et celui de 1951, botté, casqué et muni d'un outil performant.

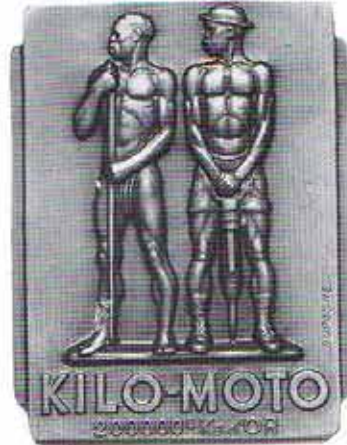


Fig. 14

Au revers, la famille indigène d'avant, plus que sommairement vêtue et celle de 1951, habillée, instruite et dont le travailleur est assuré d'une paisible retraite.



Fig. 15

Les activités sociales des firmes industrielles sont également représentées sur les médailles et les personnages congolais sont de plus en plus vêtus. Sur ce document pour la Fondation SYMETAIN, du au ciseau de Marcel RAU et

frappé, en 1952, par Fisch-Fonson, la Congolaise et l'Européenne sont revêtues, l'une de son uniforme d'aide sociale, l'autre d'un pagne la recouvrant. Les gestes



sont plus confiants et l'utilité de l'assistance pédiatrique est acceptée et reconnue.

Fig. 16

Au revers, six enfants congolais, tels de angelots des tableaux de Boucher, sont réunis autour de l'exergue, devant un dispensaire de la société. Au loin, on distingue un camp pour travailleurs indigènes.

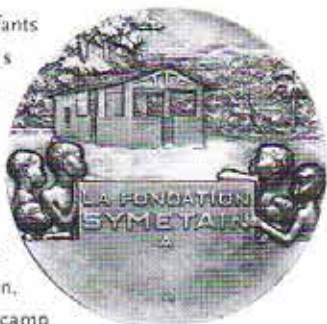


Fig. 17

L'avancement intellectuel des Congolais est bien exprimé sur cette médaille de DUPAGNE, frappée chez Fonson, pour le 50^e anniversaire de l'Institut de Médecine Tropicale « Prince Léopold », en 1956 et dont le droit porte la tête de Léopold II qui fut présentée au début de ce texte. (Photo 1)



D'autres anniversaires se fêtèrent en 1956, notamment celui de l'Union Minière du Haut-Katanga. Comme toutes les grosses entreprises, l'U.M.H.K. formait ses cadres congolais et Georges - André BRUNET a fort bien exprimé cette tâche essentielle sur cette médaille, frappée par Fonson, où l'on voit, au revers, un instructeur européen indique à deux élèves congolais, qui l'entourent, comment se servir d'un compas d'épaisseur.

Fig. 18

Pour les 50 ans de la Société Internationale Forestière et Minière "FORMINIÈRE", le même BRUNET a conçu cette médaille, frappée chez Fisch, où l'on voit, au droit, les activités de la société : extraction, transport et lavage des diamants - cultures (ici des cacaoyers), tandis que le revers, montre les oeuvres sociales de la société.



Fig. 19

Ces oeuvres sociales étaient étendues à toute la population de la province du Kasai et n'étaient pas



uniquement réservées au personnel de la société. Ici aussi les personnages sont vêtus et la confiance est totale entre la Congolaise et l'Européenne.

La Chambre de Commerce et d'Industrie du Kivu-Maniema fête ses 25 ans en 1956.

A cette occasion, elle fit usage de la médaille due à Francine SOMERS, frappée chez Fonson et surnommée « La trieuse de café ».

Au droit, une jeune femme, au visage paisible, le haut du corps dénudé, remue des grains de café dans un van. La légende circulaire indique CHAMBRE DE COMMERCE ET D'INDUSTRIE DU KIVU - MANIEMA

Fig. 20

Dans la vie de la Colonie et des Territoires sous tutelle, tout n'était pas que travail.

Des fêtes, souvent somptueuses s'y déroulaient. Et au Ruanda, lors des fêtes jubilaires du Mwami, lors

du passage de quelque prince ou roi, les pages – danseurs Intore exécutaient leurs fameuses danses aux sons des tambours royaux.

C'est par cette médaille

de Francine SOMERS, frappée chez Fibru en 1956 que s'achève ce voyage rapide qui a rappelé comment la civilisation a progressé au Congo. Les



84 ans d'une colonisation qui ne fut pas exempte d'erreurs, ni de cruautés parfois de la part de certains coloniaux, mais apporta, malgré tout, le fonds d'éducation, d'instruction et d'enseignement aux populations colonisées.

ETAPES DE LA COLONISATION BELGE EN AFRIQUE CENTRALE

1860 • Léopold, duc de Brabant, fait remettre au ministre Frère – Orban une plaquette en marbre, sur laquelle il a fait graver: "Il faut à la Belgique une colonie".

1871 • Henry Morton Stanley retrouve David Livingstone à Ujiji.

1874 – 1877 • Stanley traverse l'Afrique en 999 jours, de Bagamoyo (sur la côte de l'Océan Indien) à Boma (sur la côte atlantique).

1876 • Léopold II convoque à Bruxelles une *Conférence Géographique* d'où naît l' *Association Internationale Africaine* (A.I.A.), chargée de préparer des expéditions ayant pour objet la découverte du Centre africain. De 1877 à 1884, le Comité belge de l'A.I.A. y envoie cinq expéditions.

1878 • Léopold II rencontre Stanley à deux reprises et le convainc d'entrer au service du *Comité d'Etudes du Haut-Congo*, récemment constitué. Le Comité envoie une nouvelle expédition dirigée par Stanley.

1882 • Le Comité devient l' *Association Internationale du*

Congo (A.I.C.) qui conclut des traités avec les chefs indigènes pour s'assurer des droits souverains.

1884 • Les Etats-Unis d'Amérique et l'Allemagne reconnaissent l'A.I.C. comme état souverain.

1884 - 1885 • *Conférence de Berlin* sur l'Afrique. Naissance de l' *Etat Indépendant du Congo* (E.I.C.) qui signe l' *Acte de Berlin* avec les autres Puissances représentées et est proclamé le 1er juillet 1885. La Belgique avait reconnu Léopold II comme Souverain du nouvel Etat.

1885 – 1908 • *Etat Indépendant du Congo* : campagne arabe – construction du chemin de fer de Matadi au Stanley-Pool – explorations et prises de possession des nouveaux territoires – révolte des Batetela – exploitation des richesses (ivoire, caoutchouc, etc.), non sans problèmes et cruautés et subissant de violentes critiques belges et étrangères.

1908 • Répondant aux vœux de Léopold II, exprimés dans son testament de 1890, et pour faire taire les critiques, la Belgique annexe le Congo, en application de la loi du 18 octobre 1908.

1908 – 1960 • Mise en place de l'administration coloniale. Organisation de la Colonie – Mise en valeur des richesses naturelles agricoles, forestières et minières par des sociétés privées, entraînant des répercussions positives pour des sociétés belges – Lutte contre les épidémies – Augmentation du bien-être de la population (hygiène, santé, éducation) – Participation aux deux guerres mondiales – Construction et extension des voies de communications.

1960 • Confrontée à des pressions internes et internationales, la Belgique accorde l'indépendance au Congo (30 juin).

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Credit photographique : © Bibliothèque Royale de Belgique.

MEDAL ART IN AOTEAROA/NEW ZEALAND

HISTORY AND INFLUENCES

Wallace Sutherland

P*uritia nga taonga tuku iho e nga tupuna,
Hei tiki huia ma nga uri whakatupu o Aotearoa*

*Keep the treasures handed down by the ancestors
As an ornament for the descendants yet to be born in
Aotearoa*

Long before the arrival of Europeans in Aotearoa (New Zealand), there were amulets and adornments worn by Maori, the indigenous people. These objects have real similarities to the medallion form as Europeans know it. In "The Art of the Medal" Mark Jones (1979) states "Medals, like coins, tend to be round, metal and two-sided but, unlike coins, they have neither monetary function nor fixed value." This paper will discuss the various influences on medal art in New Zealand and acknowledge the strong influence of Maori culture.

One of the earliest medal-like forms found in this country is the Okain's Bay "Breast-Plate" a Kai Tahu tribal treasure from the South Island. It is 178mm in diameter. With its strongly cross-hatched fish forms it encapsulates the influences of Te Moananui A Kiwa (the vast Pacific Ocean) on a sea voyaging people. This serpentine stone breast-plate is dated 1100 AD and relates to the mother-of-pearl breast-plates of other South Pacific island cultures. It is stylised relief work, linking Maori with their Eastern South Pacific roots. It places New Zealand within the context of the greatest ocean in the world.

The most significant group of traditional Maori amulets was in a form that has similarities to a medal. Comfortable in the hand, with shallow relief and often two-sided, they were carved in greenstone (New Zealand jade) or pounamu, as it is known to Maori. They had a consistent format and content in their design, a visual formula, within which there was subtle variation. These amulets were called hei-tiki by Maori and within Maori culture they carry considerable spiritual and cultural weight. Exchanged as gifts they often secured peace between tribes. Even unworked, the pounamu from

which they were carved was highly prized by Maori – almost equivalent to gold amongst Europeans.

Hei-tiki, carved in a stylised, almost foetal form, are thought to symbolise the first man or first woman in Maori ancestry. It was believed that the hei-tiki was a fertility charm representing the human embryo and that it should be worn only by women. However, their symbolism is much debated. Their mana or prestige increases as the hei-tiki is worn, gathering mana from its wearer, becoming increasingly valued and personalised as it passes from generation to generation. Because they were made from Aotearoa's hardest rock and treasured so intensely, hei-tiki carved long ago are both in collections and in use today.

"Rutateawhenga" is the ancestral name of a hei-tiki from the Ngati Hine tribe. It is 120 mm high and dated between 1200 – 1500 AD. This hei-tiki is treated as a 'living' ancestor. On a conceptual level this is similar to one of the traditional European functions of a medal, as a commemorative tribute to a deceased individual.

Unfortunately, the mana of the hei-tiki has been trivialised through mass production in plastic by the modern souvenir industry, and as decoration on numerous consumer items.

Like treasured medallions and coins, hei-tiki were also used as gifts of great cultural and spiritual significance and were passed tribes and given to the first European explorers and early colonial leaders. In the British museum there is an unusual Maori art treasure – it is a combination of a hei-tiki and hei-matau (a traditional Maori fish hook form combined with a hei-tiki). This was given by a Nga Puhī chief to a British captain in 1834.

During the English explorer Captain James Cook's visits to New Zealand in the late eighteenth century the first metallic coins and medals were placed in the hands of local Maori. On 31 January 1770, on departing Queen Charlotte's Sound in the South Island, Captain Cook



handed out silver English threepenny pieces. For his next voyage in 1772 he carried a commemorative medal expressly issued for the journey – the "Resolution and Adventure Medal." Issued in silver and copper, this medal has a diameter of 43mm. It was commissioned by Sir Joseph Banks for Captain Cook's second voyage and designed by William Barnett. The medals were handed out to Maori on landfall along the New Zealand coast. On the obverse side the medal displayed a profile of King George III of England – an appropriate gesture to mark the onset of British colonialism, and a tactile image of a monarch who was later to become known as Mad King George! This theme of "rediscovery" ensured that no other man has received greater recognition in the history of New Zealand medals and coins than Captain James Cook. Today's New Zealanders in 1998, 226 years later, carry current fifty cent pieces in their pockets, that feature Cook's ship, the H.M.S. Endeavour.

Maori imagery has always played a significant part in the history of medal art in New Zealand. However, the influence of this imagery has almost always involved the interpretation of Maori iconography by Pakeha (European) artists. Of course Europeans brought their own ancient medal-making traditions with them to this isolated country in the South Pacific.

One such European was Anton Teutenberg from Germany. Emigrating from unrest in Europe he arrived in New Zealand in 1866 and within the year had set himself up as a die-maker and engraver near Queen Street in Auckland. With the energy and ability to adapt to his new situation, he quickly produced wood carvings and stone carvings for various clients, then set about the prolific production of school badges, company seals, prize medals for kennel clubs and a variety of commemorative medals. He became noted for the high relief of his medal designs and the clarity of his engraving. He was also a talented copyist and it was not long before he was producing agricultural medals with a rural English flavour. Conspicuous in the landscape settings of these medals, however, were distinctive New

Zealand trees and plants. This is well illustrated in Teutenberg's "Waikato Agricultural and Pastoral Association Medal for Fat Cow," struck bronze, 1876.

The achievements of a young, growing nation, agricultural themes with an English style, New Zealand's individual flora and fauna, all featured prominently in these early years of this British colony. All the influential themes mentioned so far come into play in a bronze medal of 1865 commemorating the "NZ Exhibition (Dunedin)". This was made in the United Kingdom and is 63mm in diameter. The obverse side is truly the neo-classical version of New Zealand – the noble savage as a Roman senator with his pet kiwi (the size of a small horse), and a curious array of agricultural equipment and exotic versions of Maori material culture arranged in a crowded composition. Another example is the struck bronze medal "Interprovincial Exhibition of NZ 1872." It was designed and made by G. Coates & Co in Christchurch and is 63mm in diameter. Regional progress features on the obverse, but on the reverse, there is another romanticised landscape scene. Such themes and influences continued to shape the history of New Zealand's medal art well into the twentieth century.

In 1940 there was a surge of activity surrounding the commemoration of 100 years since the signing of New Zealand's founding document – The Treaty of Waitangi – which was a treaty between the indigenous people, the Maori, and the mainly British colonisers. Themes of progress and Maori iconography dominated, and the New Zealand Centennial Half Crown issued in 1940 is an excellent example of this mid-twentieth century work; it is silver and has a diameter of 32 mm. It combines and contrasts the world of Pakeha (New Zealand-born European) with the world of the Maori people. A stylised wahine (Maori woman) in traditional dress stands in the centre between these two worlds. There is a strong flavour of socialist realism in the style of this work, though the artist is unknown.

It was not really until the 1960's that fresh directions

in New Zealand medal art emerged. Paul Beadle (1917 – 1992) arrived in New Zealand from Australia in 1961, and with the support of his artist wife Betty Beadle, initiated the current artistic, modern tradition of medals. He had already belonged to F.I.D.E.M. (La Federation Internationale de la Medaille) for six years while working in Australia, and he became the Foundation Professor of Fine Arts at the University of Auckland, New Zealand's largest university.

However, the design work of Paul Beadle was to become the centre of a national controversy in New Zealand in the 1960's. While the Vietnam War raged, and the USA and USSR began a serious 'space race' to the moon, the issue that hit the headlines in New Zealand newspapers was the designs put forward for the country's new coinage, due to appear on Decimal Currency day, July 10, 1967. The seeds of the debate were sown when the Government of New Zealand appointed the Coinage Design Advisory Committee in 1964, to co-ordinate the commissioning of new national coinage designs. The committee's chosen designs were leaked to the public early in 1966 and the public disliked them intensely.

Sixteen millimetre headlines in *The Auckland Star* on 8 February 1966 proclaimed: "GOVERNMENT AGREES TO SCRAP NEW COIN DESIGNS". Widespread public discussion and argument followed as designs from various artists were put before the Government and the print media invited the people of New Zealand to vote on their favourites. These opinion polls favoured Paul Beadle's designs. But on 18 February 1966 *The New Zealand Herald* headlined an article: "Professor Beadle's Designs Spurned", and opened the article: "None of the coin designs submitted by Prof. P.J. Beadle of Auckland, much favoured in petitions and published comment, secured any votes in the Government Caucus opinion poll." Artists and art critics spoke out, yet on 13 June 1966 the Cabinet approved the rather weak designs of James Berry which appear New Zealand's coins today. One of Paul Beadle's rejected designs, "Egretta alba," the white heron, was to be for the new 20 cent piece. Designed in 1964 it is cast in silver and has a diameter of 47 mm. Not chosen for the coinage, it was then adapted as a medal.

As a result of this controversy the design work of Paul Beadle had received a high profile nation-wide, and medal art in the form of coinage had been well and

truly placed in front of the New Zealand public. An example of the more innovative, contemporary medal work of Paul Beadle is "The Seven Ages of Man", cast in bronze in 1968. In 1974 he designed the "Tenth British Commonwealth Games, Christchurch" medal, with the obverse side showing bold use of Maori manaia, or bird-headed, spirit-figures in profile.

Nearing the end of his career in the early 1980's, Paul Beadle inspired one of his last students, Marian Fountain. Marian was commissioned to design the "1990 XIV Commonwealth Games Medal, Auckland, New Zealand," which showed a definite Paul Beadle influence. On returning from Europe in 1988, Marian Fountain met with Betty Beadle and they decided to invite New Zealand artists to become involved in making and promoting medallions. This led to the formation of the New Zealand Contemporary Medallion Group (NZCMG). An initial group of five enthusiasts met and investigated various techniques: sharing knowledge and networks, they set about organising an exhibition. Up until this point Paul Beadle had been New Zealand's only member of FIDEM, but by the end of 1989 four more interested artists were members, urged on by their involvement in two very successful group exhibitions of medals. Medal art, as a contemporary medium of artistic expression in New Zealand, was now poised to take off.

In May 1989, at the Star Art Gallery in Karangahape Road, Auckland, the first comprehensive NZCMG exhibition was opened. It featured the work of thirty artists, as well as a survey of thirty years of the work of Paul Beadle and it included work lent from the Auckland Museum's collection of medal art. Said T. J. McNamara, an Auckland art critic: "It makes a fascinating show which ranges from the ultra-conservative to very experimental and extreme work really stretching the concept of medallions." In the group of medals shown by Marte Szirmay, for example, abstract and woven forms predominate, challenging the conventional definitions of a medal. This was truly an exploratory exhibition, with artists from diverse backgrounds bringing influences and approaches from their own repertoire of skills and personal imagery.

Organising technical workshops and meeting frequently, the NZCMG stepped up their exhibition schedule. In 1990 eight members exhibited in the Twenty Second FIDEM Congress in Helsinki, Finland. Wrote Mark Jones

(Curator of Coins and Medals at the British Museum at that time): "An exciting innovation was the presence of the New Zealanders whose varied and energetic work is a tribute to the creative excitement generated by Betty Beadle and her NZCMG." 'Behind the Melting Mask' by Wallace Sutherland (in bronze and of 123 mm diameter) was exhibited in Helsinki. This medal emphasises the possibilities of exploring the two sides as one visual concept. As the holder is invited to turn the medal by the visually teasing little hands on the edge of the circle, the second phase of the concept is revealed.

By the end of 1991 the NZCMG had mounted six large exhibitions in New Zealand in three years, involving many New Zealand artists as well as international medal artists. The general print media, as well as specialist art magazines, gave supportive coverage to this burst of activity. Art historians and art critics in scrambled for definitions and descriptions that would encompass this ancient art form, now suddenly and spectacularly reviving and evolving. Art critic T.J. McNamara again: "Medals and medallions are usually thought of as having a circular form. This imposes design limitations on the artists but also forces a compression and intensity of composition."

The NZCMG was now composed of sculptors, jewellers, silver-smiths, print-makers and painters, an interesting mix that encouraged fresh ideas and techniques. The challenge of raising public awareness to the charm and intensity of this art form supplied a unifying focus. Today there are thirteen active members in the group (including FIDEM members); there have been thirteen group exhibitions, prestigious commissions and their work is widely collected.

Last year the NZCMG participated at FIDEM '98 at The Hague, Nederland, the fourth time that the Group had taken part in FIDEM exhibitions. At the end of 1999 the NZCMG will celebrate a decade of creative activity with large exhibitions in Auckland and Wellington to mark the arrival of the new millennium.

Influences in the imagery of NZCMG works still echo some of the early themes. Maori design elements and New Zealand's fauna, flora and landscape are still there. Te Moananui A Kiwa (the Pacific Ocean) surrounds these islands and makes itself felt in the medal art of Aotearoa/New Zealand. Marine life, curvilinear definition,

geometric mark-making and weaving textures reflect this. Two 1991 medals by NZCMG member Robert Ellis, "Alpha Omega 2", bronze, diameter 140 mm and "Aotearoa", bronze, diameter 142 mm, display such characteristic influences, as well as the artist's own visual vocabulary from his painting background. Aotearoa is the Maori name for New Zealand. This medal is one of several exploring cultural relationships between Maori and Pakeha (New Zealand Europeans). Even techniques associated with the ocean, such as cuttlefish-casting, are frequently explored.

Medal art has a short history in these islands, the last major island group on the planet to be settled by any humans. What was found here, and what was brought here by Maori and Pakeha, has inter-mingled. Artists have improvised and global styles such as abstraction and neo-expressionism have been absorbed. The rugged vitality of this young, island nation can be felt in its medal art.

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"Okain's Bay Breastplate"

serpentine stone, 178 mm
early Maori (approx. 1500),
Kai Tahu Tribe, South Island, New Zealand



"Hei Tiki - Rutatowhanga"

New Zealand jade, 120 mm high
early Maori (approx. 1500)
Ngai Hiri Tribe, North Island, New Zealand

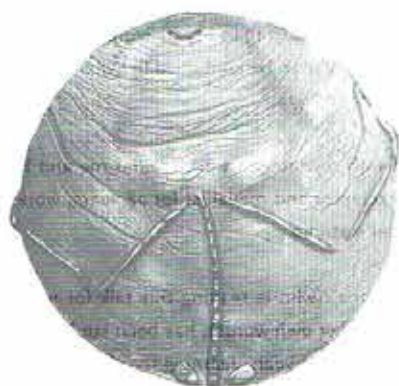


Anton Teutenberg

"Maori Agricultural and Pastoral Assistent Medal for Fat Cow"
struck bronze
1875



"New Zealand Exhibition (Dunedin)"
A prize medal, struck bronze ø 45 mm
made in Great Britain (1883)



Wallace Sutherland
"Behind the Melting Mask"
cast bronze ø 123 mm
1989
Dunedin | Reserve

FOUR GENERATIONS OF MEDALLISTS

MESZAROS FAMILY

Anna & Michael Meszaros

When the subject of "influencing" was first announced as the theme for this congress I immediately interpreted it as it affects my family. We have a family tradition in medals, starting with the great Hungarian medallist Ede Telcs, who taught my father Andor Meszaros when he was a young architect and sculptor in Budapest during the 1930s.

In 1939, Andor migrated to Australia, taking his medallic training with him and in 1940 began living as a full time medallist and sculptor. He continued to live on his work until his death in 1972.

I grew up with my father's work around me and have lived as a sculptor and medallist for 28 years, working in my father's studio.

My niece, Anna, (who is reading this talk for me and will finish it in her own words), has been studying with me for the last 3 1/2 years, learning the art, techniques and business of the medal.

Thus we have a closely linked series of 4 generations of medallists, who can span nearly a century and which has carried the European medallic tradition to the other side of the world, another area of influence.

Our work has been influenced in various ways by the local technology or the lack of it, the need to remain in contact with Europe and the need to educate Australian foundries and mints so that good quality work can be produced locally.

As with all artists we have been influenced by world events, art movements, war, politics and economics. Survival as artists has been as difficult in Australia as anywhere else.

Telcs studied art in Vienna under Hellmer and Zumbusch, whose influence was mainly in monumental sculpture. His interest in medals came from his interest in ancient history and in particular ancient coins. It

seems that the combination of these two influences gave birth to a passion for the medals. His work is a combination of classicism, the smooth style of the period and his own gentle and sympathetic character. One can see a strong academic education, meticulous technique, classical composition and at the same time a gentle humanism and sense of humour. The ability to pick these moments and interpret them into

2. beautifully modelled compositions is the heart of his talent in the non-portrait works.

Much of his work was portraits and in this area he again showed his perception, sensitivity and technique. There is a smoothness and simplicity, but at the same time an acute observation of the subject and an unflinching accuracy of modelling. Details are muted but beautifully precise and the whole effect is of balance and humanity.

Examples of Telcs' portraits to which I have access are those of my mother and my mother's best friend, Telcs's niece Panni Guttmann (nee Telcs). His own self portrait does not glamourise himself, but is honest and realistic. The portrait of a young nephew, Andris has great charm. This one of Dr. Jenő Hubay is typical of his small portraits.

Portraits not done from life, perhaps as commercial ventures, are those of great composers, Bach, Mozart, Beethoven and Liszt.

The casting techniques used for such small pieces as Bach, Mozart and Beethoven are evidence of the quality of craftsmanship that was available in Budapest in the 1930s.

Most of his work was sand cast, as I understand it, and my father used to tell me that the first job of the foundry apprentice each day was to go around all the shelves and ledges in the foundry with a fine brush and container and to brush together the dust that had settled during



the previous 24 hours. This was the mould facing for the day's work and is evidence of how such beautiful castings took place with careful chasing and smoothing of surfaces to achieve his characteristic finish. Telcs was famous as a generous teacher who was willing to accept as student anybody who showed a spark of talent. He helped a whole generation of Hungarian medallists and had a Dutch student, Guert Brinkgreve. Telcs lived in The Netherlands for a few years in the 1920s.

My father, Andor Meszaros was born in Budapest in 1900. He grew up there and was a cavalryman in the last year of WW1. The brief communist regime in Hungary in 1919 forced the family to move to

3:
Vienna where he commenced a building engineering degree. In 1923-24 he suspended his course and studied sculpture at the Academy Julien in Paris. During this time he met Picasso and absorbed the work of the art movements at the time. These influences would re-emerge years later. He then returned to finish his course in Vienna, and began employed work as an architect in Budapest. In 1932 he commenced his own architect practice.

