

# MÉDAILLES



2005

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# MÉDAILLES

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The magazine of Fédération Internationale de la Médaille (FIDEM)

XXIX FIDEM Art Medal World Congress  
Seixal Portugal 2004

MÉDAILLES is published by  
Fédération Internationale de la Médaille (FIDEM)

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FIDEM, Helsinki, Finland

Cover: Congress medal by Helder Batista (photo: Outi Järvinen, Finland)

Printed by:  
Porvoon Offsetpaino Oy,  
Yrittäjänkatu 12,  
FI-06150 Porvoo,  
Finland  
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F I D E M

FEDERATION INTERNATIONALE  
DE LA MEDAILLE

## OPENING OF THE XXIX CONGRESS OF FIDEM CÉREMONIE D'OUVERTURE

Mr President of Seixal City Council, Mr President of the Costa Azul Tourist Board, Mr Honorary President of FIDEM

We all consider your presence Mr President of Seixal City Council, at this opening ceremony of FIDEM's 29th World Medal Congress to be an honour and a matter of satisfaction.

First and foremost, it signifies your acknowledgement of the importance of this cultural initiative in Portugal and particularly in Seixal, a worldwide known and respected city for its excellent International Contemporary Medal Biennales. Both the Congress and the International Exhibition are a showcase for the most recent worldwide developments in the art of contemporary medal-making, enabling artists, teachers, students, museum curators, manufacturers and collectors from more than 30 countries - from Portugal to Australia, Russia to the United States, New Zealand to Japan, China to the United Kingdom and so many other places - to meet and exchange viewpoints.

It also signifies your acknowledgement of the fact that medals as art forms enjoy their own special importance in terms of their creative, artistic, historical and didactic significance.

FIDEM will be 70 years old in 2007. The Federation was founded in Paris in 1937 by personalities associated with art and medal manufacture. Special reference should be made to Claude Arthus-Bertrand as the driving force behind medal art, both in his own country and overseas and with whom the renovator of Portuguese medalmaking learned and worked in his youth in the early 20th century. I am referring of course to the master craftsman João da Silva who has been recognised both nationally and overseas as one of the great medal sculpting renovators.

It is the second time that a FIDEM Congress is held in Portugal. It was in 1979 that the XV Congress

took place in Lisbon, at the Calouste Gulbenkian Foundation and organised by the *Imprensa Nacional - Casa da Moeda*, the Portuguese House of Mint.

Portuguese artists who have made medals into a fully mature art form are often recognised and referred to for their creative quality. Their respective manufacturers are, in turn, recognised for their painstaking technical expertise in terms of medals manufacture, either by striking or casting. In the latter case many of the medals are executed by their own authors, which is a commonplace occurrence in countries in which this technology is most widely used.

The vanguard of creation comprises artists of numerous nationalities who do not hesitate to break fresh ground in terms of traditional medals concepts in their creation, *inter alia*, of medals as objects, medals as trophies, medals as jewels and increasingly medals whose themes are freely chosen in addition to the ever present commemorative medals. Non-traditional materials are also being used in medals. Bronze, silver, gold, copper or tin are being mixed with plastic, glass, wood, paper and other materials. This has brought surprising results imbued with the dignity so characteristic of artwork and, in this specific case, art medals.

These current proposals and approaches have created unexpected results and confirm the quality achieved in terms of contemporariness. They can be seen in the exhibition which you have graciously agreed to inaugurate and which comprises more than eight hundred works by 515 artists.

Also a special word of thanks must go to Seixal City Council in the person of you Mr Mayor and of its Councillor for Culture, for their initiative in organising this Congress and respective biennale exhibition, with the use of their technical and human structures. Only the organisers of a Congress of this type and its characteristic programme are in a position to evaluate all of the difficulties involved in its organisation.



We are also most satisfied and particularly grateful for the work performed by the respective executives and are certain that everything, and I mean everything, will run smoothly.

FIDEM wishes to thank you Mr. President of the Costa Azul Tourist Board, for all of the facilities you have so graciously provided.

A word of thanks must also go to the Calouste Gulbenkian Foundation in the person of its Chairman for