It was during the 1930s that Andor studied with Telcs. He not only learnt from him, but also co-operated with him on a number of projects and competitions in which Telcs produced the sculpture and he designed the architectural elements.

Medals as works of art virtually did not exist in Australia in 1939 when my father arrived in Melbourne. There was a history of war medals, tokens and commemorative medals of a very traditional nature and coinage. Designs and dies were often made in England, but the idea of a medal as an expressive artistic object was almost non-existent. The depression was not long past, war was imminent and people's attention was on other things. At that time too, there was a national inferiority complex that anything artistic designed in Australia was worthless

or if it was any good, it would have already been done overseas.

My father arrived in this cultural climate in a state of some shock. He carried with him a long cultural tradition, a significant part of which came from Telcs. He tried to live as an architect, but his degree was not recognised in Australia. After a year living as a draftsman and doing a few portrait medals on the side, he left his draftsman's job and declared his intention to live full time as a sculptor. To do this in Melbourne, in 1940, as an enemy alien refugee during the war was bold indeed and my mother's response was "Now we will see who you are."

His tactic was to knock on the doors of local notable people and ask them to pose for sittings, for no fee, but if they liked the result, they were welcome to buy a casting for 5.00 – (about a professional's week's wage then). Out of 50 or more portraits done this way he had only one refusal to buy. Some subjects commissioned portraits of wives and children which brought in more income.

When we look at these portraits we can see a considerable change in style.

4
Two portraits of his parents in law, done in Budapest show the strong influence of Telcs. The smoothness and subdued details are most characteristic. Probably the same foundry cast and finished the works.

In his work done in Australia, the modelling is still very precise, but no longer has the smoothness and elegance of Telcs. Modelling is higher, detail sharper and more intense and the analysis of the character more incisive. He developed great confidence in his ability – once he was criticised that a portrait did not look like the subject. His reply was "That's what he should have looked like." His own strong character and the battle for survival shows here in portraits of great energy at a time of

doing up to three portraits a week. Agar, Molesworth, Eva Julia, Dan, Michael, Florey.

Andor's technique was formidable. He would produce one of these in 3, 2 hour sittings, the last often just for checking. I remember him going to Sydney for 2 weeks and coming back with 7 finished portrait modellings. He carried on spirited conversations with his subjects to learn about them and to keep them animated. On one occasion in Oxford, he modelled the famous "Red" Dean of Canterbury Cathedral, Hewlett Johnson. Johnson was a great communist and on the board of the Daily Worker, the communist newspaper, and after an argument about being a churchman and a communist, Johnson resigned from the Daily Worker. Altogether my father produced 535 portraits, that we know of, in 33 years in Australia.

The only type of casting available in Melbourne was sand casting and this was primitive from the point of view of medals. Foundries were busy with war work and art work was a nuisance. My father cast his own work on many occasions using the techniques he had watched in Budapest foundries. Results were variable and he often spent more time working on bad castings than he spent on modelling the original work. The poor quality of castings led him away from the smoothness of Telcs.

My own career has been heavily influenced by my father. I grew up in a small flat where the living room was my father's studio. I watched his artistic processes and struggles, his techniques, triumphs and difficulties.

5.

I made suggestions for designs and drew from live models from the age of 12. I worked with him on many projects in school holidays. When I was 13 I had a bet with him that I could do a portrait medal of him. We bet 10 shillings (a week's wages were 10-12 pounds). He lost and friends began buying castings. Then they began commissioning portraits of themselves, wives and children and I never accepted pocket money from my father again.

When I finished school, I too did an architecture degree, planning a joint practice with my older brother, already an architect. When I completed the degree, I received a Churchill Fellowship (a travelling scholarship) which sent me to the Scuola dell' Arte della Medaglia in Rome

for a year in 1969.

On my return from Europe, I began living as a medallist, having my first exhibition in late 1970. I received commissions for portraits and other works and did two large sculpture commissions with my father. When he died in 1972 I took over his studio and have worked there ever since on work ranging from medals to large public sculpture.

In my portraits I am clearly very close to my father in terms of modelling, style, details and realism and I follow the same procedures and techniques. These are mostly cast one-sided pieces with lugs on the reverse so that they can be mounted. We have found that medals can be displayed much better as works of art if presented in this way.

Anna has worked in my studio since the age of about 12, in school and university holidays, learning to patinate and mount medals for me. While at University doing her Arts degree in philosophy I offered that if she ever wanted to take up medals or sculpture seriously she should let me know. Finally she did and for the last 3 1/2 years she has been working and learning in my studio.

Anna's portraits continue the style of my father and myself. While she has seen portraits by many other artists in FIDEM catalogues and other publications it is the home influence which has determined her portrait style. She continues the aim of giving a very accurate likeness while at the same time seeking each subject's personal average expression.

6.

A factor which is common to my father, myself and Anna, is the plasticine. We have been using the same Lefranc & Bourgeois plasticine since my father bought it in Paris in 1949. We have never found the same type since, even in Paris. It is a light brown, stiff material with very fine particles. It does not tear when scraped nor does it form a lump next to where you push it down. We have re-used it hundreds of times and its fine characteristics have a definite influence on our modelling style. Its influence on my father's work can be seen in his Stations of the Cross medallions. He began his series in 1942 and did several in a bolder and cruder style than the final set. His Burial of 1949, when he first obtained

the plasticine was the first to be struck and shows a major change to a very refined style.

Non Commissioned Works

With Telcs it is sometimes difficult to be sure what is commissioned and what is personal. One series of works of which I have two examples of is his annual Christmas angels that he did as presents for his wife. These are charming little putti composed with various objects having symbolism relevant to the time.

This little pair of putti shows the same type of charm but it is no known what it was done for.

There is also the beautifully modelled "Flirting" plaquette done while he lived in The Netherlands in 1922.

Each of these shows his refined modelling technique, his humour and his feeling for using the available space so that each composition is comfortable in its frame. There is a strong appreciation of humanity running through all of them regardless of the subject.

The reverse side to the Liszt medal is rather less comfortable and looks as though the music stave at the top was forced in afterwards. The horizontal base also occupies too large an area. Telcs's compositions made very conventional use of the circle or surrounding shape.

He did many rectangular pieces and he often used a horizontal base within the circle on which to stand his figures. While his compositions

7. mostly fit harmoniously within their shapes he seemed not so concerned with using the circle as an integral part of the composition.

Andor developed a much stronger view on this. He believed that a medal should actively use the circle as an integral part of the composition so that it contributed to the power of the design. He never used a horizontal base within a circle striving always to rest his figures on the rim. This gives his work a feeling of containment and concentration that separates his work from Telcs. Andor did relatively few personal medals. One of his earliest pieces was this little armed cherub, of 1940, surely a direct descendent of Telcs annual angels in subject, style and composition.

However, his greatest medallic achievement, his 14 Stations of the Cross were begun in 1942 and represented a change away from the sweetness of Telcs to an art of great philosophic depth. The early pieces, later remodelled were rougher, with higher relief. The series sets out to produce really monumental results within the confines of the circle. Produced over a period of 30 years this series is the most complete expression of Andor's life philosophy, his approach to Christianity and to the medal. Seven of the series of shown here. First Fall, Second Fall, Third Fall, Christ stripped of Garments, Crucifixion, Death, Burial.

I believe that this is one of the great series in medallic history. After his death I was asked to produce a Resurrection to finish the series.

In his later years he produced a few other personal pieces, mostly for competitions – Eva, and The Conversion of St. Paul.

These pieces show a willingness to leave the classical style and it is a pity he did not do more of them.

My own personal medals are quite different to my father's classical style, but are closer to these later pieces. Perhaps the lack of a formal classical art education has left me with fewer inhibitions as to what is permissible

8. or not. I feel strongly that a medal should show evidence of the circle, and most of my work is within a formal circle.

Some examples of personal medals are: Rain on Water, Hill Town, Lovemakers, Difference of Opinion, Miniskirt.

I find myself more attracted to subjects in nature and slightly whimsical observations of things I see about me.

Anna's personal work shows a further step away from classicism. Some of her work takes great liberties with the circle without losing the essence of it and some of them Acrobat and Windblown Tree show an interesting direction of turning the medal into a three dimensional sculpture while still remaining essentially a medal. She has a feeling for form, layers, textures, balance and

composition which clearly has origins in my work, but is also a step or two away and carries her own stamp of personality and style. Sleeping Cat, Ivy, Sunflower, Growth Spiral, Worms.

She is the second Australian born generation who is more remote from Europe and yet she still carries memories of European origins.

These days in some medallic circles, commissioned medals are considered a somewhat lower form of medallic life. However, in our family, they have been regarded as being of great importance and perhaps are the most exacting and difficult area. The need to understand a subject, reach a philosophical conclusion about its essential characteristics and devise a design to express that is not easy. Its importance is that it expresses something about a subject of real significance to somebody else and therefore serves as an indicator of what our society holds as important.

Telcs did many commissioned pieces, but I do not have access to them to photograph. Designs were classical and figurative, similar in style to other work shown.

9.

Andor's commissioned work broke away from Telcs's classical composition but kept a fair amount of his classical style. His symbolism was based on a deep philosophical perception of his subjects and his ambition was to express some aspect of real importance.

His Stapley Award to the Australian Institute of Planning shows a man opening the way for the new generation ie planning is our responsibility to our children.

The Matthew Flinders Award to the Australian Academy of Science shows men looking through a microscope and telescope seeking the unknown, the instruments making the sign X, symbol of the unknown.

The Kodak Film Festival Award shows the essence of cinema – the eye perceives 3 stages of a movement, the film breaks it up into many stages.

The ANZAAS (Australian & New Zealand Society for the Advancement of Science) shows on one side a large Egyptian priest and the moon, while on the other side we see a huge radiotelescope and the man is tiny. The mode of human interpretation has changed from the subjective religious to the objective scientific. The moon stays the same.

The 1956 Olympic Commemorative medal shows a procession of athletes marching around the rim.

Jesus amongst the Doctors was a prize for the best students in Queensland Anglican Schools, The Child teaching the teachers reflects the top students. The modelling style is high and humorous to appeal to youth.

My own commissioned pieces follow the same intellectual path as my father, but with different results.

10.

Some examples include:

The Australian Institute of Petroleum. The importance of petrol is that it replaces physical exertion with a petrol driven machine. So we see a man pulling a rope behind a petrol driven winch pulling a similar rope.

The Royal Australian Institute of Architects Recycled Buildings Award shows a basic building shape incuse and all the different things which can be done with that – extending up, down, sideways, re-organising interior space, punching holes in walls and putting in new services.

The Glaxo Wellcome Award for hospital pharmacists, cast in silver with a carat gold inserts expresses how a drug has to pass a series of selections of quantity, means of administration and frequency of doses. It also has to go to the correct patient.

The Clean Air Society Award shows a hand sweeping away the particles in the air.

The CSIRO (Government Scientific Organisation) award for research achievement shows two hands each taking a strand from the great unknown, describing and defining them. They then overlap and interlock when applied.

The Beecham Award for research into infectious diseases shows a magnifying glass focussing on the edge of an infection moving across a population.

Anna has done a few commissioned medals and is also very concerned with the need to express something central to the nominated subject. Her Ormond College Choir piece presented to a retiring College chaplain pulls together the choir and the feeling of aspiration to something higher both in the academic and religious sense, centred around the College.

The "Foetus" is a piece given to her obstetrician mother and sets out to use the circle as womb and allow the baby to float in the implied amniotic fluid.

11.

For me it is interesting to have lived through most of our family's period in Australia, from a time when Europe was 6 weeks away by ship and contact of any kind was slow and difficult. I watched my father's works develop and I was always aware of the Hungarian heritage, but I found myself less bound by Europe and freer in my thinking. I hope to pass that freedom on to Anna, while maintaining an intellectual rigour to support our work.

And just to suggest that the family sequence may go on, I finish with the first medal of my 11 year old daughter, Kate, of her pet tortoise.

Michael Meszaros

The way I like to look at what being influenced as an artist is all about, is that one learns from one's teacher and then interprets what one has learnt into one's own work. One person will teach their students all of their skills and techniques. However, the student, having learnt those skills from their teacher will then interpret them - use them in their own way - so that the students' work will be markedly different to that of their teacher. The skills exchanged from one to the other are the same so to speak, however, the work from each person is different. Therefore, something extra has come into play, and that is the interpretation of the things learnt by the student into their own voice of expression. Their own influence has been placed on the skills learnt. If this does not happen, then one is merely copying and thus not really producing anything artistic of one's own. In this line of four generations of artists I feel that this holds very true. Many of the skills and format of the skills taught are the same, however, each artists' work is markedly different from the other. Each time the skills are passed on, another interpretation is placed on them so that not only can we see strong similarities between the artists but also a strong sense of evolution and development in the work. Each time the skills have been passed on, a new influence has been placed on them,

namely that of the new persons' character, environment and artistic voice.

We can see a very strong classical starting point in Telcs and to a slightly lesser degree in Andor's work. However as we have seen earlier, particularly in Andor's portraits, there is a strong stamp of his own

12.

character on the work. The format and skills of the portrait medals of Telcs and Andor are the same, but the influence of Andor's character and environment have made his work his and only his.

Again in Michael's work, particularly the personal medals, though bearing many similarities to Andor's and Telcs', are unique to him and his character. His medals are quite different though he has used the same processes and materials as Andor and Telcs.

Now Michael is my teacher and my greatest influence and I hope that my medals reflect that influence but I also hope that they strongly bear my own character and influence. I am very self-conscious that I should not copy him and whatever help he gives me I try to use it in a slightly different way. Sometimes we argue over this - he thinks I'm too worried!

I never met my grandfather, Andor - at least I don't remember meeting him since he died three months after I was born - perhaps I was bad influence on him. Sometimes I feel that I would like to produce work more like my grandfathers' - however I realise that this is a silly desire since his and my environment are very different, as well as the fact that we are two completely different people. I often wonder what he would think of my work.

So, in conclusion, I feel that to be influenced by great and accomplished artists, whose work you love, admire and respect is a wonderful and precious thing, however you must also respect yourself. This means then, that to be an artist one must allow oneself to be influenced, but then also have the confidence and courage to place one's own influence on what one has learnt to produce one's own unique works of art.

Ana Meszaros



Ede Telcs
Planis Gallopae
1931 bronze, ø 130mm
1930



Ede Telcs
Walking
cast bronze, 150 x 130 mm
1922



Andor Mészáros
"The Second Fall" from the Statues of the Cross
thick bronze
ø 63 mm
1947



Andor Mészáros
"The Conversion of St. Paul"
cast bronze
ø 160 mm
1968

Anna Mészáros
"Waves"
cast bronze, ø 120mm
1978



Michael Mészáros
"Austrian Bronze of Petroleum Medal"
struck silver, ø 70 mm
1981



Michael Mészáros
"Clean Air Society Medal"
cast bronze, ø 130 mm
1974



Anna Mészáros
"Gimnazi College Cluj Medal"
cast bronze, ø 125 mm
1957



INFLUENCES:

PERSPECTIVES ET HORIZONS DE LA MÉDAILLE ESPAGNOLE AU DÉBUT DU XXÈME SIÈCLE

Javier Gimeno

Le caractère rétrospectif de l'exposition FIDEM de 1998 a offert l'occasion de réfléchir sur l'évolution de l'art de la médaille tout au long d'une large période, qui couvre la plus grande partie du XXème siècle. En ce qui concerne la médaille espagnole, cette évolution serait marquée par un essor à partir des années 60. Ce qui, outre des multiples questions d'ordre artistique, soulève la question de son évolution auparavant, qui, de ce fait, devrait apparaître comme régressive dès un point de vue relatif. Il peut être utile de souligner que l'histoire de la médaille espagnole, en général, suit une évolution basculante entre phases de progression et de régression. Il est obligé de rappeler aussi que la période précédant 1950 est marquée par une situation de conflits graves à l'échelle internationale qui ont aussi touché l'histoire des premières années de la FIDEM. Néanmoins, la recherche rétrospective aboutit à un important point de départ, qui serait l'analyse d'une étape fleurissante précédente aux dernières années du XIXème et au début du XXème siècle. Il s'agit du moment novateur et splendide pour la médaille qui est celui de l'Art Nouveau en Europe.

L'analyse de la médaille de ce tournant de siècle en Espagne est un sujet en grande partie inédit. La bibliographie existante à partir de 1940 n'a que très rarement pris en compte cette réalité et, en tout cas, elle a été affectée d'un certain mépris pour elle¹. Ce n'est que très récemment qu'une mise en valeur a avancé quelques résultats². Cette époque montrerait en effet une effervescence artistique - rappelons le rôle joué par Barcelone dans le développement de l'Art Nouveau- où la médaille cherche à trouver sa place mais où, parallèlement, de sérieuses contraintes entravent, voire déterminent, son développement. L'objet de ce travail sera présenter les grandes lignes de cette évolution sur la trentaine d'années écoulée entre 1888 et 1920 et proposer quelques hypothèses ou lignes de travail. L'argument des "Influences" constitue un point de départ excellent pour aborder ce sujet.

Le contexte de la médaille dans l'Espagne de la fin de siècle peut être résumé comme l'héritage d'une activité

poussée depuis 1860, ayant comme base et support la société industrielle. Ce contexte serait intégré à son tour dans celui plus ample de ce qu'on appelle la "Restauración", c'est à dire, le retour depuis 1876 des idéologies doucement modérées, avec, malgré des sérieux échecs, une stabilité politique et économique tenue par cette société. Cela détermine une concentration de l'édition aux grandes villes administratives et industrielles, Madrid et Barcelone notamment. C'est là que, vers 1870-1880, une pléiade d'artistes, notamment graveurs, réalisent des médailles pour une activité incessante des éditeurs axée sur la médaille commémorative qui affecte désormais tous les événements de la vie sociale. Ce contexte initial n'est pas très différent de celui qui règne en Europe. Et c'est alors que les premières influences novatrices peuvent être décernées, à l'occasion de l'Exposition Universelle de Paris de 1878, dont la signification et la portée en ce qui concerne la médaille sont bien connues.

LE PREMIER "MODERNISME": BARCELONE DE 1888 à 1900³

Le pavillon espagnol à l'Exposition de 1878 est commémoré par trois médailles. Son auteur, Francisco Sala, est graveur, originaire de Barcelone, formé à ce qu'il paraît dans les principes artisans traditionnels, mais d'autre part un personnage très actif dans les milieux de la gravure de médailles tant à Barcelone qu'à Madrid⁴. Faute d'une vraie personnalité artistique au sens des critères de l'époque, sa formation offre par contre une adaptabilité aisée à tous les contextes. Les médailles, bien que pas comparables à d'autres réalisations de l'Exposition, suivent néanmoins son esprit et laissent suggérer une certaine perception du rôle de la médaille dans le contexte des expositions universelles, qui a probablement par la suite une influence en Espagne. La figure de Sala mériterait à cet égard une étude plus approfondie.

Dix ans après, en 1888, a lieu l'Exposition Universelle à Barcelone. Dans un contexte général, cet événement revêt une grande importance pour la vie artistique et



culturelle de la ville et est considéré comme le début des mouvements modernistes qui vont faire sa splendeur³. Du côté de la médaille, elle induit une activité éditrice sans précédent. Un bel ensemble de réalisations de toutes tendances autour de ce motif permet de faire le point sur la médaille catalane du moment⁴. Sala, dont l'expérience parisienne de 1878 n'est probablement pas étrangère à cet épanouissement, y est présent.

Dans cet ensemble, l'intérêt principal est attiré toutefois par les deux médailles réalisées par le sculpteur Eusebi Arnau, éditées par Castells et gravées, respectivement, par Solà et Gelabert, qui représentent une nouveauté importante. C'est en effet la première fois que l'éditeur fait recours aux modèles d'un sculpteur pour la réalisation d'un tel genre de médailles. À ce propos, et du point de vue technique, il faut noter que Castells, à ce qu'il paraît, aurait importé de Paris en 1878, peut-être suite à l'Exposition, la première machine à réduire connue à Barcelone⁵. Arnau, en outre, figure parmi les sculpteurs qui définissent le premier modernisme à Barcelone, entre autres suite à son intervention dans l'ensemble décoratif de l'Exposition même. Provenant des critères du réalisme de l'École de Beaux-Arts de Barcelone (Escola de Llotja), quant aux influences il faut noter des périodes à Florence et surtout à Paris, où, semble-t-il, réside souvent et travaille avec Jules Dalou et Alphée Dubois⁶. C'est ce dernier, en toute probabilité, qui est en rapport avec son goût pour la médaille et son évolution.

L'analyse des deux médailles de 1888 est spécialement utile. Du point de vue des idéologies, une note d'officialité enrayée est manifestée notamment par une iconographie agglutinant les signes plastiques de la monarchie de la Restauración, de la ville de Barcelone et des réalisations architecturales représentatives de l'Exposition. Arnau intègre cet ensemble de motifs, en fait tous traditionnels et communs aux médailles de celle-ci, de manière à réussir une composition innovatrice en elle-même, tout en conservant un langage reconnaissable dans l'optique traditionnelle.

L'aménagement des plans, inversé d'une certaine façon pour mettre l'accent sur le motif décoratif qui, à son tour, valorise le sujet, répond à l'intuition du rôle relatif des motifs qui caractérise le premier modernisme. Il propose de cette façon les principes de la tendance décorativiste de celui-ci, d'une innovation modérée qui est chère à la société de la Restauración, lui permettant d'accepter et encourager le sens de la modernité. Il ne faut pas mépriser non plus, dans ces premiers exemples, l'influence de l'éditeur, lui-même issu de cette société, et des graveurs qui interviennent dans la réalisation. Soit Solà, soit Gelabert, graveurs à l'exécution scrupuleuse, seraient porteurs d'une charge décorativiste dont l'origine artisanale serait en rapport avec les arts industriels et avec une tradition développée longuement à Barcelone par des figures telles que Casals, Escriu ou Vidal⁷, dont l'influence serait aussi à considérer.

En outre, la convergence des facteurs qui définissent ces médailles rejoint le concept de modernité que l'Exposition même veut mettre en valeur. N'est pas sans intérêt qu'elles en soient les médailles officielles. C'est ainsi que le tournant de la médaille barcelonaise vers le modernisme triomphant à l'Exposition est consolidé, en acceptant les modèles réalisés par un sculpteur. Réciproquement, pour Arnau, l'occasion représente sa consécration définitive comme médailleur à l'âge de 24 ans. À partir de ce moment, les réalisations d'Arnau jusqu'à la fin du siècle témoignent du même esprit et attirent celles de son entourage envers les nouvelles directrices.

LE TOURNANT DU SIÈCLE À MADRID

a) Les limites de la médaille institutionnelle

Dans la capitale, la réalisation de médailles est fortement marquée par la présence de la Casa de la Moneda, qui en est maître incontestable depuis la deuxième moitié du XVIII^e siècle, et dont, depuis 1804, le Departamento de Grabado est une importante école de graveurs à l'allure académique. À l'époque où Arnau réalise les médailles de l'Exposition de Barcelone, le

grabador principal en est Gregorio Sellán, qui fait preuve d'une grande qualité dans les coordonnées de l'académisme. Le tournant aurait lieu en 1893, année de la mort de Sellán, mais année aussi d'une importante transformation structurelle où la Casa de la Moneda devient Fábrica Nacional de Moneda y Timbre, c'est à dire qu'elle prend à sa charge, outre la frappe de monnaies et médailles, la fabrication du papier monnaie et de tout papier officiel de l'État.

C'est sans doute dans le contexte de cette restructuration que pour remplacer Sellán est élu Bartolomé Maura, graveur pour la première fois non provenant du Departamento mais originaire de Palma de Mallorca et ayant une formation et une carrière de graveur en taille douce, à sa ville natale et dans divers milieux de Madrid depuis 1868. Or, de sa nouvelle situation, Maura serait appelé en quelque sorte à être le protagoniste de la réalisation de médailles à Madrid, du côté officiel, dans les années d'épanouissement du modernisme. En effet, ses médailles, très nombreuses, s'étalent entre 1893 et 1917, sa mort datant de 1926¹⁰. L'évolution de la médaille de Maura apparaît comme le résultat d'une tension entre le poids de sa formation dans les tendances propres à la gravure en taille douce de son temps, encadrées dans l'historicisme et d'autre part bien enracinées à la Casa de la Moneda, et la conscience des nouvelles orientations de la médaille, toujours assimilées avec difficulté. Son habileté de graveur pourtant est incontestable. Il perçoit en outre le souffle de la rénovation, des courants qui s'imposent pendant toute cette période, et assume une conscience de son rôle, ou du rôle qu'il devrait jouer, comme le montre l'effort développé en ce but dans plusieurs médailles, ainsi que les notices apparues alors et par après, drôlement insistantes à cet égard¹¹. Le résultat est parfois remarquable. Mais, malgré cet effort, sa proposition ne dépasse pas les traits formels. Maura représente surtout, et forcément, l'esprit institutionnel. À différence d'Arnau, il ne réalise sa première médaille qu'à l'âge de 46 ans. Le poids de sa formation est donc lourd, et, hors du réalisme historiciste, rend son expression tiède par rapport à la fermeté des figures de ses prédécesseurs. Né voyageant pas, ses relations sont développées à travers le contexte institutionnel de Madrid, et c'est par ce biais qu'il perçoit l'évolution d'un monde où la médaille devient le domaine des sculpteurs. Mais, curieusement, et du à des facteurs différents, ses résultats convergent d'une certaine façon avec ceux d'Arnau.

b) La transmission des influences

Maura pourrait représenter donc une occasion manquée de renouvellement. Mais s'il perçoit la conscience de ce renouvellement, c'est parce qu'à Madrid, cette conscience est transmise dans certains milieux. D'une part, la *Casa de la Moneda* maintient sans doute un rapport avec ses homologues européennes, poursuivant une tradition existante depuis au moins 1830. Il faut analyser aussi l'influence des expositions comme source de contacts: si pour celle de 1878 on a noté l'intervention de Sala, en 1900, encore à Paris, le pavillon espagnol de l'Exposition Universelle est commémoré par une plaquette réalisée, parmi d'autres, par **Antal Szirmai** dans un langage Art Nouveau exubéramment décoratif et caractéristique, comparable d'une certaine façon à celui d'Arnau, qui peut être donc perçu aussi comme rénovateur dans les contextes de la modération. Ces médailles, comme celles de Barcelone de 1888, étaient bien sûr, par sa nature, connues et appréciées aux milieux officiels de Madrid.

Mais cette présence ne serait pas suffisante à elle seule. Le flair de la rénovation est bien perçu, mais difficile à clarifier. Contrairement à Barcelone, il est peu probable que ce souffle provienne des artistes. L'édition de médailles en dehors de la *Casa de la Moneda* est très active depuis 1860-1870, avec quelques importantes firmes éditrices et des artistes graveurs liés à l'École de Beaux-Arts et aux courants académiques¹². Mais aussi en ces milieux le poids de la tradition, peut-être du à la forte influence des milieux institutionnels et de la *Casa de la Moneda*, est très percevable.

Les nouvelles influences, bien probablement, empruntent autres voies. Ce serait plutôt vraisemblablement la société érudite, voire mécénatique, qui apparaît comme facteur essentiel de l'introduction des nouveaux courants. Quelques indices, en effet, semblent pointer en ce sens, dont quelques uns s'avèrent spécialement significatifs. Ainsi, l'initiative de la *Sociedad Española de Excursiones*, qui, au moins à partir de 1895, fait réaliser régulièrement des médailles-portrait fondues dédiées à des personnages illustres de la vie intellectuelle et artistique espagnole. Pour ce faire, elle cherche non plus des graveurs et des éditeurs -ce sont des pièces fondues-, mais des sculpteurs provenant de divers endroits d'Espagne, parmi lesquels c'est intéressant de noter la présence de bien de sculpteurs issus de la Barcelone moderniste, comme **Antoni Parera**, **Joaquim Vancells** ou **Antoni Alsina**.

La circonstance liée à la réalisation de la médaille dédiée par Pablo Bosch à Emilio Castelar à l'occasion de sa mort, en 1899 serait aussi significative. Bosch, collectionneur et mécène, fait appel à un concours et exige que la médaille soit fondue et son style comparable soit à la médaille italienne de la Renaissance, soit à la médaille française actuelle -c'est à dire, de l'époque¹³. Le résultat est éloquent, le vainqueur du concours étant Eusebi Arnau, et la médaille réalisée à l'atelier barcelonais de Masnera. Ce nouvel appel à la réalité française, ainsi que la solution adoptée, montrent d'une part que cette réalité était connue dans certains milieux à Madrid, d'autre que son influence n'avait pas atteint les contextes artistiques. Cette médaille, dont les coordonnées expressives et symboliques avancent une proposition nouvelle, offre aussi à Arnau l'occasion de montrer une expression plus personnelle et représente un tournant même dans sa trajectoire.

Un troisième élément intéressant, même s'il ne touche pas directement la médaille, est fourni par le chantier du monument à Alphonse XII, qui constitue l'axe de tout un ensemble urbain destiné à la glorification de la *Restauración*. Commencé en 1902, ce vaste projet attire un grand nombre de sculpteurs, qui sont réunis ainsi en un véritable forum d'échange. On reconnaît parmi eux la plupart des auteurs de médailles aux premières années du siècle: Arnau, Marinas, Parera, Clarà, Blay, Coullaut Valera, et, spécialement, Mariano Benlliure. Seul Marinas, de cet ensemble, provient de l'École de Beaux-Arts de Madrid.

Grâce donc à une société qui mettrait en rapport l'érudition, l'institutionnel et le renouvellement, Madrid devient en quelque sorte un centre d'attraction, un point de rencontre, d'artistes réalisateurs de médailles. En fait, à la fin du siècle et depuis 1888, on commence à apprécier une sorte d'influence complémentaire entre le rayonnement de Paris, Barcelone et Madrid, chacune d'elles assimilant l'innovation à travers différents milieux. Si, à Barcelone, ce sont les artistes -Arnau en ce qui concerne la médaille- qui assimilent directement l'influence de Paris, à Madrid, par contre, et outre le cas singulier de la Casa de la Moneda, le besoin est perçu par la société érudite, qui cherche à attirer des artistes provenant de toute l'Espagne. La forte présence de barcelonais est significative à cet égard. Mais l'esprit est ouvert et, dès le début du XX^{ème} siècle, la même dynamique ajoute de nouvelles influences qui enrichissent le panorama.

LES SCULPTEURS ACTIFS À MADRID À PARTIR DE 1900

Parmi les sculpteurs réunis autour du monument à

Alphonse XII, c'est sans doute **Mariano Benlliure** le plus saillant. Provenant de l'École de Beaux Arts de Valence, puis de celle de Madrid, complète sa formation à Paris et surtout à Rome, où il revient régulièrement durant toute sa vie. Sa présence représente donc une nouvelle source d'influence.

Benlliure fournit certainement une nouvelle perspective pour la médaille à Madrid. Sa première réalisation daterait de 1902. Il s'agit d'une petite médaille, d'édition privée, commémorant le couronnement d'Alphonse XIII, dont la composition, simple et classique, suggère un esprit de tendresse qui est déjà une nouveauté face à la tradition officielle et académique¹⁴. A partir de là, il développe un équilibre entre naturalisme et modernisme, moyennant un effectisme scénique, sans "outrer", lui non plus, les limites chers au goût officiel. En proposant pour la médaille une notion attachée au relief sculptural, il peut jouer à Madrid un rôle comparable à celui d'Arnau à Barcelone. Mais il y a des différences importantes entre les deux figures et les influences dont ils relèvent. Benlliure est surtout dévoué à la sculpture monumentale. Bien apprécié à cet égard par les instances officielles, c'est là qu'il développe son génie, comme en témoignent les nombreux monuments qui garnissent les espaces urbains de Madrid en ces années. Une sculpture vigoureuse, qui a beaucoup de l'héritage classique mais qui met en jeu adroitement les recours de la théâtralité et du modernisme, caractérise l'ensemble et définit l'expression monumentale de l'esprit de la *Restauración*. La médaille reçoit l'influence de cette conception et est enrichie de ce fait, mais reste au fond une projection de celle-ci dans une dimension différente.

Dans le contexte madrilène Benlliure offre, d'une certaine façon, la réplique à Maura. Encouragé aussi par l'officialité à travers la sculpture monumentale, il assure les influences des milieux plus proches au monde de l'art. Ses réalisations sont évidemment moins nombreuses, mais ses propositions sont par contre bien saisies et, d'autre part, son activité est prolongée bien d'années encore outre celle de Maura. La dernière médaille de ce dernier date de 1917; celle de Benlliure serait le portrait de Franco de 1940, éditée en 1949 et exposée à la FIDEM en 1955¹⁵.

Revenant à la référence du monument à Alphonse XII, plusieurs des sculpteurs y contribuant sont à son tour, et probablement stimulés par les échanges offerts à l'occasion, auteurs de médailles dans l'esprit préconisé par Benlliure. Entre autres **Aniceto Marinas**, qui reste

toutefois fidèle aux coordonnées strictes du réalisme, et plus particulièrement **Lorenzo Coullaut Valera**, provenant de l'École de Beaux-Arts de Séville et ayant bien connu aussi la réalité parisienne, qui, malgré une certaine impersonnalité dans la sculpture monumentale, développe en médaille un sens d'interprétation moderniste, même au teint décadentiste ou symboliste, des motifs classiques et des compositions picturales. D'autres artistes, tels **Parera**, **Clarà** ou même **Arnau**, n'ont qu'une présence occasionnelle, bien que celle-ci offre un grand intérêt en ce qui concerne les influences réciproques. La médaille pour l'Exposition Nationale de Beaux-Arts de 1915, réalisée de façon conjointe par Benlliure -avers- et Clarà – revers – et gravée par Maura, est représentative de ces orientations. Ces médailles, toutefois, répondent dans son ensemble aux propositions mentionnées des institutions ou de la société érudite, voir à la commande, pas à une initiative personnelle des artistes. De là qu'une certaine tendance à conserver les principes du réalisme agrémenté du modernisme soit finalement maintenue. Un sculpteur, toutefois, participant aussi au monument d'Alphonse XII, en serait l'exception et chercherait sa mise à jour au moment où le modernisme laisse la place à autres mouvements. Il s'agit de **Miquel Blay**. Pour cette raison, il est préférable de revenir sur sa personnalité comme conclusion de la période.

LE PLEIN MODERNISME À BARCELONE

Après 1888, Barcelone devient le centre incontestable du mouvement moderniste en Espagne et un des noyaux de ces mouvements en Europe. En médaille, soit les institutions, soit la société industrielle et bourgeoise de ce moment d'épanouissement offrent un entourage très réceptif et favorable, au caractère toutefois différent à celui de la société érudite madrilène. L'influence sera considérable. Arnau, définitivement imposé comme le médaille par excellence, montre une nouvelle tendance où il abandonne le mode strictement décorativiste pour valoriser davantage les traits du relief et de la sculpture.

Les influences de ce tournant, déjà annoncé en 1896 par le portrait de Manuel Duran i Bas, peuvent être multiples. Il est probable que l'expérience madrilène - influence réciproque- joue un rôle en ce sens là, et, à cet égard, il est utile de rappeler encore la médaille de Castelar comme manifestation pleine de cette perspective, par l'exigence d'art libre qu'elle préconise. Mais il faut considérer aussi le lien depuis 1896 avec

l'éditeur Masriera, qui devient désormais l'éditeur de presque toutes ses médailles. L'atelier de Masriera, en effet, était devenu, grâce à l'attitude très ouverte et à l'initiative de la famille, dont quelques-uns de ses membres sont aussi des artistes saillants dans la sculpture et les arts appliqués, un centre de réunion d'artistes et même de débat et encouragement de l'art, axé sur certaines tendances du modernisme, qui veut être pareil aux cercles existant à Barcelone¹⁶. C'est bien possible que ce milieu ait contribué à encourager Arnau vers sa nouvelle orientation.

Or, comme sculpteur, Arnau présente un côté bizarre d'indécision, percevable à des indices et des contrastes frappants qui entourent son œuvre. À côté de portraits traités avec un certain soin, l'exécution dérive à des solutions dont l'inexpressivité surprend. De même, des influences de la médaille française qu'il connaît bien, il passe à celles de la tradition historiciste ou à la reprise des principes décoratifs et sensuels qui font sa principale contribution en sculpture. Mais c'est dans cette hésitation qui réside probablement le facteur de son adaptabilité, et, réciproquement, de son acceptation sans entraves par une société qui aime la médaille comme manifestation de ses aspirations. D'autre part, sa trajectoire vouée à la médaille depuis son triomphe précoce en 1888, son attachement au milieu parisien, en font, parmi les modernistes, et outre ses qualités de sculpteur, celui qui mieux comprend et assimile la médaille en elle-même. La combinaison de ces facteurs en font pour ces aspirations l'interprète idéal. Les sujets développés, répondant presque toujours à la commande, offrent un répertoire bien adapté à celles-ci et intégré dans le modernisme modéré. C'est ainsi qu'Arnau, rénovateur accepté et reconnu, devient le médaille par excellence de l'art de la médaille à Barcelone. Seulement, son évolution semble très fortement marquée par l'influence de la société qui lui sert d'interlocuteur, et qu'il, à son tour, accepte, les exemples comme celui de Castelar restant, tout compte fait, des exceptions. Ses possibilités restent limitées par les contraintes du milieu, et son rôle protagoniste serait étroitement lié à la conception de la médaille voulu par cet entourage. Ce facteur pourrait limiter même les propositions introduites autrement.

À différence de Madrid, qui est centre d'attraction, la Barcelone moderniste est source d'artistes et l'esprit de rénovation émane de cette base. Ainsi, dès les

premières années du siècle, un ensemble important de médailles, dont les auteurs sont des sculpteurs bien connus du modernisme comme des mouvements ultérieurs, témoigne de l'intérêt éveillé par la médaille en ces contextes, bien probablement sous une influence importante d'Arnau. En effet, plusieurs de ces sculpteurs, soit sont des élèves d'Arnau, soit fréquentent les mêmes cercles artistiques. Ainsi, **Josep Llimona**, figure clé de la sculpture du plein modernisme, offre des délicieux exemples où combine les formes intimistes et sensuelles, tant aux portraits qu'il entoure de solutions hardies aux décors sinueux, comme à des sujets au contenu personnel, même social, comme c'est le cas de l'émouvante médaille fondue sur le sujet de la communion⁷. **Francesc Cuixart** offre le contrepoint d'un artiste à la formation de dessinateur dont les solutions parfois chargées entre décorativisme et symbolisme proposent un élément de mise à jour intéressant. **Josep Clarà**, représentant en sculpture la tendance vivace du *noucentisme* aux figures vigoureuses et resplendissantes, travaille à Madrid avec Benlliure en 1915 et est auteur aussi de belles médailles par la suite. **Enric Basses** réalise deux originales médailles fondues à tendance art déco dont une célèbre la fin de la Grande Guerre en 1919. **Enric Casanoves** serait connu, entre autres, par la médaille de la cité de Barcelone. Enfin, des sculpteurs bien connus par après par son engagement dans les tendances d'avant-garde réalisent occasionnellement des médailles dont la qualité est bien évidente. Tels **Antoni Alsina**, mentionné déjà en rapport avec sa présence à Madrid, et surtout **Pablo Gargallo**, qui est élève d'Arnau, et qui réalise en sa jeunesse des médailles d'une incontestable qualité.

Cet ensemble constitue sans doute celui dont la qualité et l'authenticité artistique atteint un sommet dans l'évolution de la médaille du modernisme. Même si la plupart des exemples répond toujours à la commande, pour la première fois les initiatives d'ordre personnel et dans des tendances définies manifestent sa présence, pouvant rapprocher l'expression d'une réalité des mouvements artistiques.

Cependant, ces belles réalisations sont toutes sporadiques. Aucun de ces artistes n'offre pas une continuité, n'est vraiment pas voué à la médaille comme Arnau, et les médailles soit répondent à une occasion particulière, soit sont des œuvres de jeunesse. La raison est difficile à décerner. Il est probable qu'un décalage

se manifeste entre les aspirations de ces artistes et les contraintes d'une conception de l'art de la médaille trop fortement répandue. La reconnaissance unanime d'Arnau apparaît comme facteur important d'influence. C'est bien possible que cette situation entrave les propositions en autres sens. Mais, étant donnée encore l'importance de la commande, indice aussi d'acceptation, c'est également très probable que, malgré tout, les sculpteurs mêmes ne voient pas des possibilités d'expression suffisamment poussées dans une médaille qu'eux mêmes concevraient sur les propositions d'Arnau. En effet, aucun d'eux ne semble concevoir la médaille comme support de ses contributions aux mouvements artistiques. Clarà serait connu par ses figures en ronde-bosse, Gargallo et Alsina par ses créations abstraites, Basses par ses figures naturalistes, mais, à différence de Benlliure, et peut-être sauf le cas de Llimona, ils ne transmettent pas à la médaille ses inquiétudes en ce sens. À l'époque du modernisme, le seul rénovateur voué à la médaille reste toujours Arnau. Le témoignage le plus expressif en est le fait que, après lui, le seul sculpteur qui suit une évolution pareille vis-à-vis de la médaille est **Antoni Parera**, sculpteur présent aussi à Madrid à la fin du siècle, apprécié en 1908 par la médaille aux traits décorativistes du *Palacio de Justicia* de Barcelone⁸ et montrant explicitement un principe conscient d'adaptation. Parera serait le continuateur effectif d'Arnau comme figure de médailleur à Barcelone jusqu'aux années de la guerre civile.

CONCLUSION ET ÉPILOGUE

Sur la période considérée, la médaille espagnole, comme d'ailleurs toute la médaille en Europe, subit une évolution essentielle, sous l'influence d'éléments même techniques, marquée par l'intervention résolue des sculpteurs comme réalisateurs de médailles. Les facteurs et les influences qui président cette évolution en Espagne s'avèrent très différents quant à leur source, leur portée et leur nature. Il faudrait distinguer au premier abord les influences artistiques à l'échelle européenne, celles de la même nature à l'intérieur de l'Espagne et celles d'ordre social et culturel qui conforment des réalités parallèles mais en même temps hétérogènes. Conséquence surtout de ces derniers facteurs, les influences ne sont pas assimilées de la même façon dans les différents contextes. La dynamique de transmission agit par des forces complémentaires, des facteurs d'impulsion et de contention, dont le jeu est

fort intéressant. Au plan global, on a reconnu au début une influence univoque à partir du pôle parisien, qui est saisie en Espagne de façon bipolaire entre Barcelone et Madrid. À Barcelone, à travers le milieu des artistes et peut-être des éditeurs; dans un contexte d'effervescence artistique, une convergence heureuse de facteurs donne naissance à la médaille du premier modernisme dès le moment même de l'apparition de celui-ci, et à l'affirmation d'Arnau comme protagoniste. À Madrid l'influence est perçue, avec un léger décalage par rapport à Barcelone, pas par les milieux artistiques mais par les sphères de l'érudition en sens ample. En toute probabilité, et étant donné l'esprit de celles-ci, elle serait rejointe par une double voie, d'une part directe, d'autre par l'intermédiaire de Barcelone dont la présence d'artistes à Madrid est importante.

Les raisons de cette configuration sont complexes. Barcelone, comme apparaîtrait par la suite, connaît un épanouissement exceptionnel de la création artistique et devient le noyau des mouvements modernistes en Espagne. De ce fait, la comparaison est vaine. À Madrid, probablement des facteurs liés aux structures de formation et une position traditionnelle plus solide de la gravure et de la médaille même ont un rôle à cet égard. Le poids de la *Casa de la Moneda* ressort comme élément essentiel d'influence, concrétisé à la figure de Maura.

L'esprit réceptif du contexte madrilène, en accueillant des artistes provenant de toutes provenances, encourage l'influence barcelonaise et en ajoute une troisième, celle de Valence qui, à son tour, rapporte à l'échelle européenne l'influence italienne dans les lignes du réalisme. L'absence de Valence du premier élan de la médaille au modernisme serait un fait à analyser, étant donné l'importante période de prospérité qu'elle avait connue au long du XIX^{ème} siècle. Désormais, c'est à partir de la sculpture qu'elle offre son apport et son rôle, quand même, est très limité. À différence de Barcelone qui est source continue d'échange, Benlliure exerce son activité essentiellement à Madrid. Le même chemin suivrait par après José Capuz. La différence des deux dynamiques devient aussi un sujet intéressant à analyser.

Arnau, Maura et Benlliure, chacun dans son contexte, deviennent les figures protagonistes. L'évolution est assumée et claire, mais des contraintes importantes, qui seraient même à l'origine de ce protagonisme, en

conditionnent l'évolution. À Barcelone ce serait surtout la société, éditeurs compris. L'omniprésence résultante d'Arnau laisserait en quelque sorte au second plan les possibilités offertes par un ensemble très riche de sculpteurs. À Madrid, Maura jouerait un rôle similaire, mais conditionné plutôt par le poids de la tradition. Quant à Benlliure, si son apport est essentiel, sa dévotion à la sculpture monumentale laisserait la médaille au second plan dans l'ensemble.

Malgré tout, l'évolution est radicale et même surprenante dans le sens de son adoption absolue et très rapide de la part des sculpteurs. Si en 1888-1890 il existe un nombre important de graveurs-médailleurs, voire de graveurs qui travaillent sur les modèles des sculpteurs alors à ses débuts, en 1900 il ne reste pas l'ombre à Barcelone d'un graveur parmi les réalisateurs de médailles, et, à Madrid, Maura en serait le dernier. Ce facteur est essentiel. Il faut penser probablement à une transformation des concepts à tous les niveaux, et Maura apparaît en ce sens comme une figure paradoxale de survivant. Ses successeurs à la *Casa de la Moneda* - Enrique Vaquer - ne sont plus en effet auteurs connus de médailles. Son effort pour la rénovation aurait un sens en ce contexte et serait compensé par sa qualité et sa capacité de travail. Mais c'est aussi probablement un facteur du résultat ultérieur.

L'intervention des sculpteurs confère évidemment un élan à la médaille dans la ligne préconisée par le modernisme et les mouvements associés. À cet égard, les deux premières décennies du XX^{ème} siècle sont particulièrement fécondes. Outre la réalisation physique de médailles, il convient de noter la prolifération de manifestations, comme expositions - celle d'art français à Barcelone en 1917 comprend un ensemble important de médailles¹⁹ - ou publications importantes. Il existe aussi un rayonnement de la médaille à autres villes, notamment Saragosse, où Palao suivrait des principes assimilables à ceux d'Arnau, ou à nouveau Valence.

Ce riche panorama, dans lequel ne manquent des éléments précurseurs de pluralité comme la présence du dessinateur Cuixart, semble subir toutefois un début de faiblesse à partir de la décennie de 1920, qui affecterait au nombre des réalisations mais aussi à l'intérêt des manifestations. Les causes sont difficiles à identifier, mais on pourrait viser les facteurs qui entourent depuis le début la phase de progression, et cela en rapport

peut-être avec le fait que les sculpteurs, en général, ne sont pas assez consacrés à la médaille pour lui conférer une envergure suffisante. Autrement dit, une fois la réalisation saisie, la sculpture n'aurait pas réussi à donner à la médaille la personnalité artistique nécessaire pour évoluer sous ses principes et au même rythme, en même temps que les contraintes en auraient enrayé l'épanouissement. Il s'agirait surtout d'une manque de mise à jour, liée peut-être à une nouvelle réflexion, une attitude moins enthousiaste envers la médaille dans un deuxième moment. Lorsque le modernisme est dépassé par les mouvements ultérieurs, la médaille, toujours sauf des exceptions notoires, ne serait pas en mesure d'intégrer les nouvelles influences et d'assurer son actualisation. C'est en ce contexte qu'il faut mettre en relief la figure de **Miquel Blay**, dont l'évolution sert en quelque sorte de synthèse de la dynamique d'influences analysée. Catalan et pas barcelonais, contemporain d'Arnau, il reçoit sa formation essentiellement comme élève de Cnapu à Paris, où il réside et travaille pendant une vingtaine d'années et d'où il rejoint le succès aux manifestations espagnoles. En renouvelant ainsi la voie d'influence directe, il est depuis 1906 à Madrid, participe au monument à Alphonse XII, et devient un point de liaison important entre la capitale et Barcelone en même temps que l'un des sculpteurs les plus vivaces et réputés du modernisme²⁰. En médaille, à travers un ensemble pas nombreux mais bien saisi, il évolue, depuis un début dans le modernisme pictural et symbolique, vers une conception énergique d'abord plus simpliste et axée par la suite sur la synthèse des formes, qui annonce le lien avec les phases ultérieures.

Blay décède en 1936, année du début de la guerre civile. Sa mise à jour aurait été le point de liaison entre le postmodernisme et les nouveaux mouvements. Mais son exemple, lui aussi, reste à ce qu'il paraît sans suite. Il faut conclure que, malgré ces propositions, la mise à jour de la médaille reste toujours pour les artistes un défi difficile à relever qui ne sera complètement maîtrisé qu'au dernier tiers du siècle et dans un contexte très différent. L'histoire de la médaille au début du siècle est celle d'une étape de grandes transformations, de grands espoirs et aussi de grandes contradictions encore très peu connues. La présente réflexion veut être avant

tout une proposition d'arguments ou d'hypothèses de travail dont l'approfondissement pourrait contribuer à sa compréhension.

1. J. Amorós, *Comentarios en torno de la historia de la medalla en España*, Zaragoza 1957.
2. J. Gimeno, "La medalla a Catalunya", en *Art de Catalunya*, ed. X. Barral, vol. 12, Barcelona 1997, p. 286-303.
3. Le terme espagnol "modernismo", ou catalan "modernisme", sert à désigner les mouvements artistiques équivalents à l'Art Nouveau et ses homologues. Terme reconnu, il est utilisé ici tel quel pour désigner ces courants en Espagne afin de ne pas inciter de confusions inutiles.
4. La biographie de Sala n'est pas très bien documentée. Voir les notices de A. Vives, *Medallas de la Casa de Borbón*, Madrid 1918, p. 521, ou J.F. Rafols, *Diccionario biográfico de artistas de Cataluña desde la época romana hasta nuestros días*, Barcelona 1951.
5. Voir par exemple M. Fréixas, *El modernisme a Catalunya*, Barcelona 1991, p. 33-40.
6. J. Almirall, *Medallas conmemorativas de la Exposición Universal de Barcelona 1888*, *Acta Numismática* 2, 1972, p. 235.
7. F. Socias, "La escultura medallística en Barcelona", à *Medallas*, Zaragoza 1957, p. 161-183.
8. E.A. Lewi, Eusebi Arnau Mascort, *Butlletí del Museu d'Art de Barcelona* 3, 1933, p. 276-278 (p. 276); récemment P. Molins, à *Diccionario de arte español*, Madrid 1996, s.v. "Arnau".
9. J. Gimeno, "La medalla a Catalunya", cit. p. 293-296.
10. Sur la biographie de Maura et sa facette comme graveur (et tiré douce, M.D. Arroyo, *Bartomeu Maura i Montaner (vida i obra)*, Barcelona 1990).
11. Pour ne citer qu'un exemple, le texte dans le dictionnaire de Fontc, s.v. "Maura". Voir aussi J. Amorós, *Bartolomé Maura, medallista*, Clavileño 39, 1950, p. 40-44.
12. J. Gimeno, *La medalla española del siglo XIX: propuesta para una revisión de la problemática*, *Archivo Español de Arte* 250, 1990, p. 242-261.
13. E. Pardo Canals, *Castelar en el siglo*, Goya 101, 1971, p. 373.
14. Voir A. Vives, *Medallas de la Casa de Borbón*, cit. 266.
15. *Catalogue Modern Medaljkonst*, Stockholm 1955, p. 38, H. 2.
16. Perma, L., *El taller Morriera, un temple per a la religió de l'art*, Barcelona 23, 1992, p. 145-148.
17. Il s'agirait de la version en médaille du célèbre relief sur le même sujet: cfr. *El modernisme*, Barcelona 1990, vol. 2 (catalogue), p. 50, n° 112.
18. Voir A. Vives, *Medallas de la Casa de Borbón*, cit. 537.
19. *Catalogue "Gravure en Médailles"*, à *Exposition d'Arts Français*, Barcelona 1917, p. 151.
20. M. Rodríguez, *Miquel Blay, Butlletí del Museu d'Art de Barcelona* 6, 1936, p. 81-88; M. Doñate, *l'escultura modernista, o El modernisme*, Barcelona 1990, vol. 1, p. 183-192.



1 - Eusebi Ainau
Exposition Universelle de Barcelone,
1888 (MNAC-GNQ)



2 - Bartolomé Maera
José Echegaray
1905 (MAN)



3 - Eusebi Ainau
Emilio Castelar
1893 (MAN)





2 - Mariano Benlliure
Santiago Ramón y Cajal
1907 (MAN)



5 - Lorenzo Coullaut Valera
Benito de Egaso
1924 (MAN)



6 - Josep Llimona
Rosaire de Munnica
Vera 1897 (Fons Masiera)



7. Josep Clarà
Expositio Internacioanal de Beirute, 1920 (MNAC, CNS)



8. Enric Bassas
La reina de 1919 (MNAC, CNS)



9. Antoni Gaudí
La reina de 1919 (MNAC, CNS)



10 - Pablo Gargallo
Emissor Sonor
1903 (MNAC-MAM)



11 - Miguel Blay
Ignacio Solvay
1929 (MAN)

INFLUENCES AND TRENDS:

GERMAN MEDALLIC ART OF THE LAST 50 YEARS

Wolfgang Steguweit

The medal in Germany had a particularly difficult time after the second World War ended. After the pluralism of the Weimar Republic (1919-1932) the function of the medal, like most other forms of fine art, was reduced to one of propaganda during the "Drittes Reich" (1933-1945). In both form and expression impoverished, the medal was discredited as a form of art. Because Germany was isolated after the start of World War II in 1939, international trends had no influence on the creative work of medallists.

After 1945 the medal slowly gained the attention of society again. Yet, through the division of the two German states in 1949, medallistic production was characterized by two different social frameworks until 1990. In the Federal Republic of Germany the academic influence of Ludwig Gies (1887-1967) in Cologne was for many young medallists - such as Hilde Broer (1904-1987) and Hans Karl Burgeff (born in 1928) - of great importance. Other well-known medallists, including the sculptors Gerhard Marcks (1889-1981) and Richard Scheibe (1879-1964), helped lead the medal to a new heyday.

In the German Democratic Republic, Gustav Weidanz (1889-1970) in Halle maintained the high standard of the medal through a portrait conception based on the German Renaissance medal. The sculptor-medallists Gerhard Lichtenfeld (1921 - 1978), Wilfried Fitzenreiter (born in 1932) and Bernd Göbel (born in 1942) as well as others were trained in Halle. Berlin and Munich diminished in importance as centers of medallistic production, however maintain today the same leading position that they had at the beginning of the 20th century.

The artistic development of the medal in the two German states has not been without set-backs and hazards. Since the 1960s in the market-oriented Federal Republic, the quantity of commercial medals has led to a questionable popularization of the gold and silver medal as an investment. In the GDR there had been an attempt to use the medal to convey socialistic ideas. It speaks however for the hardness of the medal as a form of

art, as well as the quality and liberalness of its creators, that it has withstood a variety of attacks.

With the fall of the Berlin wall and the process of reunification, artistic production of the medal has received a strong thematic as well as formal impulse, encouraged by increasing social resonance. The German Medallistic Society (founded in 1991) has contributed to this.

In comparison to the relevance of the German medal in the second half of the 20th century, the state of medallistic research is unsatisfactory. Since 1949, the FIDEM exhibitions have inaccurately mirrored the development and importance of the medal for Germany. Well into the 1970s there had been a lack of coordination and scholarly care and control of the objects shown by the Federal Republic for example. The choice was left for the most part to the medallists themselves. As a result, several FIDEM expositions showed the same medals at up to four (!) consecutive shows.

Medallists living in the GDR were first granted permission by their own authorities to participate in FIDEM two years before the downfall of the state (XXI Congress 1987, Colorado Springs). The first contribution by a reunified Germany was shown in 1992 in London.

The systematic cataloguing of medallistic productions and the publication thereof during the last few years has compensated for much of this deficit.

Knowledge of medallistic production during the last decade, for example, is excellent.

The selection of illustrations for the abstracts from the The Haag lectures concentrates on a few important German medallists of the 1940s and 1950s and shows medals which were exhibited at the FIDEM exposition in Scheveningen. They emphasize that the heretofore neglected early years of medallistic production after the second World War require and deserve to be looked at more closely.

A comprehensive monograph about Ludwig Gies: one



of the most important medallists of the 20th century, exists: Bernd Ernsting: Ludwig Gies. Meister des Kleinreliefs (Cologne 1995).

Since 1992 the German Medallist Society has published one to two volumes every year within the series, "Die Kunstmedaille in Deutschland" (vol. 1, 1992 and vol. 2,

1994; "Die Kunstmedaille der Gegenwart in Deutschland"; vol. 3, 1994: Die Kunstmedaille der Gegenwart in Norddeutschland), which deal with historical as well as contemporary medals. Presently the Society is working on volume 10, which will contain the most recent medallist work by about 50 artists.



Ludwig Gies
Pence, 1945
Bronze, 448, 110mm / 107mm
Lit.: Fidem Catalogue 1998, Germany



Dora Klöpffer-Friedrich
Münzfest
Bronze, 448, 110mm / 112mm
Lit.: Germany, 1945



Ludwig Gies
Abend in Rom
 Silver, cast, 64mm / 78mm
 Lit.: Corram
 1947



Johannes Henke
 Untero-Gemäse
 Bronze, cast, 120mm
 Lit.: Germany
 1948



Heinrich Drake
Model of the Gostler-National-Pils
 Bronze, cast, 127mm
 Lit.: Germany



Gerhard Marcks
Europa (1954/55)
 Bronze, cast, 45,5mm / 46mm
 Lit.: Germany



Gustav Weidanz
2000: Anniversary of the birth of 2
Bronze, cast, 25mm
Lit. Germany



Richard Scheibe
Portrait of Gerhard Marcks
Bronze, cast, 19mm
Lit. Germany
1951

L'INFLUENCE DU CONCEPT D'ART DANS LA MÉDAILLE DU XX SIÈCLE

Ana Herando

Développement :

I.- *Présentation.*

II.- *Introduction:*

a) *La Médaille en Espagne.*

b) *Concept de Médaille et concept d'Art.*

III.- *Parallélisme entre l'évolution de l'Art et la Médaille espagnole.*

IV.- *La Médaille comme concept artistique contemporain qui se transforme.*

V.- *Conclusion.*

I. PRESENTATION

Mesdames et messieurs, honorable public:

En premier lieu, je veux exprimer ma reconnaissance pour cette opportunité que FIDEM me donne de pouvoir partager avec vous les observations que j'ai développées ici d'un point de vue artistique, sous le titre:

"L'influence du concept d'art dans la médaille du vingtième siècle"

Par ce travail je ne prétends que méditer à voix haute à partir de mon expérience de sculpture sur les médailles, dans le champ desquelles je développe une ligne personnelle.

Depuis que j'ai commencé ma première médaille, à la faculté de Beaux-Arts de Madrid, il y a seulement sept ans, j'en ai découvert les immenses possibilités et grâce à FIDEM, j'ai pu me rendre compte qu'elles sont réellement infinies. Pour ce qui se rapporte à la médaille en tant que manifestation artistique, comme support d'une expression et du concept de l'art, il suffit de voir n'importe quel catalogue de ces congrès pour se rendre compte de l'ample éventail qui s'ouvre devant nous, de

la variété des thèmes et de la technique qui mettent en valeur leur caractère universel et contemporain. Dans cette exposition, à laquelle participent tant d'artistes de pays aussi éloignés, l'universalité de la médaille en tant que fait artistique se fait évidente et, personnellement, je considère ce carrefour très enrichissant pour tous les participants et visiteurs.

La caractéristique principale de la médaille est bien sa taille et c'est là quelque chose qui m'émeut toujours, cette capacité de communication et d'expression qui se condense en chacune d'elles: elles peuvent en effet être aussi subtiles que la brise ou posséder la force d'une tempête...Il y a, dans chaque médaille, une espèce de battement de coeur qui réferme une sensibilité universelle.

Le sujet que je développerai maintenant naît de la surprise que produit en moi comme artiste qui découvre et partage avec vous ses impressions, cette minuscule mais énorme manifestation artistique qu'est la médaille.

La bibliographie relative à la médaille étant réduite, j'ai, dès alors, utilisé des articles de la revue "Médailles", et, plus concrètement:

- celui de décembre 1965 sur "Tendances et styles de la médaille en Suède",
- celui d'octobre 1966 sur "Olle Odén" de E. Nathors-Böös",
- celui d'octobre 1967 sur "La médaille, pure expression d'art et de civilisation" de Francesco Giannone,
- celui d'avril 1968 sur "Francisco Lasso Morales" de Fernand Gimeno;

puis, de la revue espagnole "L'estafette littéraire", l'article du quinze avril 1970 de monsieur Luis María Lorente; ensuite, le livre de Mark Jones intitulé "L'art de la médaille", ainsi qu'un appendice de Javier Gimeno: "L'art de la médaille en Espagne";

le livre de Nikos Stangos, intitulé "Concepts d'art moderne"; enfin, différents catalogues de congrès FIDEM et, parmi ceux-ci, les trois derniers, ainsi que des exemplaires de la revue "The Medal".



J'ai également eu recours à certains travaux que j'ai réalisés moi-même sur l'art contemporain, lors de ma dernière année d'études aux Beaux-Arts.

II. INTRODUCTION

A.- La Médaille en Espagne

La médaille a connu, dès ses origines, en Grèce et à Rome, un caractère artistique. Les romains furent qui donnaient formes à des événements et éphémérides dans la création de médailles destinées à des familles distinguées comme celles des Flavius et celle des Antoninus. Derrière l'anecdote, cependant, une pleine manifestation artistique neuve, classée indépendamment et dénommée "Médallistique", se développera quelques siècles plus tard. Aux XIV et XV siècles, la technique prendra plus d'essor. Et c'est la Renaissance, avec son ample développement artistique, qui favorisera de façon notable le lancement du type de médaille qui nous est parvenu.

Cet art arrive en Espagne durant le règne de Charles I, à travers des artistes comme Léon Leoni qui s'est installé en Espagne et a réalisé des médailles de l'empereur et de Philippe II. Cette faveur royale s'est étendue à son fils, Pompée Leoni. Parallèlement à ceux-ci, il y a encore Jacomo Trezzo qui vint en Espagne pour travailler au monastère de L'Escorial. Au XVIII siècle, Charles III nomma Tomás Francisco Prieto, alors chef des graveurs de la Maison Royale de la Monnaie de Madrid ainsi que directeur et fondateur de l'académie Royale de San Fernando, au poste de Graveur général de la Personne Royale et auprès des Maisons de la Monnaie. Ceci eut pour effet une forte impulsion dans les frappes en général et entraîna une amélioration des processus de fabrication, ainsi que l'apparition de nouvelles viroles.

Au début du XIX siècle, la tradition médallistique continue et, durant la guerre d'indépendance, Lorenzo Jubany y Carreras acquiert la célébrité de par sa nomination au poste de graveur de la Fabrique de la

Monnaie: il crée, en effet, de nombreuses médailles, une fois la paix installée, autour d'éphémérides de l'invasion française. Au cours de ce siècle, l'impulsion que Tomás Francisco Prieto peut donner à la médallistique a pour conséquence la présence constante d'artistes de qualité comme Isidoro Diaz Moreno, Alfredo Borrell, Gregorio Sellán, Antonio Parera, entre autres, qui font le lien avec les premiers artistes du XX siècle: Clará, Mariano Benlliure, Francisco Sala, Aniceto Marinas, etc..., tous avec des façons et des styles de travail très différents que l'on pourrait toutefois classer en trois groupes: le romantique, le neo-classique et le moderne. Entre la fin du siècle passé et le début de celui-ci, se distingue encore Bartolomé Maura y Montaner qui est, pour cette époque, ce que fut Tomás Francisco Prieto pour le XVIII siècle. C'est lui qui gagne, avec sa médaille commémorative du IV Centenaire de la découverte de l'Amérique, le concours international qui a été organisé.

Dans les années soixante-dix, maintenant, la médaille espagnole enregistre des productions constantes de la part de la Maison Royale de la Monnaie et du Timbre de Madrid, quoique la répercussion en soit faible, et se distinguent alors, entre autres, des artistes tels que José Carrilero, Ramón Ferrán, Francisco et Julio López Hernández, Manolo Prieto, Ramiro Sanz et Fernando Somoza. La situation se présentait déjà comme aujourd'hui, c'est à dire que, malgré l'importance de la médaille dans toutes sortes de pays, il est incompréhensible qu'elle ne soit connue que par des minorités dans quasi toutes les nations, avec une diffusion très faible au niveau des médias, ce qui a comme effet une méconnaissance générale de cette activité artistique.

Actuellement, en Espagne, un des seuls endroits où l'on enseigne l'art de la médaille est la Faculté des Beaux-Arts de l'Université Complutense de Madrid, où j'ai moi-même commencé mon chemin comme graveur de médailles, sous l'égide du professeur Francisco López Hernández. J'ai pu constater ainsi que les

étudiants des autres universités espagnoles des Beaux-Arts n'ont pas la moindre idée de médallistique et si toutefois ils en ont entendu parler, ils pensent que c'est une chose obsolète. Pour moi, je crois qu'il est important que soient connues toutes les possibilités qu'offre la médaille en tant que manifestation artistique, afin que son développement puisse continuer dans l'avenir.

B.- Concept de Médaille et Concept d'art.

Voyons comment le dictionnaire définit les mots "médaille" et "art" afin de méditer ensuite sur leur développement:

"Médaille" se définit comme pièce de métal frappée ou moulée, normalement ronde, avec une figure quelconque ou inscription ou emblème, mais également comme bas-relief rond ou elliptique, ou encore comme distinction honorifique ou comme prix.

"Art" est défini comme acte ou faculté grâce auxquels, à travers l'emploi de la matière, de l'image ou du son, l'homme imite ce qui est matériel ou exprime immatériel et crée soit en copiant, soit en ayant recours à la fantaisie.

Selon ces définitions, donc, nous pouvons approcher un peu davantage le concept de médaille en tant que fait artistique qui se manifeste en une pièce de métal frappée, fondue ou gravée de diverses manières, et par laquelle l'Homme imite ce qui est matériel ou exprime l'immatériel et crée soit en copiant soit par la fantaisie. Mais au-delà des possibles définitions qui cernent un fait concret, il faut apprendre à connaître cette manifestation artistique qui, au cours de siècle, s'est empreinte des tendances qui ont marqué l'évolution d'autres disciplines comme, par exemple, la peinture ou la sculpture.

Déjà en 1957, Fernand Gimeno soulignait cette évolution dans la médaille dans le cadre du mouvement artistique, par un texte intitulé "Considérations sur la médaille comme produit artistique" où était mise en évidence la force avec laquelle la médaille s'était appropriée les nouvelles tendances, surtout qu'elle avait suivi traditionnellement des canons bien concrets qui la maintenaient inaltérable, sans doute ingénument, dans sa perpétuation. Les courants artistiques contemporains produisirent le débordement des canaux traditionnels, peut-être avec plus de force que dans d'autres disciplines. Étant donné, toutefois, le cercle limité de connaisseurs, ce phénomène n'a pas eu ni n'a toujours pas l'écho qu'il mériterait avoir au sein de l'opinion.

Au cours du siècle, la médaille s'est donc relevée dans diverses manifestations de formes et de contenu, et s'est éloignée des normes rigoureuses qui la limitaient. Mais suite à une méditation vigilante, nous nous retrouvons face à des principes et à une base commune à toutes les époques et auxquels se référera l'authenticité et la valeur de toute affirmation artistique nouvelle: la médaille s'est limitée, au début, à la commémoration, comme les grands tableaux épiques de batailles victorieuses ou comme les grands portraits de personnages illustres... mais après l'impressionisme et, plus clairement, au cours de ce siècle, surgit l'évocation avec une libération de l'anecdote.

Avec l'élément évocateur va s'amplifier la thématique avec des aspects purement abstraits comme la liberté, la justice, la douleur, etc... traités, en plus, à partir de tous les styles artistiques qui surgiront. Sans perdre son identité, la médaille recueille les mouvances et les inquiétudes de l'Homme, actuel et universel, et l'Homme avec ses coutumes, ses *modus vivendi*, ses concepts individuels ou collectifs, avec la même importance que celle d'une victoire lors d'une grande bataille.

Les deux faces d'une médaille appartiennent à une même unité thématique... mais il n'est déjà plus nécessaire de réaliser un recto et un verso: comme manifestation artistique, seul le recto est permis, ainsi que les formes excentriques du cercle.

Les nouvelles conceptions artistiques exigent des formes d'expression neuves avec des moyens techniques nouveaux ou d'autres instruments pour faciliter les réalisations. Grâce au développement industriel, la qualité de la médaille dépend directement de talent de l'artiste qui la crée, vu qu'il peut utiliser le processus le plus adéquat à son projet.

La médaille nous exige une synthèse maximum entre le symbolisme existant dans la mythologie et les abstractions contemporaines, afin d'extérioriser l'élaboration mentale de la réalité. De même, il s'agira de donner forme aux aspects les plus conceptuels et personnels de l'art actuel.

III. PARALLÉLISME ENTRE L'ÉVOLUTION DE L'ART ET DE LA MÉDAILLE ESPAGNOLE

La médaille espagnole de ce siècle offre un pas en

avant dans son concept artistique depuis l'après-guerre. Mais, quand, réellement va se produire une remise en question de l'art de la médaille à partir de ses bases, c'est dans la décennie des années 60, avec, pour conséquence, son entrée dans le groupe d'avant-garde du mouvement médallistique international. Grâce à la participation dans les expositions FIDEM et à l'apparition des nouveaux courants au sein des écoles des Beaux-Arts, on est en train de motiver une génération d'artistes pour l'investigation dans l'art de la médaille. La Maison Royale de la Monnaie et du Timbre de Madrid a organisé un Département des Médailles dont s'occupe Fernando Gimeno et où l'on s'oriente sur la ligne des artistes qui mènent la ligne rénovatrice des Ecoles.

Cette génération d'artistes conçoivent la médaille comme un art autonome et objet d'un art propre, si bien que son lien avec d'autres arts reste quasi anecdotique. De cette manière, le graveur de médailles acquiert une dimension singulière et les diversités d'origine se font patentées: ce sont les sculpteurs comme, par exemple, les frères López Hernández, des graveurs comme Ramón Ferrán ou des illustrateurs comme Manolo Prieto, qui, en quelques années, ont accumulé une production non-négligeable, reconnu lors des expositions sur la médaille espagnole contemporaine réunies à Paris et à Rome en 1964.

A partir d'ici se sont développées des lignes de style bien distinctes, lesquelles maintiennent une continuité et une indépendance bien représentées dans les expositions FIDEM. Fernando Jesús donne une interprétation rationnelle de la réalité avec une pureté classique et une étude géométrique des volumes dans la médaille figurative qui connectent avec les tendances constructives dans la sculpture. Manolo Prieto introduit une narrative symboliste dans laquelle la dialectique entre les deux concepts acquiert un équilibre et une importance singulière. Ramón Ferrán propose une abstraction schématique de la réalité en référence aux valeurs de l'humain dans son caractère d'activité. Mais la tendance qui a réuni un groupe d'artistes plus ample a été celle qui a permis de se glisser dans l'intimité de la réalité dans quelque aspect qu'il soit, soit l'hypermécanisme. Ses créateurs sont: Francisco López Hernández, au traitement plus poétique, et son frère, Julio López Hernández, dans une vision plus proche de la sculpture et dont la ligne est recueillie par Esperanza Parada avec une thématique qui s'intéresse à la sensibilité locale; ensuite vient Francisco Aparicio qui s'intéresse à l'enfance et à son cadre de vie, avec beaucoup de

délicatesse mais en profondeur. Ana Caveró manifeste une sensibilité spéciale et traite principalement des thèmes littéraires. Il faut citer aussi Eduardo Zancada et Rodolfo Conesa.

Au cours des dernières années, cet esprit rénovateur a changé de signe mais, maintient un niveau esthétique en accord avec l'évolution proposée. La Médallistique plus récente incide sur l'essence ou la validité de la médaille comme concept; et les expériences faites en ce sens s'unissent à d'autres, suggérées, dans les années quatre-vingt, par des autres groupes. Fernando Jesús décompose le concept de médaille à travers des structures constructivistes, à partir de l'élément de volume; Julio López Hernández et Francisco Aparicio introduisent des éléments en rapport avec la sculpture qui concluent en jeux de relief, protubérances rondes et vides qui synthétisent médaille et sculpture.

Si la médaille européenne compte déjà cinq cents ans d'art, la médaille espagnole est plus jeune de deux cents ans et, bien que son histoire soit intense, elle ne présente pas une réactualisation continue, entravée qu'elle est d'une diffusion et d'une identification sociale maigres. Nonobstant, la médaille espagnole maintient, grâce à d'importants efforts souvent isolés, une place importante dans le panorama artistique et une garantie de rénovation.

IV. LA MÉDAILLE EN TANT QUE CONCEPT ARTISTIQUE EN COURS DE TRANSFORMATION.

Au cours de ce siècle sur le point de s'achever, l'art s'est transformé peu à peu et de nombreux styles ont surgit, ainsi que de nouveaux mouvements artistiques. Depuis que les fauvistes ont parié, au début du siècle, pour une liberté d'expression utilisant les couleurs pures, l'exagération du dessin et la perspective, le monde de l'art a découvert un impressionnant éventail de possibilités. Dès lors, quelques-uns des mouvements les plus importants ont été:

- L'EXPRESSIONNISME, qui prétend émouvoir avec les gestes artistiques;
- le CUBISME, qui annihile les distinctions entre le beau et le laid (voyez "les demoiselles d'Avignon" de Picasso);
- le PURISME, qui défend un cubisme ordonné et constructif;
- L'ORFISME, une tendance claire à l'abstrait;
- le FUTURISME, exigeant un monde nouveau;
- le VORTICISME, avec une énergie brutale et l'intro-

duction de la mécanique comme accélération des formes;

- le **SURRÉALISME**, qui permet plastiquement un état au-delà de la réalité;
- le **SUPRÉMATISME**, avec des formes élémentaires sur le chaos de la nature qui en finissent avec les réponses d'artistes conditionnées par l'entourage et créent de nouvelles réalités;
- le **CONSTRUCTIVISME**, où l'artiste contribue à élever les besoins physiques et intellectuels de la société;
- L'**EXPRESSIONISME ABSTRAIT**, mouvement américain comme peinture d'action;
- le **CYNÉTIQUE**, qui suppose mouvement;
- le **POP-ART**, créé par la culture de la publicité de masses;
- le **OP-ART**, art bi- ou tri-dimensionnel qui explore et exploite les caractéristiques de l'oeil humain;
- le **MINIMALISME**, qui réduit l'art à l'extrême;
- L'**ART CONCEPTUEL**, ouvert à tout, qui centre l'intérêt dans les idées, dans le concept de phénomène artistique concret.

Je prétenda par cette énumération des mouvements les plus importants démontrer la quantité des possibilités qui se sont ouvertes à la médaille en tant que témoin dans l'art, et avec, au travers des pages des différents catalogues FIDEM, la représentation de tant d'artistes qui m'on fait méditer: On peut observer, en réalité, une chaîne de transformations, autant dans l'oeuvre d'art que chez les artistes. Les besoins changent, les intérêts sociaux aussi, l'entourage, les préoccupations, etc... L'art, comme l'énergie qui ne se crée ni se perd, se transforme en une "énergie artistique" dont l'histoire se développe à travers une transformation continue. L'Histoire de l'Homme, son âge, est le fil conducteur qui connecte chaque situation dans son discours, aussi changeante qu'elle puisse être car elle doit arriver à être cohérente avec son expérience.

Dans l'Histoire de l'Humanité, en même temps que chaque changement politique, géographique, culturel, religieux et même climatique, se produisaient aussi des changements chez les individus en vue de leur meilleur adaptation et assimilation à leur cadre de vie. Ceci se répercutait également dans les coutumes, l'architecture et l'art. Ainsi, lorsque les valeurs et les canons changent, l'art change aussi, et la médaille n'est pas une exception.

Au XX siècle, il n'est pas étrange que des changements

se produisent très vite dans le terrain propre à l'art: il existe, en effet, une nouvelle réalité produite par la révolution industrielle. Ce changement de la mécanisation à grande échelle, l'information très étendue sur les cultures exotiques, la production en série des outils que l'on ne pouvait faire autrefois qu'à la main, tout cela entraîne l'Homme à une réadaptation face aux situations neuves et à une cohabitation avec ce qui bouge et évolue vite car il sait, en réalité, qu'il sera dévoré par le progrès s'il n'est pas capable d'y faire face.

L'artiste est cet individu capable d'utiliser cette réalité neuve pour une réalité plastique. Comme les hommes de la préhistoire s'emparaient de l'esprit du bison dont ils dépendaient, reproduisant leurs chasses dans leurs dessins, l'artiste contemporain se doit de dominer son bison mécanique qui galope à plus grande vitesse et dont il dépend en tant qu'homme. De cette manière, il sera capable de digérer tout ce que produira la machine, en arrivant même, dans certains cas, à se convertir lui-même en machine productrice et reproductrice. Ainsi, naissent les mouvements les uns après les autres, avec la rapidité du tic-tac de l'horloge qui conditionne la vie de l'homme moderne. Ainsi, les réalités plastiques se créent indépendamment de la réalité mécanique et s'utilisent pour la survie de l'individu: on crée la machine et on s'empare de son pouvoir dévoreur, et l'on produit, à partir des ses mécanismes, de nouvelles créations sans autres utilités que celle de démontrer que l'Homme contrôle encore le pouvoir sur ce qu'il a créé. C'est encore pourquoi l'artiste utilise les affiches, la publicité, les pièces mécaniques, parfaites ou non, les photographies, les textes, les résidus, les riens et les tous...! Les avancées du progrès sont une source d'objets et de phénomènes et l'Homme est une machine qui dévore tout ce qui change constamment et imprévisiblement.

La médaille en tant que phénomène artistique tarde à s'introduire dans le tourbillon de cette transformation mais nous constatons, à présent, son avidité et sa richesse au moment d'être présente: elle promet d'être futur et avant-garde dans le monde de l'art, comme manifestation artistique indépendante, avec une réadaptation parallèle à celles des autres disciplines.

V. CONCLUSION.

Il serait interminable d'énumérer chaque mouvement artistique du XX siècle, avec l'exemple qui correspond

chaque fois pour la médaille, mais ma conclusion est que, à l'heure actuelle, la médaille se trouve en première ligne du courant artistique du moment et que le seul motif d'être marginalisée aux yeux du public en général, c'est le manque de diffusion qu'elle connaît comme événement artistique. J'aimerais que la lecture de mes modestes réflexions contribue un peu à une prise de conscience quant à la médaille comme réalité artistique. J'ai simplement prétendu partager ce qui me pousse "développer mon travail de graveur de médaille et que chacun de vous

puisse, ainsi, être capable d'observer ce pouvoir de transformation qui se trouvent présent en chacune des médailles que nous contemplerons dans cette exposition et dans les suivantes. La médaille est un art contemporain qui condense les inquiétudes et les réalités qui nous font penser et sentir. Il s'agit d'un art vivant qui appartient au futur, comme nous-mêmes!

Je vous remercie sincèrement de votre bienveillante attention.



Ana Hernando
"Médiz con Arcos"
Bronze, cast, 88mm
1977

THE OPERATION OF THE NYIEDREGYHÁZA-SÓSTÓ INTERNATIONAL MEDALS AND SMALL SCULPTURE SYMPOSIUM

Ferenc Matits

Between the years 1931 and 1934 the painter Gyula Rudnay (1878-1957), who was at the time a professor at the Academy of Fine Arts in Budapest, was given the opportunity by the city fathers of Nyíregyháza, capital of the north-eastern Hungarian county of Szabolcs-Szatmár-Bereg to bring disadvantaged students to the bathing resort of Sóstófürdő, where, besides their room and board, they were given the chance to study and create works of art.

The second camping season occurred in 1970, when for seven years both local Hungarian and foreign artists – mainly painters and graphic artists - but also a few sculptors were again made welcome to create at Sóstófürdő.

FIDEM (The International Medallist Society), which was established in 1973, chose to hold its 40th anniversary celebratory meeting for the first time in Budapest in 1977. In conjunction with the conference, Hungary, as the host country, organized a monumental international exhibition of 300 medals in the prestigious Hungarian National Gallery. Retrospectively, in the past decade of FIDEM's history, it was surprising to note that there had only been two Hungarian medallists shown in the exhibition accompanying the 1967 meeting in Paris. The reason for this poor representation is certainly not due to the distance! In contradiction, there were some 15 Hungarian medallists, works shown at the FIDEM meeting in Krakow, which was held two years prior to the Paris congress. In the year of the explosive international success of Hungarian medal art, Sándor Tóth, a sculptor as well as the secretary of the Eastern Region of the Hungarian Fine Artists, Society, was so caught up in the festive atmosphere, that he proposed that instead of hosting all the mixed media, the Sóstófürdő camp focus on being the first and only Hungarian creative venue solely for medallists. Thus, the Sóstó International Creative Camp for Medal Art was brought into being by the Szabolcs-Szatmár County Peoples, Council, and the Nyíregyháza Peoples, City Council, and the Hungarian Ministry of Culture. The camp began operating under the professional direction

of sculptors Antal Czinder and Sándor Tóth. Notwithstanding some brief interruptions, Sándor Györfi, a sculptor from Karcag, has been relentlessly in charge of the operations and the artistic production since 1985.

In addition to the activities of the two founders Antal Czinder and Sándor Tóth, for many years now Sándor Györfi, Erika Ligeti, and Mihály Mészáros have also been taking leading roles in the Advisory Board of the Camp. In 1982, the sculptor Iván Szabó was also asked to take part in the work of the Board, which he has fulfilled for some years now. The most important task of this Board is to review the entrants and select the new participants, which essentially determines the aesthetic and technical direction and future progress of the Camp, and the nature of the collection of works produced and left in the Camp.

The members of the jury who are selected artists especially called together at the end of the Camp season confront just this very serious problem. These specialists, review the completed works assembled, determine their rank in quality, and make suggestions as to which works should be accessioned into the collection of the Camp's permanent collection. Furthermore, this committee allocates also the prizes awarded. The prizes granted are determined by the activities and the capacities of the organizing entities.

It is evident that it has taken the concerted efforts of a number of private, state, county, and municipal organizations and initiatives to establish and to maintain the operations of the Sóstó Creative Camp. For three years now, the City has issued a *Pro Arte* silver and gold medal - of which one side bears the work of Sándor Tóth, and the other is by the Munkácsy Prize winning Sándor Györfi - together with the Foundation for Medal Art in Hungary acknowledging diploma, as well as occasional random sponsors, prizes, have been distributed.

During the first three years, following earlier traditions, the artists arrived in September, but then in 1980, they



decided to begin working in May. This was the year when the first firing kiln was put into operation in Sóstó, which so notably speeded up the process of creative production and enthused the artists then working there, that that year the 11 participating artists produced some 200 pieces. This number equals the total production of the first three years, work. Incidentally, in the first year, the bronze foundry work was carried out in Budapest, then for the next two years they set up a temporary and rather rudimentary foundry in Sóstó.

The Creative Camp moved to its permanent location in 1979, on the lakeshore, in what was formerly a day camp – the Tókuckó Tourist and Continuing Education Institution – in whose main building each guest is allocated a fully furnished room and bath. The recreation and eating facilities are also located here. The studios are lined up in the big park behind this building. The students become acquainted with, and learn to use the expensive equipment during the school year, under the direction of their teachers. Using the assets of the Sóstó Creative Camp which is unique in the country – since 1987 the Nyiregyháza Arts and Trade School has been instructing and putting into practice the oldest metal forging procedure in the world, the technique of lost wax or *cire perdue* for bronze casting.

Between 10 to 12 artists are invited annually by the Camp's Board, who from May or June work in sand-casting or silicon forming as well as bronze lost wax techniques. Besides participating Hungarians, at first sculptors from the surrounding countries were invited to participate, which then broadened to take in artists from farther afield.

During the past 20 years The International Medallist and Small Sculpture Creative Camp of Sóstó has had a total of 250 participants, of which half have been Hungarian, and some were repeatedly invited. Among the foreign participants were: English, American, Chilean, Bulgarian, French, Finnish, Canadian, Polish, Lithuanian, Mongol, German, Norwegian, Russian, Austrian,

Armenian, Romanian, Swedish, New Zealander, Ukranian, and Vietnamese artists.

The participants enjoy a variety of activities such as outings, organized for them by the hosts, in order to acquaint both the Hungarians from other locales and the foreigners, with the region's more important cultural and natural attractions. In the past various firms in the county actually gave out commissions for works by the participating artists. This sometimes resulted in such especially endearing occasions as when foreign artists produced medals representing noted Hungarian poets, writers, painters, and heroes of Hungary's fights for independence. Here let me specifically mention the plaque by Michal Vitanovsky of Prague, on which he fashioned the portrait of the Czech-born Hungarian Queen Katalin Podjebrad. It fills us with sincere pride and joy to see the County's major cultural sites – Szatmárcseke, the Ádam Vay Museum in Vay, Táristsvándi, etc. – commemorated in bronze by artists who have come from so far afield, who of course have also a novel approach to the subject. The favourite and often used symbol of the County and its fertile fields, is the apple. Often the artists made portraits of each other, and collaborative pieces are more and more frequent, such as a small show cabinet or trunk to perpetuate their time together, which they fashioned together, upon which they placed their unique and individually crafted name-tags to reflect the very spirit of their close co-operation and collaboration in the Camp.

In addition to official visitors, the participants obtained great pleasure from the day visits of former participants.

It is an accepted fact that not every one of the sculptors participating in the Camp work solely in the medium of medal making. In many cases the master produces his very first medal here.

It is also common knowledge that at Sóstó there are none of the usual limitations or boundaries in medium nor in creativity, so that quite amazing multidisciplinary

works have been produced which have but a thin relationship to the conventional art of medal-making proper. Confusion may arise in the case of small-scale abstractions, whose only relationship to medal making is their title.

The International Creative Camp in Medal work thus due to these development, changed its name in its 9th year, that is in 1985, to International Creative Camp in Medal work and Small Sculpture.

Today, the percentage of participants arriving to work exclusively in medals has significantly decreased. For example, during the 1997 season only two of the 11 participants were specialized in medal work, and three sculptors later decided to try the art of medal making in addition to making their small sculptures. By mentioning these facts we mean not to belittle the art of small sculpture, however we felt it important to bring attention to the shift of emphasis away from the art of medal making.

The greatest advantage of the Camp is the fact that collaborative and team works bring about the dissemination of a great variety of aesthetic and technical possibilities. The Medal working Creative Camp of Sóstó is not a style-forming school, but rather it provides the physical possibilities for aesthetic creation in the atmosphere of utmost freedom. It provides room for experimentation, as well as the bringing to completion and realization in forged or poured form, of deeply conceived significant works of art.

Of the total products of the camps organized to date - some 1300 medals and small sculptures - the majority was produced since 1977. Although the yearly production is variable, on the average the collection of the Camp grows by some 30-40 objects annually. In exchange for the use of the materials and the equipment, as well as the room and board, the artists usually bestow several of the pieces produced to the City of Nyiregyháza. Previous to 1982, the Municipality allocated a separate building in the Youth Park for the accession, exhibition, and storage of the collection, but then in a magnanimous gesture, the City established an independent Municipal Gallery dedicated to the Medals collection. This Gallery is situated in an elegant mansion built in 1927, located in the middle of the city, which was thoroughly reconstructed to meet the functions of the Gallery, which

opened its doors in 1988, across from the City's Cultural Centre. This brought the collection into the heart of the city from the outlying Youth Park. The number of visitors has grown appreciably, and the hours are no longer only seasonal, rather, there are changing exhibitions on both stories of the building. On the top floor the most outstanding examples of the Sóstó Creative Medal working and Small Sculpture Camp Collection are put on view, in regularly changing showings, and the holdings of the Municipal Gallery have been seen in numerous national and international exhibitions, such as Iserloh, Vilnius, Kremnica, Bratislava, Baia Mare, Tîrgu Mures, and Oslo, and in 1999 selections from the collection were shown by invitation in Finland.

An important forum for the production of the Sóstó Camp was the 1981 selection by the Hungarian National Gallery in its series Workshop Exhibitions, as was the month-and-half group showing organized by the Múcsarnok (Gallery of Exhibitions on Heroes, Square) in 1984 called Results of Creative Symposia. In the Spring of 1994 Nyiregyháza was the stage for an important international event. It was in this year that the FIDEM Convention was organized in Budapest for the second time, and consecutively, the comprehensive exhibition of international medal works in the Hungarian National Gallery. At this showing, some 203 Hungarian medals were put on view. The FIDEM meeting program in Budapest was enriched with a trip to Nyiregyháza, which brought notable personages and experts in the field to see the Medal Collection of the City Gallery as well as to view the operations at the Sóstó Camp.

1995 marked the successful and first organization of a mutual exhibition of the three art colonies, which employ bronze - Kremnica, Uherské Hradiste and Nyiregyháza. The exhibition consisting of 600 works by 150 artists was shown in each of the three countries. The successful initiative, which was constructed on the tight cross-border artistic and technical relationship, was entitled "The Bronze Triangle", and marked a milestone in the history of bronze medal making.

After its initial showing at Nyiregyháza, the material, which entered the Collection in 1997, was subsequently shown in the Budapest Foundry Museum. The purpose of this was to show viewers here what goes on at the Camp, and to note the level of quality, which was proved to meet the highest international standards.

Each year it is customary to put on an exhibition at the Municipal Gallery, of the work of an internationally known artist to mark the opening of the Nyiregyháza Creative Camp; while at the closing of the yearly season, the products of that year's creative production are displayed at the Gallery. This is usually when the Camp's annual prizes are awarded. Unfortunately the last scholarly catalogue of the closing exhibition of the Sóstó International Medal working and Small Sculpture Creative Camp was produced in 1992. Until then, the Ministry of Culture had borne the expenses of the catalogue, and it is not fair to expect the City, which bears so many of the Camp's and the Municipal Gallery's operating expenses already, to take on this important task, with

the result that no catalogue has been printed in the interim years. In 1997 we put in for, and won, a competition to the National Cultural Base for a brochure of the closing exhibition, hoping that there would be funds to cover a catalogue as well. In 1998 we succeeded in producing a comprehensive catalogue covering the missing years. Among the important tasks for the future is the production of a monograph on the over-20-year-old history of the Sóstó International Medal working and Small Sculpture Creative Camp, and the scholarly study and publication of the unique Collection of the Municipal Gallery. Close to 140 artists who had worked at Sóstó were shown in the exhibition accompanying the 26th FIDEM Congress.

M. Vitanovsky
The Hungarian Queen, Katalin
 Ø 110 mm
 1984



S. Tóth
Pottler's wheel from Istinye
 Ø 140 mm
 1991





M. Salman
The poet Mihály Vörösmarty
Ø 72 mm
1981



T. Antonow
Veszprém, the most interesting city
Ø 105 mm
1984



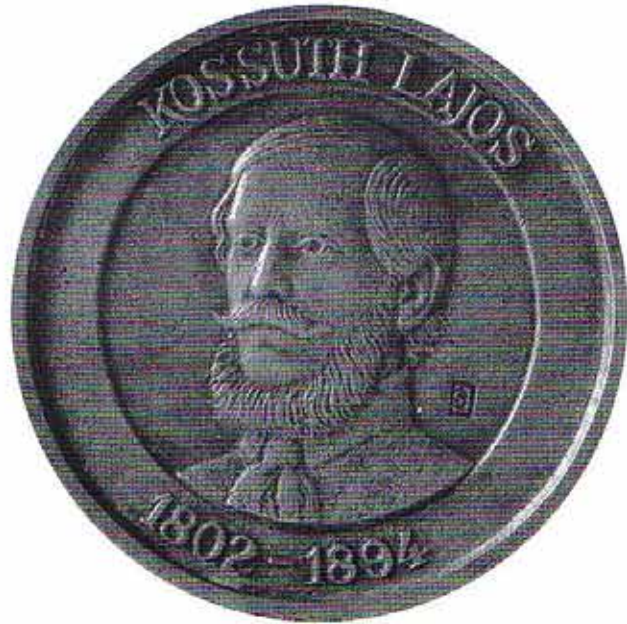
H. Wagner-Kerkhof
Pius, the Blue Bearded King
Ø 100 mm
1981



J. Szepulis
János Kossuth
Ø 60 mm
1989



L. J. Nagy
Allegorical figure
Ø 115 mm.
1905



S. Györfi
The poet János Arany
Ø 225 mm
1907



N. Nitsch
Concert
150 x 40 x 130 mm
1987



C. Gál
Ani postava
150 x 40 x 130 mm
1989

TENDENCIES:

TO BE OR NOT TO BE INFLUENCED THE PORTUGUESE CONTEMPORARY MEDAL

Carlos Baptista da Silva



The challenge proposed by the Dutch delegation for the theme of the international medal exhibition during the 26th FIDEM congress, hosted this year by Holland, is of great significance.

For one it allows a broader view on the evolution of the Portuguese medal during the last forty years; for another it allows a reading over the evolution of different proposals: some following a coherent line of development while others are in total rupture.

Examples of both are present in the exhibition. It is worth stressing the role played by the work of two artists: José Aurélio and Helder Batista, especially the latter who was for many years professor of medallion art at the Faculty of Fine Arts in Lisbon. His teaching gave fruit, allowing for a number of important sculptors to emerge. Many of these artists give special attention to this particular art form. Among others, because of their originality, are the names of Paula Lourenço, José Simão, Vítor Santos and João Duarte. The latter replaced Professor Helder Batista at the Faculty of Fine Arts.

The fact that proposals using experimental materials were acceptable allowed a larger number of artists to exhibit their work without dreading the experience. I am thinking about materials such as terracotta, polimethane, plastic, lead, wood, paper, glass and others instead of more traditional mediums like silver bronze or copper. Accepting these materials as medium in a work of art is extraordinarily healthy to the extent that many 'experimental' items become accepted as final work by their own right.

It is not easy for me to find historic or aesthetic grounds to understand if the materials were responsible for giving rise to new proposals or if today's tendencies result from the deliberate choice by artists to introduce

"new" mediums. Either way, I am only interested in the result.

This brought a new approach into the creative process: the possibility of medal-objects being accepted *normally* without resistance at international exhibitions.

At the end of this century and millennium the current stand of Portuguese artists is charged with conceptual, symbolic and/or ecological subject matter, showing works of great originality and significance. Students attending the Faculty of Fine Arts present a number of experimental proposals.

Several years ago I was invited to introduce João Duarte on the occasion of a one-man exhibition hosted by a Lisbon art gallery. As a figure of speech I called him then a '*medallurgic*' sculptor. He continues today as then true to himself. I used the neologism in symbolic terms, since we all know what it means. I was thinking of course about the solidity of his work, combining structural quality and simplicity of form. The metallic strength stands out reinforced in his work. There is a conscious ambiguity between the objects and the material from which they are made of. We owe him also the ambiguity put forward by the medal-object, and the manipulating game he plays with materials such as plastic or the strong and original use of colour. We excuse him for the provocation.

These new tendencies find echo in the work by Paula Lourenço whom I referred to before, and in the medals of several of João Duarte's students, like Patrícia Vasco, Maria João Ferreira, Patrício Oliveira, José Bernardo, and Amílcar Soares.

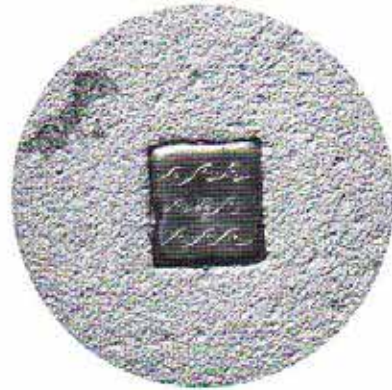
It is particularly interesting to register how João Duarte's last medal is connected up to a great extent to the work by these very same students.



Paula Lourenço
Moon
1994, lead

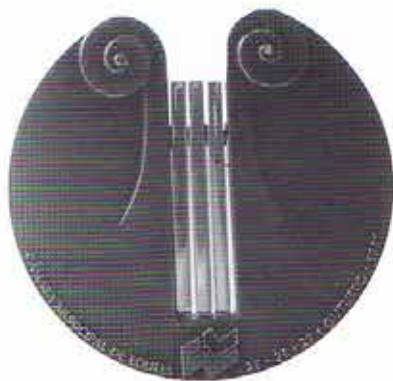


Paula Lourenço
Earth
1994



Paula Lourenço
No 001
made of sandstone/lead,
1994

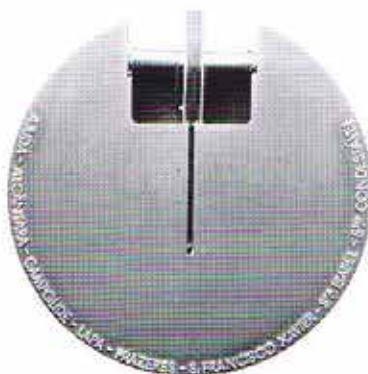
João Duarte
2nd International Festival of Amateur Bands, Loures, 1991



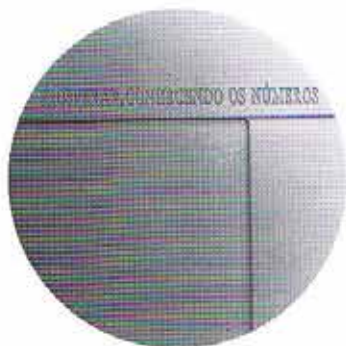
João Duarte
Bosnia Justice Court, 150 Years Commemorative Medal, 1993

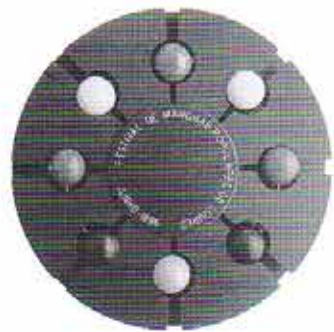


João Duarte
20th Anniversary of the "15 de Abril", 1994

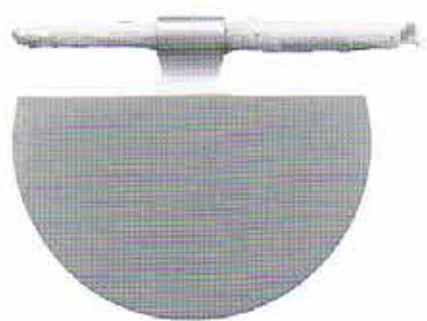


João Duarte
60 Years of the National Statistics Institute, 1995





João Duarte
Popular Parade Festival, Lousens, 1996

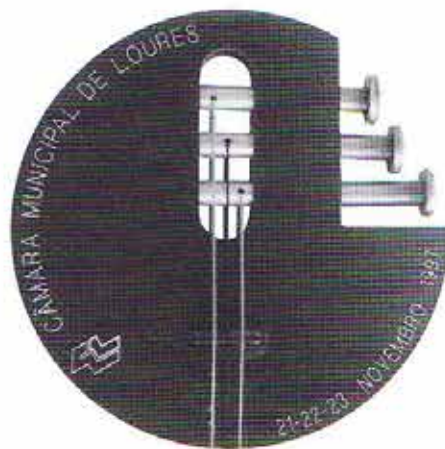


João Duarte
João Duarte: 1st Individual Exhibition of contemporary metal art, 1997



João Duarte
Association of Voluntary Firemen, Odivelas - 100 Years, 1997

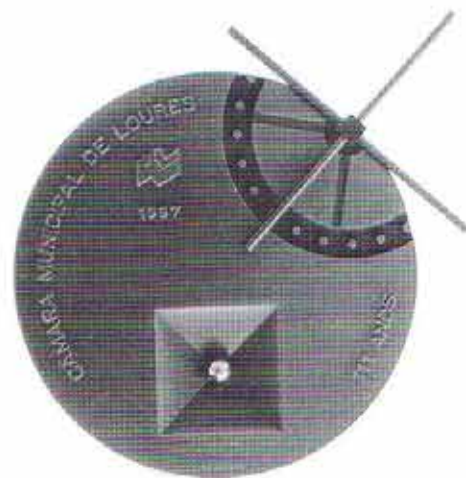
João Duarte
21st Festival of Amateur Bands Loures
1997

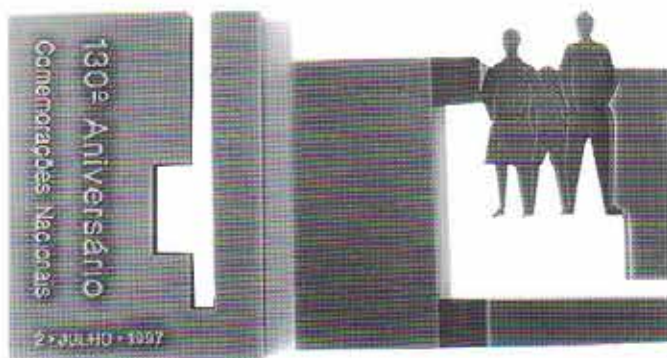


João Duarte
Juvénis do River
1997

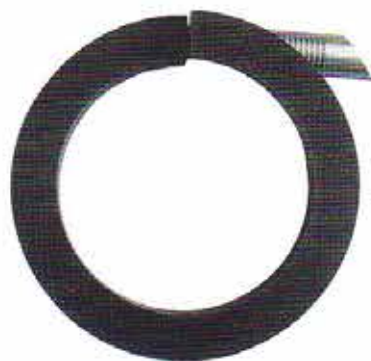


João Duarte
Loures Municipal Council - 371 years
1997





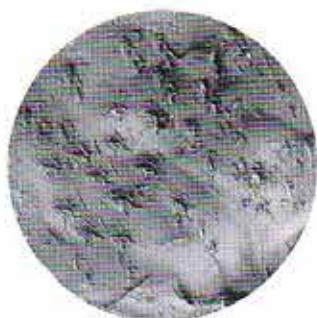
João Duarte
Police Security Police - 130 years
1997



João Duarte
Cold over Blue
1998



João Duarte
White by instinct
1998

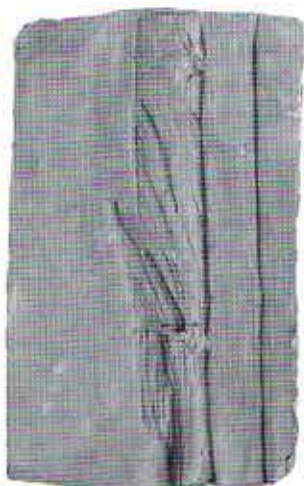


Patrícia Maria Blé Vasco
No title
terracotta
1998

Patricia Maria Brito Vasco
No title
pewter, lead, copper wire
1998



Maria João Ferreira
No title
terracotta
1998

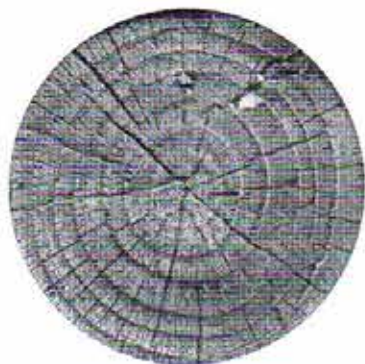


Maria João Ferreira
No title
terracotta
1995



Patricio Oliveira
No title
y-tong, pewter
1998





Patrício Oliveira
No title
terracotta
1998



Patrício Oliveira
No title
plaster
1998



José Bernardo
No title
terracotta
1998



Amílcar Soares
No title
terracotta
1998



Anna Baranyi

20th century Hungarian medallic art includes a rich and varied collection of medals about music. In the first half of the century, Franz Liszt was the composer, to whom most medals were devoted, in the latter half, it has been Béla Bartók.

When he was alive, a mere three medals were made of Bartók: by József Reményi in 1923, Béni Ferenczy in 1936 and András Beck in 1939. These artistically exquisite medals were created in the spirit of the laws of the medium, with carefully modelled portraits on the obverse and representations symbolizing Bartók's work on the reverse. Here, Ferenczy's medal is presented in detail.

Ferenczy's medal has a relevance to contemporary medallic art. Perfect in both artistic merit and characterization, the piece put an indelible stamp on the theme of Bartók medals. In the post-war decades it has always been acknowledged by artists as the best portrait.

Ferenczy met Bartók only once, on a railway station when he was travelling. There he made a few excellent drawings of him, followed later by the medal. There are two versions of the portrait on the obverse, while the reverse is identical. The legend cites two lines from the poem *From the Brook to the Ocean* by the great Hungarian 20th century poet, Endre Ady: "one sets out from the Brook and runs into the grand and holy Ocean". The reverse is filled by the representation of the ocean as the symbol of consummation. It is awe-inspiring how the artist was able to suggest the real immensity of the ocean on a round surface of 107 mm in diameter. Apart from its technically unrivalled finish, Ferenczy's medal is clearly about being unrepeatable: as Bartók's personality and musical genius was unique, so is Ferenczy's medal.

After Bartók's death (1945) many medals were made of him. These were mainly occasioned by anniversaries, competitions and exhibitions, and display a variety of approaches and ideas. The older generation of artists created their pieces in keeping with the traditions of the

medium. Of these, the medals Miklós Borsos and Tamás Vigh should be mentioned.

The sculptor Miklós Borsos played music himself, as a violinist. He portrayed composers with great affinity and artistic empathy, and created several medals of Bartók. The one made in 1970 and also shown at a FIDEM exhibition will be described. The obverse of the cast bronze medal shows a portrait of the essentials, ignoring all redundant detail. He carved the portrait and left it unpolished after casting. The rough surface gives an animated, graphic impression of linearity. The living, pulsating impact of the portrait suggests the mental stature of the composer. As against the obverse, the reverse is decorative in its effect, with four stringed instruments bridges against a striped background alluding to the strings - probably a reference to the string quartets.

Tamás Vigh was a pupil of Béni Ferenczy. He made a medal in 1981, on the centenary of Bartók's birth. It was also exhibited at a FIDEM show. The thick and heavy bronze medal portrays Bartók at the piano on the obverse. This image was chosen after much deliberation. As he said, Ferenczy has created the best Bartók portrait that can never be surpassed. For Tamás Vigh, it was imperative to create his own Bartók, as his music was very important for him. He often listened to Bartók's quartets at a time when they were not yet publicly performed, only in small private circles. This close living contact with Bartók's music emanates from the medal. The composition has an intimate and elevated atmosphere, showing the musician immersed in composition. The motif of the composer at the piano was not without precedent: Fülöp Ö. Beck's Mozart of 1925, József Ispánki's and Walter Madarassy's Liszt at the piano of 1936 are cases in point. These medals, however, present traditional portraits on the obverse, with the model in a familiar setting - the composer playing the piano in a theatrical representation - being added on the reverse. This theme came to the obverse in Vigh's medal. The deep blue patina and the pictorial chiaroscuro effects achieved by shifts from the plane of

the surface are all subtle allusions to the inexplicable greatness of the composer and the entralling power of his spirit. The reverse of the medal shows a motif from folk architecture. The legends on the obverse and reverse are part of the composition.

The endeavours of the younger generations are here introduced through works by three artists.

In 1981, the medallist Tamás Asszonyi made a set of three medals "In memoriam Bartók", which he kept working on to produce the medal installation "Four Bartók paraphrases". These medals are in the collection in the Sopron Museum. Asszonyi's work is utterly new, departing sharply from the traditional. The work consists of sixteen circular, semicircular and rectangular cast bronze elements. These can be assembled, superimposed or dissembled by certain laws. Asszonyi transposed a principle of musical construction to the medal. As a motif can be developed in various ways in music, so can the plastic elements of his Bartók paraphrase be varied and combined. The artist wished to involve the viewer, curator or collector actively in the process of creation, so that they can vary, arrange or shape a unity in accordance with their own ideas. The work now on display at the Museum of Music History in Budapest was installed by the artist on top of a small chest of drawers and in its open drawers. The question may arise why it is a paraphrase of Bartók. No representation or inscription alluding directly to Bartók can be seen. The possible answer is that the personality and music of Bartók was the immediate source of inspiration for an idea he had never applied to his earlier musical medals. Although the concept was not continued and failed to fulfil in practice the role imagined for it, still it was a milestone in the modernization of the medal with an interpretation similar to that in other disciplines of art.

Ildikó Várnagy's series of ten plaques - objets - entitled "Thinking of Bartók" also dates from 1981. It is displayed in the Bartók collection in the Museum of Music History. The pieces are single sided welded and painted iron plaques. They are an expression of his life and oeuvre. As the artist declares, Bartók was not a single person but the quintessence of a century, a millennium. All this cannot be condensed in a single portrait. Nor can it be realized in a series of portraits aligned to stages in a life-course. And Bartók cannot be expressed by showing the body. Bartók was a beautiful man in all respects.

There is a contrast between his beauty, delicacy, erudition and tolerance on the one hand, and the formidable power, instinctiveness and ancient roots, and at the same time modernity of his music, on the other. Each piece in the set is a symbol connected to the whole. At the beginning and the end, the pieces are small, and larger in between. Neither their sizes nor their outlines are identical, but have an undulation as life has. Underlying their apparent constructiveness is a living range. Their forms are hard, matching Bartók's character, and world, which is why they are constructivist, paying homage to the personality and work of Bartók.

To quote the artist: "The first five medals gradually increase in size, with varied outlines: square, rhomboid, triangular, rectangular and two parallel rectangles. The screws signify both people and musical notes. In the first medal, they surround the still unborn - be it a human being or a work. In the second, the child is born, the later creator. In the third, many little children move together as in a folk dance. The fourth is simultaneous both the family table and the venue of folk music collecting. The fifth form places restrictions upon the screw-beings, as do higher education and musical studies. The medals can also be interpreted purely as musical compositions: from the first small piece for four hands to the *Wooden Prince*.

Major changes occur from the sixth medal. A single screw-head remains as a human and musical symbol. The background becomes more and more geometrical and pure. The 7th, 8th and 9th medals, similar in size, are larger than the previous ones. Their forms become increasingly sharper, more pungent, murderous and bleeding. At times they attack each other. Finally the tenth - the grave - is calm acceptance and synthesis, the framing of something whose spirit is universally present. From the sixth to the tenth medals, the great changes in Bartók's life (from 1923) and his great works are translated into a visual-plastic language: from *Cantata profana* to the *Concerto*."

Tibor Budahegyi's series of medals entitled "Bartók's music library" was made in 1995. In the '80s, the artist devoted all his attention to musical themes. His theme was almost exclusively sound, a basic element of music. Rarely was he inspired by composers. He seemed to have exhausted all possibilities of the musical theme when he was commissioned by the Bartók exhibition at the Museum of Music History in 1995. The lyrically disposed,

constructivist artist created a series of ten pieces, a uniquely worked set of triangular pieces. Each is made of a different material: sand-blown glass, walnut wood, mahogany, heat-treated steel, galvanized steel, etc. Despite the variety of materials and the necessary difference in techniques, the works coalesce into a unity. The coloristic and sculpted signals of the surfaces are interrelated and combine to make a subtle reference to Bartók's music. After the 1995 exhibition, the artist continued working on the series and won the Grand Prix of the Medal Biennial at Sopron in 1997. But the process of creation did not terminate here: it developed further, with new ideas added in technique and meaning. Budahelyi is an artist who works on an abstract plane and not being tied to a concrete Bartók composition, he can always approach

the composer's huge oeuvre from a new vantagepoint.

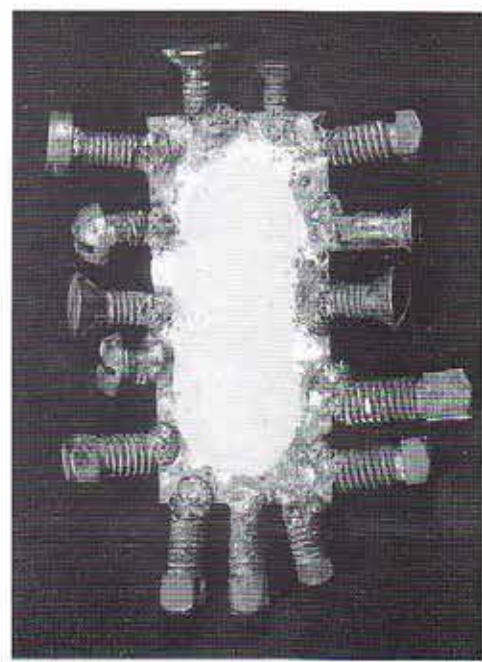
Apart from the works introduced, there are many other ideas among the crop of contemporary Bartók medals. Here ones have been presented which are not only essential pieces of recent Bartók medals, but also outstanding representatives of Hungarian medals on musical themes. The overall impression one gains is that of the interplay of various artistic disciplines. Bartók's genius has inspired masterpieces in all the visual arts, beginning with painters, then graphic artists and sculptors. Medallic artists have disrupted traditional form and introduced new materials and techniques, as a result of which experiments they have redefined not only the theme, but also the medium of the medal itself.



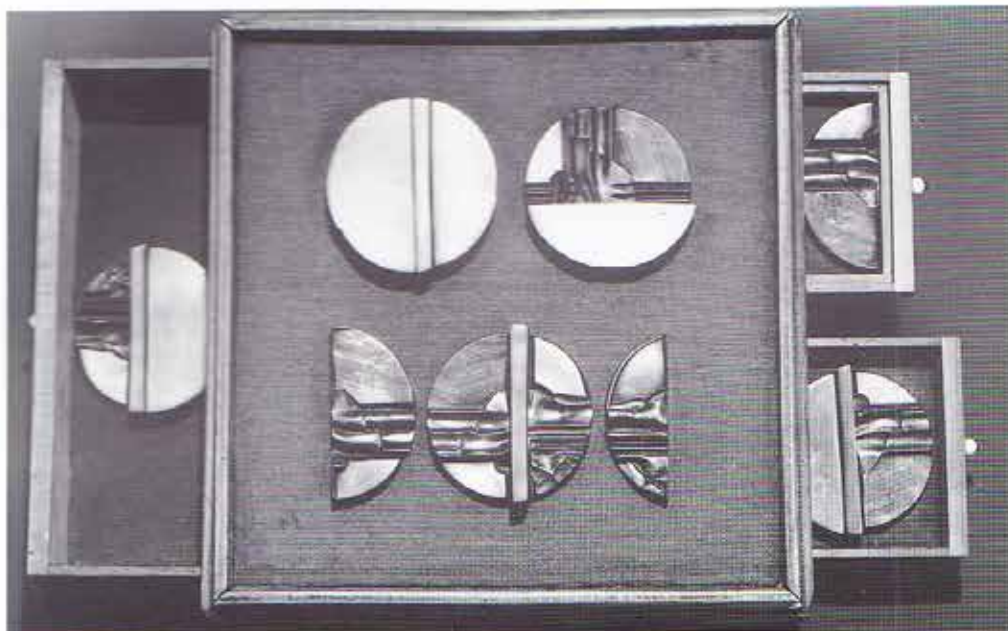
Milós Borsos
Bartók
Bronze, cast, 105 mm
1979
(photo: Peter Gyulics)



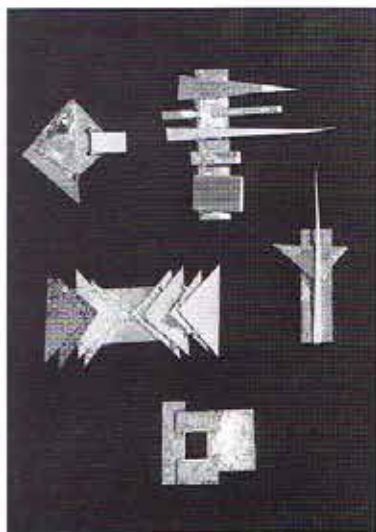
Tamás Vigh
Bartók
Bronze, cast medal, 107 mm
1981
(photo: Peter Gyukics)



Ildikó Várnagy
Thinking of Bartók (II)
welded and painted iron plaque, 130 x 85 mm
1988
(photo: Peter Gyukics)



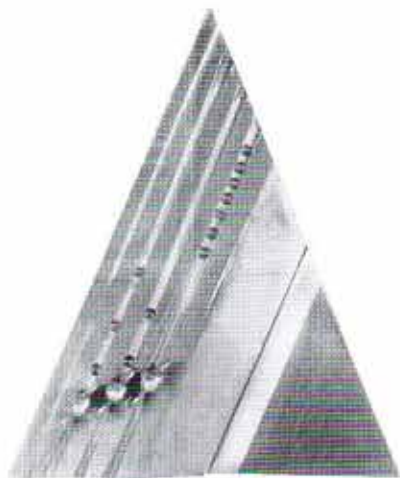
Tamás Asszonyi
Four Barock paraphrases
 Bronze, 320 x 540 x 15 mm
 (photo: Péter Gyukics)



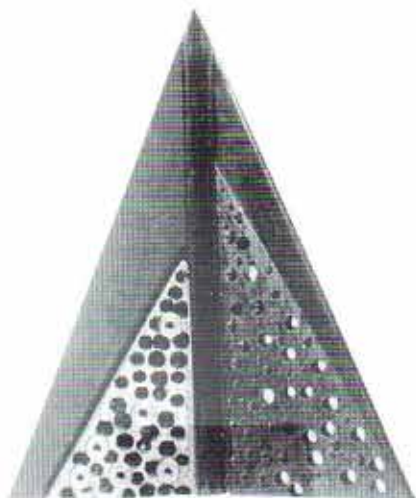
Tamás Asszonyi
Thinking of Barok (VII-X)
 welded and painted iron plaques
 1281
 (photo: Péter Gyukics)



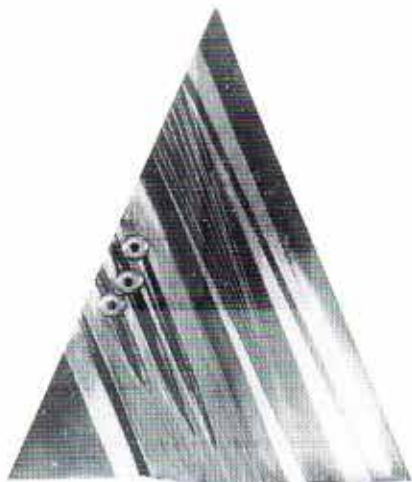
Tamás Asszonyi
Thinking of Barok (XI)
 welded and painted iron plaques, 30 x 85 mm
 1981
 (photo: Péter Gyukics)



Tibor Budahegyi
Bartók's music library (VI)
heat-treated steel, 125 x 150 mm
1995
(photo: Imre Juhász)



Tibor Budahegyi
Bartók's music library (VII)
heat-treated steel, aluminium, 125 x 150 mm
1995
(photo: Imre Juhász)



Tibor Budahegyi
Bartók's music library (XI)
heat-treated steel, bronze, 125 x 146 mm
1995
(photo: Imre Juhász)

MEDAL
RELAY
WORKSHOP





When I was a child, I used to play a drawing game with my brother and sisters. A sheet of paper was folded into four strips, and, working down from the head, the human body was divided into four parts. In turn, and without the others seeing, each of us drew the successive body part on the relevant strip. The sillier the better.

This game worked to the same pattern as the relay medal workshop, where each medallist designs one side of a medal, to which the next person responds with a reverse.

Directly or via their delegates, we approached medallists to ask if they would take part. Little time would be available at the congress, so it was important that everyone could focus to the greatest possible extent on their design for the reverse. We therefore stressed that all participants should prepare a contribution in their own studios before coming to the congress. However, a small number of artists did not know about the workshop when they arrived: when they wanted to participate, they forced themselves to create an obverse in the shortest possible time.

At first Lina and I had wanted to let the medallists choose from the obverses laid out on a table. We intended to present the participants with a booklet containing a photo and written description of each design for the obverse. And though most participants had indeed provided us with such a description, some had not, so we decided this idea was not practical.

But we had a more important reason for abandoning

it. Time was limited, very limited: within three days, they had to come up with the reverse for an obverse that was as yet unknown, and we could not risk that the greater part of the Wednesday afternoon should be spent in thought.

We therefore opted to make the best use of the time by putting everyone in front of a *fait accompli*. In other words, we ourselves chose who would get which obverse. While a medallist responds most easily to the work of someone they know well, we decided to seek confrontation, assuming all of them were mature artists who had all been in tighter situations before. We also thought it would be better to mix up people from east and west, with their different ideas, techniques and talk. We made several 'chains' and connections, depending on the material of the obverses.

With regard to the design for the reverse, we imposed one sole restriction: everyone had to follow the shapes and dimensions of the obverse. Otherwise they were free to follow their own ideas and inspiration.

The atmosphere during the workshop was wonderful. Everyone worked with concentration, was in contact with their colleagues and had a good time.

We made a long chain of sixteen medallists, a second of five and a third of three. There were also two pairs, and four individuals, the latter students from the academy. Altogether there were 32 participants.

In our opinion, the results thoroughly justify the effort that went into their creation.

CHAIN I (all medals are in plaster of Paris or else as indicated)



NATALIA DOMOVITSKIKH/OXSANA TERYOKHINA (UA)
CHRISTINE NIJLAND
 Sound - unite - melody - music
 C'est W ton art fait la musique
 55x55 mm, terracotta



CHRISTINE NIJLAND (NL) TOMÁS VEJDOVSKÝ
 An medal at high pressure
 (we need low pressure)
 ø 25 mm



TOMÁS VEJDOVSKÝ (CZ) DANUTA SOŁOWIEJ-WEDDERBURN
(sprawiał ended scent bottle stopper)
 Look at the world through medal
 (omocent obrazos - face element)
 ø 115 mm



DANUTA SOŁOWIEJ (POL) WEDDERBURN (GB) ALEXEI PARYOMNOV
W/9525
The memories
105X140 mm



ALEXEI PARYOMNOV (RUS) DENISE PEETERS
The room 92
Who's there?
115 mm

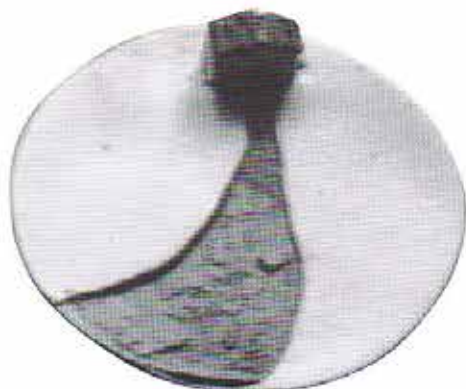


DENISE PEETERS (B) JĀNIS STRUPLIS
Opus profus sine
Opus sine
150X125 mm, paper



JĀNIS STRUPULIS (LV) STEPHAN VOICTLÄNDER

The tiger's year
The tiger's year
110x70 mm



STEPHAN VOICTLÄNDER (D) JOSÉ SIMÃO

Spin and water
110 mm



JOSÉ SIMÃO (P) ACATHA KILL

Small spaces
Heart (red, black-white)
18 mm



AGATHA KILL (D) DANIEL JANEČ
(wax, red + green + black)
The river
ø 50-60 mm



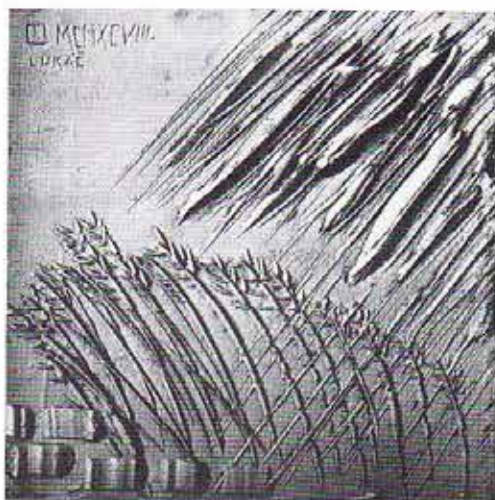
DANIEL JANEČ (SR) BERND GÖBEL
The tree
ø 4-10 mm



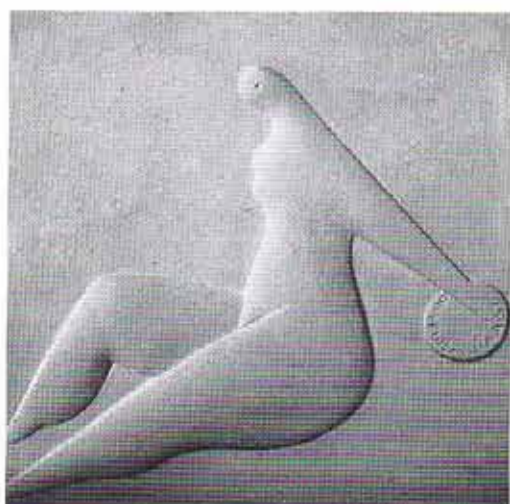
BERND GÖBEL (D) LINA HODOROABA
Tag und Nacht
50x100 mm



LINA HODOROABA (NL) MILAN LUKÁČ
Letter from another world
Ø 54-64 mm, soapstone



MILAN LUKÁČ (SK) ANTANAS OLBUTAS
Country side
200x200 mm



ANTANAS OLBUTAS (LT) GEER STEYN
Dedication to Rubens
200x200 mm



GEER STEYN (NL) NATALIA DOMOVITSKIKH/ OXSANA
TERYOKMINA
The spider
Etching
Ø 100 mm, terracotta
104x105 mm

CHAIN II



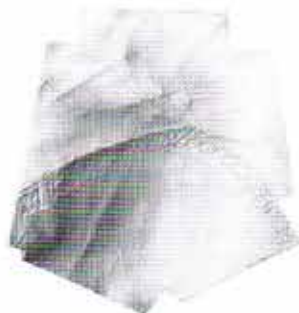
JOSÉ DUARTE (P) MARIAN FOUNTAIN
At any break
70x70 mm, bronze



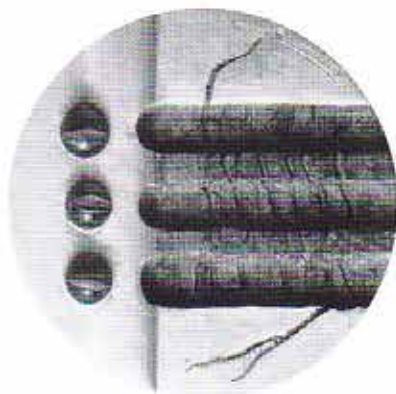
MARIAN FOUNTAIN (P) PAUL HUYBRECHTS
Linné leaf
Ø 100 mm, (bronze) wax



PAUL HUYBRECHTS (B) JAMES MALONEBEACH
Winnamper for the most brilliant
Unrecognized power
 88x85 mm, (bronze) plaster



JAMES MALONEBEACH (USA) GABRIELA GASPAROVÁ-ILLESOVÁ
Time and in Recycled
21. October 58 & 30. Dec. 1968 FIDEM
 88x70 mm, mixed media



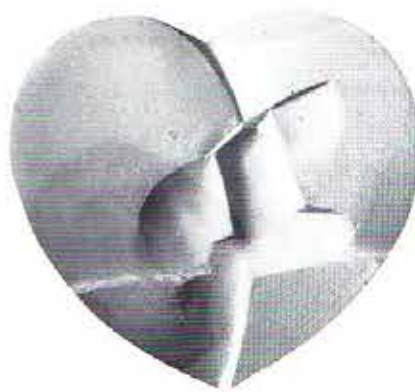
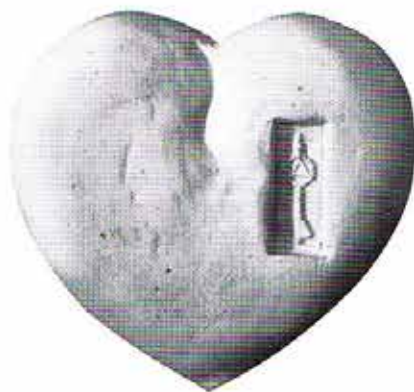
GABRIELA GASPAROVÁ-ILLESOVÁ (SK) JOÃO DUARTE
Snake and I
 133 mm, (bronze) plaster



JÁNOS KALMAR (H) LIJSBETH TEDING VAN BERKHOUT
No title
80x70x10 mm, iron, plaster
80x70x10 mm (addition of wire)



LIJSBETH TEDING VAN BERKHOUT (NL) HEATHER BLUME
copper 37x35x10 mm / marble 50x50x10 mm
plaster in red 30x35x10 mm



HEATHER BLUME (USA) JÁNOS KALMAR
inkblotting, iron
Concealment
17x14x10 mm

VICE VERSA I



PAULA LOURENÇO (P)
GER BOONSTRA (NL)
A handscape for freedom
75 mm

VICE VERSA II



GEORGE CUMAS (USA)
CERRIT BOGAERS (NL)
*2 Sides of 1 pig
2 Ends of 1 pig*
113 mm, clay

INDIVIDUALS (STUDENTS)



MO VAN DER MEER (NL)
Spiek (Spooncase)
Ø 125 mm, clay



SASKIA WESSELS (NL)
No side
50 mm, clay



JESSE DE BOSCH KEMPER (NL)
No side
Ø 75 mm, clay



REUNIONS
STATUTAIRES

STATUTORY
MEETINGS





Réunion du Comité Exécutif
Mardi, le 20 octobre 1998 - 15.30 h
Hôtel des Indes
La Haye

ORDRE DU JOUR

1. Situation financière
2. Démission du Secrétaire Général
3. Nouveau Secrétaire Général
4. Nouveaux délégués
5. Décédés
6. Revue Médailles
7. Prochains Congrès
8. La FIDEM dans Internet
9. Questions Diverses

Etaient présents: M. Mark Jones, Président; Mme Mariangela Johnson Pasqualetti, Secrétaire Général; Mme Colette Cournou, Trésorière; Mme Ewa Olszewska-Borys, Vice-Président; M. Carlos Baptista da Silva, Vice-Président; M. Lars Lagerqvist, Président d'Honneur; M. Claude-Arthus Bertrand, Réviseur de Comptes ; M. Aimo Viitala, Membre du Comité ; M. Pierre Zanchi, Membre du Comité ; M. Alan Stahl, Membre du Comité.

Assistaient à la réunion: Mlle Mireille Mosser et Mme Katie Keszthelyi à la place de Mme Eniko Szollossy, excusée.

M. le Président Mark Jones a souhaité la bienvenue aux membres du Comité.

1. Situation financière

La Trésorière de la FIDEM Mme Colette Cournou après avoir distribué le Rapport Financier concernant l'exercice 1997 et l'exercice 1998 jusqu'au 15 septembre, précise qu'elle a effectué les relances nécessaires concernant une mise au point des paiements des cotisations. La situation financière de la FIDEM est excellente. Le Comité s'en est réjoui et a complimenté chaleureusement la Trésorière.

Au sujet de la prochaine retraite de Mme. Cournou le Comité a considéré essentiel que le Trésorier de la FIDEM soit toujours un fonctionnaire de la Monnaie de Paris. Ainsi le Comité a souhaité que, dans un proche avenir, une délégation puisse rencontrer le directeur de la Monnaie de Paris pour assurer le maintien du principe de l'exercice de la fonction de Trésorier de la FIDEM par un fonctionnaire de cette " Monnaie ". Le Comité a souhaité que M. Pierre Zanchi, ainsi que M. Claude-Arthus Bertrand essayent d'obtenir un entretien pour cette délégation auprès du directeur de la Monnaie de Paris.

2. Démission du Secrétaire Général

Mme Mariangela Johnson Pasqualetti a exposé les raisons qui l'ont amenée à prendre la décision de démissionner de la charge de Secrétaire Général, après huit ans de travail dans ce poste. Le Comité a transmis à Mme Johnson Pasqualetti sa gratitude pour le travail réalisé et a regretté vivement sa décision de se retirer.

3. Nouveau Secrétaire Général

À la suite des contacts pris avec le Comité, pendant les mois précédant à cette réunion, Mme M. Johnson Pasqualetti a annoncé que le Vice Président M. Carlos Baptista da Silva a accepté de la remplacer, en principe, pour les deux prochaines années. M. Carlos Baptista da Silva a confirmé cette acceptation et le Comité a donné son approbation à ce remplacement.

En ce qui concerne la succession au poste de Secrétaire Général à partir du Congrès de Weimar (année 2000), et selon la proposition du délégué finlandais, M. Aimo Viitala, le Comité pourra envisager la candidature de M. Ilkka Voionmaa, actuel secrétaire de la Finnish Art Medal Society (Association Finlandaise de la Médaille).

4. Nouveaux Délégués

Beaucoup de changements ont été annoncés en ce qui concerne les délégués et vice délégués de la FIDEM.

Voici les noms :

ALLEMAGNE

Bernhard MAYER, délégué (à la place de W. Steguweit)

BELGIQUE

Marie-Louise DUPONT, déléguée (à la place de M. Buchet)

Willy FAES, vice-délégué

FRANCE

Nicolas ARTHUS BERTRAND, délégué

Martine DROMARD, vice-délégué
(à la place de M. Claude ARTHUS BERTRAND et M. DEVIGNE)

ISRAËL

Dana KRINSKY, déléguée

NORVÈGE

Kalbjoern SKAARE, délégué

NOUVELLE ZÉLANDE

Wallace SUTHERLAND, délégué (à la place de Robert Ellis)

PORTUGAL

João CARVALHO DIAS, vice-délégué

ROUMANIE

Théodore ZAMFIRESCU, délégué

SUÈDE

Lars O. LAGERQVIST, délégué (pour deux ans à la place de Dr. Klackenber)

SUISSE

Grżyna LINDAU, déléguée

UKRAINE

Olga F. FEDOTOVA, vice-déléguée

5. Décédés

Le Secrétaire Général a annoncé avec un grand regret, le décès de plusieurs membres de la FIDEM dont le souvenir restera au-delà de la simple indication de leurs noms:

- M. Yves MALECOT, Président d'honneur (France)

- M. Pietro GIAMPAOLI, artiste (Italie)
- M. Franco Panvini ROSATI (professeur de numismatique à l'Université de Rome)
- Prof. VAN GELDEN, numismate (Pays-Bas)
- Mme Mary VAN ROOS (Pays-Bas)
- M. André BLOCH, artiste (France)
- Mme Jeanne SCHONWALTER, artiste (U.S.A.)
- M. Tony HACKENS (Belgique)
- M. John LOBBAN (Grande-Bretagne)

6. Revue Médailles

M. Baptista da Silva a annoncé qu'il acceptait la responsabilité de la prochaine édition de la revue "Médailles", dédiée au XXVI Congrès de La Haye, qui aura le soutien de la Fondation Gulbenkian de Lisbonne. Le Comité l'a remercié de cette prise en charge.

7. Prochains Congrès

Le Comité a annoncé les invitations reçues pour la réalisation des deux prochains Congrès de la FIDEM. Le premier (XXVIIème) aura lieu à Weimar en septembre/octobre 2000. Le XXVIIIème sera organisé par la République Tchèque et aura lieu à Prague.

8. La FIDEM dans Internet.

Le Comité a confirmé l'importance de la présence de la FIDEM dans Internet. Mme Mariangela Johnson Pasqualetti a proposé que la présence de la FIDEM soit augmentée. Le Comité a souhaité que Mme Johnson Pasqualetti se charge d'effectuer un étude au sujet du prix du site de la FIDEM en lui-même et présente une indication concrète au sujet de la personne/institution/artiste/éditeur, etc qui s'en occupera. Cette étude et cette proposition seront transmis les au Comité à l'occasion de sa prochaine réunion qui aura lieu à Lisbonne.

9. Questions Diverses

a) En ce qui concerne la concentration et conservation des archives de la FIDEM, problème soulevé par M. Baptista da Silva, le Comité a pris connaissance par M. Claude-Arthus Bertrand que tous les dossiers se maintiendront et seront reçus en dépôt à la Maison Arthus-Bertrand, à Paris. Le Comité se réjouit de cette information et considère que c'est la meilleure solution pour la conservation des ces archives.

b) M. le Président a annoncé son intention de ne pas présenter de nouveau sa candidature à l'occasion de l'Assemblée Générale de la FIDEM qui aura lieu au prochain congrès à Weimar. Le Comité a déploré cette annonce et a envisagé la candidature de M. Carlos Baptista da Silva, pour le remplacer à la fin de son mandat de deux ans comme Secrétaire Général.

c) En raison de l'importance de la médaille au Canada, le Comité a souhaité pouvoir recevoir l'annonce d'un

vice-délégué de ce pays pour aider le travail de l'actuel le déléguée Mme Dora de Pedery-Hunt

d) Proposé par plusieurs membres, le Comité a suggéré que M. Claude-Arthus Bertrand puisse étudier, selon la loi française, qui est celle du siège de la FIDEM, la possibilité de se vendre, soit en France soit à l'étranger, la revue Médailles à un prix non-profitable.

L'ordre du jour étant épuisé, la réunion est levée.

Réunion des Délégués
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8. La FIDEM dans l'Internet
9. Questions Diverses

Etaient présents: M. Mark Jones, Président; Mme Mariangela Johnson Pasqualetti, Secrétaire Général; Mme Colette Cournou, Trésorière; Mme Ewa Olszewska-Borys, Vice-Président; M. Carlos Baptista da Silva, Vice-Président; M. Lars Lagerqvist, Président d'Honneur; M. Claude-Arthus Bertrand, Réviseur des Comptes ; M. Aimo Viitala, Membre du Comité ; M. Pierre Zanchi, Membre du Comité ; M. Alan Stahl, Membre du Comité ; Mme. Katie Keszthelyi à la place de Mme Eniko Szollossy, excusée; M. Arsène Buchet (Belgique) ; Mme Marie-Louise Dupont (Belgique) ; Mme Else Rasmussen (Danemark) ; M. Ilkka Voionmaa (Finlande) ; M. Paul Arnold (Allemagne) ; M. Reinhard Floren (Allemagne) ; M. Wolfgang Steguweit (Allemagne) ; M. Masahuru Kakitsubo (Japon) ; M. Philip Attwood (Grande-Bretagne) ; M. Ron Dutton (Grande-Bretagne) ; M. Janis Strupulis (Lettonie) ; Mme Grazyna Lindau (Suisse) ; Mme Marjan Scharloo (Pays-Bas); M. Bernhard Hamman (Slovaquie) ; M. Javier Gimeno (Espagne) ; Mme Natalia Domovitskikh (Ukraine) ; M. João Carvalho Dias (Portugal); Mlle Mireille Mosser.

M. le Président Mark Jones a souhaité la bienvenue aux délégués.

1. Situation financière

La Trésorière de la FIDEM Mme Colette Cournou après avoir distribué le Rapport Financier concernant l'exercice 1997 et l'exercice 1998 jusqu'au 15 septembre, précise qu'elle a effectué les relances nécessaires concernant une mise au point des paiements des cotisations. Confirmée par le réviseur des comptes, M. Claude Arthus Bertrand, la situation financière de la FIDEM est excellente. Les Délégués s'en réjouit et ont complimenté chaleureusement la Trésorière.

2. Démission du Secrétaire Général

Mme Mariangela Johnson Pasqualetti a exposé les raisons qui l'ont amenée à prendre la décision de démissionner de la charge de Secrétaire Général, après huit ans de travail dans ce poste. Les Délégués ont transmis à Mme Johnson Pasqualetti sa gratitude pour le travail réalisé et ont regretté vivement sa décision de se retirer.

3. Nouveau Secrétaire Général

Le Comité a donné son approbation à la candidature du Vice Président M. Carlos Baptista da Silva pour remplacer Mme M. Johnson Pasqualetti. Cette solution est temporaire (pendant les deux prochaines années). Les délégués ont donné leur accord.

En ce qui concerne la succession au poste de Secrétaire Général à partir du Congrès de Weimar (année 2000), et selon la proposition du délégué finlandais, M. Aimo Viitala, les Délégués ont accepté que le Comité puisse envisager la candidature de M. Ilkka Voionmaa, actuel secrétaire de la Finnish Art Medal Society (Association Finlandaise de la Médaille).

4. Nouveaux Délégués

Beaucoup de changements sont annoncés en ce qui concerne



les délégués et vice délégués de la FIDEM. Voici les noms :

ALLEMAGNE

Bernhard MAYER, délégué (à la place de W. Steguweit)

BELGIQUE

Marie-Louise DUPONT, déléguée (à la place de M. Buchet)

Willy FAES, vice-délégué

FRANCE

Nicolas ARTHUS BERTRAND, délégué

Martine DROMARD, vice-délégué

(à la place de M. Claude ARTHUS BERTRAND et M. DEVIGNE)

ISRAËL

Dana KRINSKY, déléguée

NORVÈGE

Kolbjorn SKAARE, délégué

NOUVELLE ZÉLANDE

Wallace SUTHERLAND, délégué (à la place de Robert Ellis)

PORTUGAL

João CARVALHO DIAS, vice-délégué

ROUMANIE

Théodor ZAMFIRESCU, délégué

SUÈDE

Lars O. LAGERQVIST, délégué (pour deux ans à la place de Dr. Klackenbergh)

SUISSE

Crazyna LINDAU, déléguée

UKRAINE

Olga F. FEDOTOVA, vice-déléguée

5. Décédés

Avec un grand regret a été annoncé le décès de plusieurs

membres de la FIDEM dont le souvenir restera au-delà de la simple indication de leurs noms:

- M. Yves MALECOT, Président d'honneur (France)
- M. Pietro GIAMPAOLI, artiste (Italie)
- M. Franco Panvini ROSATI (professeur de numismatique à l'Université de Rome)
- Prof. VAN GELDEN, numismate (Pays-Bas)
- Mme Mary VAN ROOS (Pays-Bas)
- M. André BLOCH, artiste (France)
- Mme Jeanne SCHONWALTER, artiste (U.S.A.)
- M. Tony HACKENS (Belgique)
- M. John LOBBAN (Grande-Bretagne)

6. Revue Médailles

M. Baptista da Silva annonce qu'il acceptait la responsabilité de la prochaine édition de la revue "Médailles", dédiée au XXVI Congrès de La Haye qu'aura le soutien de la Fondation Gulbenkian de Lisbonne. Le Président et les Délégués l'ont remercié de cette prise en charge.

7. Prochains Congrès

M. le Président a annoncé les invitations reçues pour la réalisation des deux prochains Congrès de la FIDEM. Le premier (XXVIIème) aura lieu à Weimar en septembre/octobre 2000. Le XXVIIIème sera organisé par la République Tchèque et aura lieu à Prague

8. La FIDEM dans Internet.

À la suite du soutien du Président les Délégués ont confirmé l'importance de la présence de la FIDEM dans Internet. Mme Mariangela Johnson Pasqualetti a proposé que la présence de la FIDEM soit augmentée. M. le Président a proposé que Mme Johnson Pasqualetti se charge d'effectuer un étude au sujet du prix du site de la FIDEM en lui-même et présente une indication concrète au sujet de la personne/institution/artiste/éditeur, etc qui s'en occupera. Cette étude et cette proposition seront

présentées au Comité et aux Délégués à l'occasion de leurs prochaines réunions qui auront lieu à Lisbonne.

9. Questions Diverses

a) En ce qui concerne la concentration et conservation des archives de la FIDEM, problème soulevé par M. Baptista da Silva, les Délégués pris connaissance pour M. Claude Arthus-Bertrand que tous les dossiers se maintiendront et seront reçus en dépôt à la Maison Arthus-Bertrand, à Paris. Les Délégués se réjouissent de cette information et considèrent que c'est la meilleure solution pour la conservation de ces archives.

b) M. le Président a annoncé son intention de ne pas

présenter de nouveau sa candidature à l'occasion de l'Assemblée Générale de la FIDEM qui aura lieu au prochain congrès à Weimar. Pour le remplacer le Comité a proposé M. Carlos Baptista da Silva, à la suite de la fin de son mandat de deux ans comme Secrétaire Général. Les Délégués ont trouvé que cette solution serait la meilleure.

c) En raison de l'importance de la médaille au Canada, le Comité et les Délégués ont souhaité pouvoir recevoir l'annonce d'un vice-délégué de ce pays pour aider le travail de l'actuel le déléguée Mme Dora de Pedery-Hunt.

L'ordre du jour étant épuisé, la réunion est levée.



Assemblée Générale

Samedi, le 24 octobre 1998 - après-midi

Royal Academy of Arts

La Haye

ORDRE DU JOUR

1. Salut du Président
2. Membres Décédés
3. Rapport Financier du Trésorier
4. Rapport Moral du Secrétaire Général
5. Nominations : Vice-Président, Secrétaire Général, Membres du Comité et Délégués
6. Prochains Congrès
7. La FIDEM dans Internet

1. Salut du Président

M. le Président Mark Jones a souhaité la bien venue aux participants. Après avoir renouvelé les remerciements de la FIDEM aux organisateurs du Congrès de La Haye, il a exprimé la reconnaissance de la FIDEM à tous les organisateurs du Congrès de La Haye, particulièrement à Mme. Marjan Scharloo et à son équipe qui ont rendu possibles les nombreux événements de ce Congrès ainsi que la magnifique exposition des médailles au musée Beldeen aan Zee. Il a remarqué que, pour la première fois, a été organisé un "Relay Medal Workshop" qui a eu un très grand succès.

2. Membres Décédés

Avec un grand regret le Président a annoncé le décès de plusieurs membres de la FIDEM dont le souvenir, restera au-delà de la simple indication de leurs noms:

- M. Yves MALECOT, Président d'honneur (France)
- M. Pietro GIAMPAOLI, artiste (Italie)
- M. Franco Panvini ROSATI (professeur de numismatique à l'Université de Rome)

- Prof. VAN GELDEN, numismate (Pays-Bas)
- Mme Mary VAN ROOS (Pays-Bas)
- M. André BLOCH, artiste (France)
- Mme Jeanne SCHONWALTER, artiste (U.S.A.)
- M. Tony HACKENS (Belgique)
- M. John LOBBAN (Grande-Bretagne)

En suite le Président d'Honneur, M. Lars Lagerqvist a prononcé l'éloge de M. Yves Malecot et M. Claude-Arthus Bertrand, celui du sculpteur Pietro Giampaoli, tous deux décédés.

3. Rapport Financier du Trésorier

Avant de donner la parole à la Trésorière, le Président a annoncé avec regret la prochaine retraite de Mme Colette Cournou. Des remerciements chaleureux ont été adressés à Mme. Cournou pour sa compétence et sa disponibilité pour les affaires de la FIDEM.

La Trésorière, après avoir distribué le Rapport Financier concernant l'exercice 1997 et l'exercice 1998 jusqu'au 15 septembre précise qu'elle a effectué les relances nécessaires concernant une mise au point des paiements des cotisations. En analysant la situation financière de la FIDEM elle a conclu que celle-ci est excellente, comme le Réviseur des comptes, M. Claude Arthus-Bertrand a tenu à confirmer.

L'assemblée générale donne quitus à Mme Cournou de la gestion des comptes de la FIDEM.

4. Rapport Moral du Secrétaire Général

Mme Mariangela Johnson Pasqualetti a présenté son rapport moral et à la fin de celui-ci a annoncé les raisons qui l'ont persuadée à prendre la difficile décision de démissionner de la charge de Secrétaire Général après huit ans de travail dans ce poste. Monsieur le Président au nom de la FIDEM a transmis à Mme Johnson Pasqualetti sa sincère gratitude pour tout le travail accompli.

5. Élections d'un Vice-Président, du Secrétaire Général, d'un Membre du Comité, et de quelques Délégués

Ensuite, M. le Président Mark JONES, à proposé à l'Assemblée Générale l'élection des personnalités suivantes:

Vice-Président - Mme Mariangela JOHNSON (Italie)
Secrétaire Générale (jusqu'au congrès de Weimar) - M. Carlos BAPTISTA DA SILVA (Portugal)

Membre du Comité - Mme Marjan SCHARLOO (Pays-Bas)

Nouveaux Délégués et Vice-Délégués: Bernard MAYER délégué, (Allemagne), Marie-Louise DUPONT, déléguée (Belgique), Willy FAES, Vice-Délégué (Belgique), Nicolas ARTHUS BERTRAND, délégué (France), Martine DROMARD, Vice-Délégué (France), Dana KRINSKY, déléguée (Israël), Kolbjorn SKAARE, délégué (Norvège), Wallace SUTHERLAND, délégué (Nouvelle Zélande), João CARVALHO DIAS, Vice-Délégué (Portugal), Thèodor ZAMFIRESCU, délégué (Roumanie), Lars O. LAGERQVIST, délégué pour deux ans à la place de Dr. Klackenber (Suède) ; Grazyna LINDAU, déléguée (Suisse) ; et Olga F. FEDOTOVA, vice-déléguée (Ukraine)

L'Assemblée Générale a approuvé par de vifs applaudissements l'élection de tous ces membres.

Le nouveau Secrétaire Général M. Carlos Baptista da Silva a tenu à souligner son engagement dans la FIDEM en assurant en plus la parution de la revue Médailles, avec le soutien de la Fondation Calouste Gulbenkian.

6. Prochains Congrès

M. le Président a confirmé les invitations pour les Congrès de la FIDEM pour les années 2000 (XXVII) et 2002 (XXVIII). Le premier sera organisé par l'Allemagne et aura lieu à Weimar, en principe, en septembre//octobre. Le suivant sera organisé par la République Tchèque et aura lieu à Prague.

7. La FIDEM dans Internet

M. le Président a confirmé l'importance de la présence de la FIDEM dans Internet. Mme Mariangela Johnson Pasqualetti a proposé de développer cette présence.

Finalement M. le Président a demandé au délégué pour l'Allemagne M. Bernhard Mayer de présenter le prochain congrès que se tiendra à Weimar. A la suite de son exposé l'Assemblée Générale vu une vidéo sur Weimar, Capitale Européenne de la Culture dans l'année 2000. M. Mayer a reçu de Mme Marjan Scharloo le drapeau, avec le " logo " du XXVI ème Congrès de la FIDEM, réalisé à La Haye.



Assemblée Générale

Rapport Moral

par

la Secrétaire Générale

Mariangela Johnson

Chers amis,

Cette nouvelle occasion de vous parler me permet de faire quelques considérations sur la FIDEM et sur le déroulement de ces deux dernières années. Comme vous savez le Congrès est une occasion unique pour faire le point de la situation et vérifier les impressions qui sortent pendant les réunions du Comité et des Délégués. Mon impression personnelle, suivant le déroulement de ce Congrès, est d'avoir assisté à un renouvellement soit de l'art de la médaille, soit de la FIDEM qui est en état d'aborder un futur de succès.

Situation actuelle de la FIDEM

Pendant les dernières années on a assisté à une augmentation progressive des nouveaux membres, surtout à cause de la participation aux Congrès de la FIDEM des artistes provenant des pays qui n'étaient pas encore dans le nombre des adhérents à notre fédération. D'autre part on a assisté à quelque démission et aux décès des vieux membres: en particulier je vous souviens encore une fois la perte de M. Yves Malecot et de M. Pietro Giampaoli, deux témoins de la naissance de la FIDEM, qui ont fait l'histoire de la fédération, qui se sont engagés pour tant d'années à son développement. Une digne commémoration suivra pendant cette Assemblée Générale.

La situation actuelle est la suivante

- environ **540 adhérents**
- **51 délégués** et vice-délégués
- répandue en **39 Pays** du Monde

la FIDEM est présent actuellement en:

AUSTRALIE, AUTRICHE, BELGIQUE, BRÉSIL,

BOULGARIE, CANADA, CHILE, CROATIE, DANEMARQUE, FINLANDE, FRANCE, ALLEMAGNE, GRAND BRETAGNE, GRECE, HONGRIE, ISRAËL, ITALIE, JAPON, KOREE, LETTONIE, LITUANIE, LUXEMBOURG, MALTA, NORVEGE, NOUVELLE ZELANDE, PAYS BAS, POLOGNE, PORTUGAL, REP. TCHEQUE, ROUMANIE, RUSSIE, SERBIE, SLOVAKIE, ESPAGNE, SUEDE, SUISSE, TUNISIE, UKRAINE, U.S.A.

Prévisions pour le futur de la FIDEM

Je suis persuadée que le futur de la FIDEM est dans les mains de tous ses membres, dans la volonté de chacun de faire augmenter la participation des artistes aux Congrès et de répandre de plus en plus la culture de la médaille dans le monde.

C'est surtout le travail des déléguées, qui ont donné leur enthousiasme et leur temps à la cause de la FIDEM, qui nous permet aujourd'hui d'assister à un autre Congrès et à une Exposition Internationale des Médailles tout à fait particulière, où le passé se fonde avec le présent et le futur.

Depuis plusieurs d'années et d'Expositions Internationales on a finalement saisi le sens de toutes les expressions les plus choquantes et novatrices de l'art de la médaille, ici réunies pour la première fois à travers leur développement pendant le temps. La médaille est devenue aujourd'hui de plus en plus un objet d'art, une fonte de expérimentation sur les matériaux et sur les formes.

Cette Exposition, à mon avis, mérite d'être visitée non pas seulement par un grand public mais aussi surtout par les directeurs des Musées d'Art Contemporain les plus importants du Monde, pour lui faire apprécier l'importance de cette expression artistique, qui a sans doute tout le droit d'accès dans les collections des leurs Musées. Je souhaite que chaque délégué dans son propre pays, puisse solliciter des visites pendant le déroulement de l'Exposition, dans les prochaines mois.

Le futur de la FIDEM est aussi assuré par l'organisation des prochains Congrès. Nous serons à Weimar dans l'an 2000, pour doubler le deuxième millénaire. Une

occasion unique pour la FIDEM!

Dans l'an 2002 nous sommes invité encore une fois à Prague, sous la bienveillance des amis de la République Tchèque. Un retour au futur... avec beaucoup des changements!

Prévisions pour le futur de la Médaille

Le futur de la FIDEM est très fortement lié au futur de la médaille, par conséquent l'évolution de la Médaille d'Art peut être attribuée pour beaucoup aux Expositions qui sont mises en place à l'occasion des Congrès de la FIDEM, ou soit les artistes, soit le public ont l'occasion de comparer leurs idées sur la médailles en tant qu'objet d'art et d'acquérir de plus en plus une connaissance approfondie de l'art contemporaine.

Comme on à pu voir dans la médaille officielle du Congrès, des matériaux nouveaux, des idées frais, souvent élaborées avec des techniques digitales, sortent des objet extraordinaires. Une médaille qui exprime bien l'effet *catapulte* proclamé par les organisateurs de ce Congrès : le futur et le passé travaillent ensemble pour obtenir une invention tout a fait originale.

En considération que la tradition de la fonte et de la frappe sur les métaux à suivie une recherche fortement novatrice avec des résultats émouvants, très bien montrés dans l'exposition, il faut penser que les Jury des Prix ont concédé tous ces aspects en choisissant les artistes gagnants. Faire sortir le nouveaux et en même temps apprécier la tradition c'est le difficile charge des membres des Juries!

La communication

En très peu de temps beaucoup de monde trouve toujours de plus en plus normal travailler avec l'informatique. La Terre est devenue plus petite et tous nous sommes prises dans le réseau d'Internet, où l'on travaille et on s'écrit des *e-mail*.

Pour la FIDEM et ses membres répandus par tout le monde, c'est un grand avantage. Sera plus facile être au courant, communiquer des informations, organiser des événements. Sera donc possible de vendre et d'acheter des médailles d'art, avoir des contact avec des éditeurs de médailles, connaître des amis qui ont de la passion pour la médaille, des collectionneurs, etc. Il y aura la possibilité de faire connaître des artistes par les images des leurs oeuvres et peut-être des jeunes artistes s'approchent à la médaille avec satisfaction. La FIDEM, grâce à la guide dynamique de Mark Jones,

et grâce à les initiatives des quelque délégué, et déjà entrée dans le monde de Internet.

J'ai visité un site très émouvant de BAMS qui montre les médailles créés pour l'Association par les artistes, il y a aussi deux pages dédiées à l'information de la FIDEM. J'ai vu le Congrès de la Haye illustré par Pennigkabinet dans son site et American Medallist Association, Wroclav Muséum, et beaucoup d'autres, éditeurs de médailles, entreprises qui frappent, revues qui s'occupent des médailles, tous sont présents avec un site ou un adresse en Internet. Je voie dans la communication interactive une chance pour le futur de la médaille contemporaine, soit elle une oeuvre éditée en peu d'exemplaires, numérotés, fabriquée par les artistes, soit elle un multiple tiré en beaucoup d'exemplaires avec des techniques industrielles. Une sorte de grande galerie de multiples d'art pourrai sortir de l'écran de notre ordinateur!

Les jeunes artistes

La FIDEM, grâce à une situation financière favorable, dont le mérite va à la Trésorerie et particulièrement à Colette Cournou, a soutenu les frais d'une Bourse de 25.000 FF pour 10 jeunes artistes, âgés de moins de 35 ans, pour lui permettre de participer au Congrès de La Haye. Les jeunes artistes proviennent de Espagne, Australie, Belgique, Grand Bretagne, Allemagne, Hongrie, Slovaquie, République Tchèque, Pologne.

L'idée de cette Bourse fut exprimée par le Président Mark Jones, qui a travaillé à la sélection des jeunes artistes avec les délégués des pays qui avaient soumis des propositions.

C'est un résultat sans doute très positif, qui pourra devenir une habitude pour la FIDEM. Très intéressant sera de connaître l'impression des jeunes artistes qui pour la première fois ont assisté à un Congrès de la FIDEM.

Conclusion

Et me voilà finalement à vous annoncer avec un grand regret que je quitterai mon poste de Secrétaire Générale de la FIDEM.

La raison la plus importante pour la quelle j'ai décidé de renseigner mes démissions est de n'avoir plus le temps pour me dédier à la FIDEM le mieux possible. De charges nouveaux m'attendent, soit dans mon entreprise, soit dans le domaine des expositions d'art. Il y a déjà huit ans, depuis le Congrès de Helsinki en 1990, que j'ai l'honneur de travailler pour la FIDEM en

tant que Secrétaire Générale. Pendant ces années j'ai eu la chance d'avoir la bienveillance du Comité, qui a toujours apprécié mon travail et rendu très facile la discussion des problèmes qui se présentaient. J'ai eu vraiment l'occasion unique de travailler avec des amis, qui avait surtout à coeur la vie de la FIDEM et une vraie passion pour l'art de la médaille.

Naturellement la FIDEM et tous les chers amis qui en font part seront toujours dans mes pensées et je souhaite d'avoir encore la chance de les rencontrer. Comme délégué pour l'Italie j'espère de participer aux futurs Congrès et aux réunions qui seront organisés.

Je veux remercier ici tous ceux qui m'ont donné leur appui pendant mon mandat, particulièrement Claude Arthus Bertrand et Mireille Mosser, qui n'ont jamais cessé de s'occuper de la FIDEM avec passion et affection. Je vous présente mon successeur, qui vous connaissez très bien: Carlos Baptista da Silva, directeur de la Fondation Calouste Gulbenkian de Lisbonne, délégué de la FIDEM au Portugal, éditeur de la revue *Médailles* et Vice-Président de la FIDEM. Son *curriculum vitae*, pour ce qui regarde la FIDEM est vraiment quelque chose. Il a accepté de travailler pour la Secrétaire de la FIDEM pour deux ans, pendant ce temps la on aura la possibilité de trouver une solution définitive.

A vous tous, mes vœux de procéder avec succès à la réalisation des programmes futur. A Marjan Scharloo et à ses collaborateurs un grand merci pour nous avoir offert le Congrès de La Haye, une nouvelle fantastique occasion de nous retrouver.

General Assembly

Moral report
by
the Secretary General

Dear Friends,

This is a new occasion to talk with you and to consider FIDEM from the course of events during this two last years. As you know a Congress is a unique occasion to make the point of the situation and to verify the impressions given during the Committee and Delegate meetings. My personal sensation, following the course of this Congress is that we have experience a revival both of medal art and of FIDEM.

Present situation of FIDEM

During the last years the FIDEM membership increased and the reason for this is the participation in the Congress of artists coming from new Countries who had never joined FIDEM before.

On the other hand we had some members who have resigned while others have died: I would like to remember between them Mr. Yves Malecot and Prof. Pietro Giampaoli, two of the most important members of our federation, witnessed the birth of FIDEM, actively engaged in its successful growth. During this Assembly a worthy commemoration will follow.

This is the actual situation:

- about **540 members**
- **51 delegates and vice-delegates**
- spread over **39 Countries** in the world

FIDEM is represented in the following Countries

AUSTRALIA, AUSTRIA, BELGIUM, BRASIL, BULGARIA, CANADA, CHILE, CROATIA, CZECH REPUBLIC, DENMARK, FINLAND, FRANCE, GERMANY, GREAT BRITAIN, GREECE, HUNGARY, ISRAEL, ITALY, JAPAN, KOREA, LATVIA, LITHUANIA, LUXEMBOURG, MALTA, THE NETHERLANDS, NEW ZEALAND, NORWAY, POLAND, PORTUGAL, ROUMANIA, RUSSIA, SERBIA, SLOVAKIA, SPAIN, SWEDEN, SWIZERLAND, TUNISIA, UKRAINE, U.S.A.

Expectations for the future of FIDEM

I am certain that the future of FIDEM is in the hands of membership, in the will of everyone to increase artist participation at FIDEM congresses and to spread all over the world the culture of medal art.

Above all this is delegates' work. They give all their enthusiasm and their effort for the success of FIDEM, and this is the reason why we can attend here yet another Congress and to a very special International Exhibition of Medals, where past links with the future.

After many years and many International Exhibitions, it seems to me that we have now found the sense of all the experiences in medal art, since the shocking and innovating ones, here for the first time put together, showing their evolution during the time. Medal is becoming more and more an *objet d'art*, one source of experience on new materials and new forms.

In my opinion this Exhibition deserves to be visited not only by a large public, but also by the directors of the

most important Contemporary Art Museums in the world, to get Medal Art appreciated by these specialists. It could be the way for medals to enter in the museums collections. I do hope that each delegate, in his own country could invite some Museum Directors to visit the Exhibition during the next months.

The future of FIDEM is also ensured by the organization of two next Congress. We will be in Weimar in the year 2000, to pass the millennium.

In the year 2002 we are invited for the second time in Prague, for the kindness of our friends of the Czech Republic. A return to the future... with many transformations!

Expectations for the future of Medal Art

I think that the future of FIDEM is strictly linked to the future of Medal Art, in consequence medal evolution could mostly depend on the Exhibitions that are set up during the FIDEM Congresses. Artists and people can compare their ideas about medals as art objects, and to make themselves acquainted with contemporary art. As we have found in the official medal of this congress, new materials and fresh ideas, have completely changed the traditional concept of a medal.

The *catapult* effect, which was the aim of the organizers of this Congress, seems to be expressed in the best way in this medal: something new, with digital technique and extraordinary effects, and something traditional, run together reaching strong and emotional inventions. Samples of this trend could be found in the medals on show in the exhibition, and of course the Prize Juries had considered all these elements choosing the winners. To make new showing and at the same time to appreciate tradition, is the hard charge of Juries!

Communication

In a very short time, the world is working more and more with the help of computers. The world seems to turn smaller and everybody is catching on at the Internet, where we can work and write together thanks to the *e-mail*. For FIDEM and its members, who are scattered all over the world, this is a great advantage. It will be easier to keep informed, to communicate news, to organize events.

It will be possible to sell and buy art medals, join editors of medals, to be in touch with new friends and collectors, sharing a common passion for medals, and so on. Artists

could show their medals increasing their reputation and perhaps young artists could learn to appreciate the impressive fascination of medals.

Thanks to the dynamic guide of Mark Jones, and thanks to some delegates who are working for their job with a web site, FIDEM is present in Internet world.

I visited the BAMS site where medals, created from the artists members of the Association, are on show and where FIDEM has two pages containing information about its aims and the procedures on how to join it. The Congress in The Hague is illustrated in the site of Pennigkabinett. American Medallist Association, Wroclaw Museum and others medal collection have a site containing beautiful images and information of medals. A great number of editors of medals, factories for struck and cast medals, specialized magazine, Museums with medals collection are present too.

I see in the interactive communication a very important chance for the future of contemporary medal art. I mean for contemporary medal an hand made objet, reproduced in few exemplars but also a serial object, made with industrial proceeding in a large number of items. Both could be considered multiple of art, and put on show at the greatest art gallery of Internet, to be admired from our computer screen.

Young artists

Thanks to a good financial situation, achieved by the Treasurer, Colette Cournou, FIDEM has been able to give a Bourse of FF 25.000 to 10 young artists, under 35 years, to attend the Congress in The Hague. These young artists came from Spain, Australia, Belgium, Great Britain, Germany, Hungary, Slovak Republic, Czech Republic, and Poland. The idea of this Bourse came from Fidem's President Mark Jones, who has actively worked to select young artists, proposed by several countries.

I consider it a very positive result, which could enter in the custom of FIDEM. It should be very interesting to know the impressions of young artists who for the first time have attended to a FIDEM Congress.

Conclusion

Finally, I must announce with great regret my decision to resign from the charge of Secretary General of FIDEM.

The primary reason why I have decided to resign is the time that this charge takes and that I will not be able to dedicate in the future. I have more charges in my enterprise and I am engaged

in a lot of projects of art exhibition in Italy.
Eight years ago, during the FIDEM Congress in Helsinki in 1990, I had accepted to work as Secretary General of FIDEM. I was very honored for the choice of the FIDEM Bureau and during these years I had the strong assistance of the Committee, which has always appreciated my work with helpful support. I had the unique occasion to work with friends, who have at heart the life of FIDEM and a sincere passion for medal art.

Of course FIDEM and all his friends will be for ever in my heart, and I do hope to meet you. I will continue to work as Italian delegate for the future, and sure I will participate to the meetings and the Congresses that will be held.

I want to thank now all the people who have supported me during my mandate, especially Claude Arthus Bertrand and Mireille Mosser, who allowed me to draw from their fundamental experience, with patience and friendship. I am delighted to present you my successor, a man that you know very well: Carlos Baptista da Silva, director of the Gulbenkian Foundation in Lisboa, delegate of FIDEM in Portugal, editor of the revue Médailles and Vice- President of FIDEM.

His *curriculum vitae*, especially for FIDEM affairs is something! He has accepted to work for the General Secretary of FIDEM for the next two years, during this time we will try to find a definitive solution.

To you all my wishes that you carry on developing future programs.

To Marjan Scharloo and her staff thanks for giving us this beautiful Congress in The Hague and a new and fantastic occasion to be together again.

SPEECH BY THE NEW SECRETARY GENERAL

Carlos Baptista da Silva

Dear Members of FIDEM

Dear Friends

Fidem's Assembly General decided to elect me as Secretary General, and I have the pleasure to accept its duties, in principle, for the period of two years: the time between this and the next congress, which will take place at the German town of Dresden in the year 2000.

I believe that I'll be the third Secretary General in Fidem's

history. The first was M. Claude-Arthus Bertrand, from France. Mrs. Mariangela Johnson-Pasqualetti, from Italy followed him, and now it will be me, of Portuguese nationality.

I am happy that my predecessors are all here with us. I hope that they pass on to me all the experience they have acquired while they were so proficiently at the helm as Secretary General.

As for *mon cher* Claude, he is now and has always been one of Fidem's most firm roots. His intelligence, pragmatism and great competence make him an essential element in the life of our Federation. I consider myself his disciple.

The Arthus-Bertrand firm had great links with Portugal. The sculptor João da Silva considered the creator of the Portuguese modern medal, learned and worked during his youth at the Bertrand's family enterprise in Paris. I believe that some of his dyes and other accessories related to the first medals he struck are still there. He knew Arthus-Bertrand's father whom I had also the pleasure to meet late in his life, whose elegance, human qualities and culture I can never forget.

As for *mia cara* Mariangela we cannot but thank her for all her generosity in successfully responding to the difficult and demanding tasks as Secretary General. The moment we spoke to her we were sure that she would solve our problems promptly and efficiently. We all know how hard this is, especially when she has also to deal with 'business as usual' at the factory and at the *stabilimento* in Milan. Dear Mariangela I hope that I can always rely on you.

I would also like to say a word about the exceptional way in which the congress and exhibition were so successfully organised.

While it is true that without medals there is no exhibition while it is also true that it is very difficult for national delegates to make the necessary selection at a time when medals as works of art enjoy a particularly creative moment

While it is true that we are aware of how difficult it is to find the right balance between the exhibition venue and the number of objects on show there

While it is true that it may be necessary to think again

about medal selection and quality criteria when thinking about future exhibitions.

The Dutch organisers must be congratulated again for their achievement as the President mentioned some minutes ago, and deserve our most sincere gratitude.

I would like to leave a word of appraisal for the quality and creativity of the work by Portuguese artists, in such a specific field as medal art. The presence at the congress

of Portuguese artists in general and of young students from the Lisbon Faculty of Fine Arts, in particular, are evidence that the art of the medal in Portugal is alive, breathing and has a future.

To finish I would like to thank the Calouste Gulbenkian Foundation of Lisbon for the help given to FIDEM, the Federation's executive and management committees and to its President.

Carlos Baptista da Silva

IN MEMORIAM MIREILLE MOSSER

Depuis bien des années, les membres de la FIDEM ont eu la joie de retrouver Mireille Mosser à chaque réunion et à chaque Congrès de notre association.

Toujours souriante et disponible, toujours au courant de tout ce qui concernait la Fidem - Hélas! Mireille Mosser nous a quittée - De façon brutale et imprévue sa vie s'est arrêtée alors qu'elle était venue quelques jours à Lisbonne à l'occasion de la réunion du Bureau et des délégués de la Fidem, organisée par le secrétaire général de la Fidem Mr Carlos Baptista da Silva.

Dès la fin de la guerre en 1945, après avoir terminé sa



Mireille Mosser

licence en droit, elle devenait la secrétaire de Mr. André Arthus-Bertrand et sans sa direction elle d'écouvrait la Fidem et l'Art de la Médaille. Depuis cette époque Mireille Mosser n'a plus quitté la Fidem.

Devenue ma propre collaboratrice dans mon entreprise, elle m'a également assisté avec enthousiasme et efficacité dans mes fonctions de Secrétaire Général de la Fidem jusqu'au 1990. Secrétaire administrative exigeante de la Fidem, elle savait organiser, classer et informer à la perfection. Tous les Présidents et tous les membres du Bureau de la Fidem savaient pouvoir toujours compter avec elle en toutes les circonstances.

Après avoir quitté ses fonctions de secrétaire administrative, son attachement pour la Fidem ne s'est jamais démenti. Bien souvent, elle était consultée par les membres du Bureau de la Fidem car sa grande connaissance de toute l'Histoire de la FIDEM et ses liens amicaux avec de nombreux membres de la Fidem avait fait d'elle la Mémoire Vivante de la Fidem.

Tous les amis de Mireille Mosser ont été bouleversés d'apprendre sa disparition brutale et garderont fidèlement son souvenir. Au nom de tous les membres de la FIDEM je veux également exprimer ici toute notre gratitude pour son action efficace et désintéressée au service de la FIDEM.

Ses amis ne l'oublieront pas.

Claude Arthus-Bertrand
Ancien secrétaire général de la Fidem

RAPPORT FINANCIER

SITUATION AU 15 SEPTEMBRE 1998



La situation financière de notre association est excellente.

Celle-ci, au 15 septembre 1998, s'établit à: 354 163,62 francs, soit 54 486,71 euros (base 1 euro = 6,50 francs), répartis de la façon suivante:

ORGANISMES FINANCIERS	SOMMES EN COMPTES (EN FRANCS)
B.I.C.S	4 913,71
C.C.P	2 175,28
Livret épargne (Poste)	346 773,78
Caisse	300,85
Total	354 163,62

Il est à remarquer qu'une part importante de nos liquidités, en attendant d'être utilisées, est placée sur un compte épargne « La Poste », rémunéré au taux de 3%. En effet, il a été décidé lors de la réunion de notre bureau à Milan, le 23 mai 1997, de transférer l'intégralité des SICAV monétaires, qui n'offraient qu'un rendement de 2%, sur un compte épargne ouvert à la Poste le 26/09/96.

Cette procédure a entraîné une plus value de: 54 363,98 francs, soit 8 363,69 euros, à fin 1997.

Date	Opérations	achat	vente	Plus value/intérêts
18/19/90	Achat SICAV	84 338,10		
1996	Intérêts livret « La Poste »			1 108,33
16/06/97	Vente SICAV		128 428,30	44 090,20
1997	Intérêts livret « la Poste »			9 165,45

COTISATIONS:

L'évolution du montant des cotisations encaissées s'établit de la façon suivante:

Année	Total des sommes perçues
1993	118 412
1994	97 209
1995	107 945
1996	130 169
1997	150 656
1998 (au 15/09)	103 549

soit 80% du règlement des cotisations

L'importance des cotisations perçues pour les années 1996 et 1997 s'explique par l'encaissement de sommes dues pour les exercices de 1994 et 1995.

Par un suivi régulier et des rappels effectués auprès de nos adhérents, le retard important enregistré à fin 95 a pu ainsi être résorbé.

EVOLUTION DES COMPTES:

Entre les 30 avril 1996 (arrêté des comptes pour le Congrès de Neuchâtel) et le 15 septembre 1998, les différents éléments des comptes, détaillés dans les tableaux annexes 1, 2, et 3, se présentent selon le tableau récapitulatif suivant:

Dépenses (francs)

Prix de la FIDEM à Guus Hellegers (Congrès de Neuchâtel)	10 000,00
Impression et diffusion: Revue «The Medal»	155 165,58
Typographie: Revue «Médailles 1997»	59 252,43
Travaux graphiques	2 286,35
Bourses à 10 artistes : (Congrès de La Haye)	24 179,95
Frais secrétariat général (dont réunions bureau à Milan 05/97)	10 801,35
Frais gestion comptes, encaissement chèques	6 308,28
Affranchissement courrier	2 791,30
Fournitures papeterie	1 800,85
Total	272 586,09

Recettes (francs)

Cotisations encaissées	311 269,51
Recette exceptionnelle	119,70
Produits financiers:	
• Intérêts livret «La Poste»	10 273,78
• Plus values sur SICAV	3 609,90
Total	325 272,89

Nos comptes présentent un solde positif de 52 686,80 francs soit 8 105,66 euros (base 1 euro = 6,50 francs).

Les dépenses se rapportant à la typographie de la revue "MÉDAILLES 1997" ont augmenté de près de 30%: (Médailles 95: 45 705,82 francs/Médailles 97: 59 252,43 francs)

• celles de la revue «THE MEDAL» d'environ 11 %: (The Medal Automne 95: 30 900 francs / The Medal Printemps 98: 34 350 francs)

SITUATION DES ADHÉRENTS

Le nombre des adhérents recensés s'élève à 540 (cf annexe 4). Ce chiffre reste stable malgré 86 adhésions nouvelles. Nous comptabilisons 79 démissions; de plus, une vingtaine de nos adhérents, ne s'étant pas acquittés de leur participation financière depuis plus de quatre ans, pourraient être radiés.

Huit décès m'ont été signalés; nous déplorons, entre autres, la disparition, en juin dernier, de monsieur Yves

Malecot, Président d'honneur, à qui notre association rend hommage pour sa fidélité à la cause de la médaille.

Terminons par une note optimiste. Parmi nos nouveaux adhérents, nous enregistrons notamment:

- La Suisse (Musée d'Art et d'Histoire de Neuchâtel).
- La Roumanie (1 sculpteur).
- La République de Moldavie (1 artiste).
- La Lituanie (4 médailleurs).
- La Slovaquie (2 artistes).
- La Pologne (2 artistes).
- L'Afrique du Sud (Monnaie de Pictoria).

CONCLUSION:

Je tiens à remercier nos délégués et nos adhérents, qui nous ont aidés à obtenir des résultats satisfaisants de ces deux dernières années.

La Trésorière de la F.I.D.E.M.

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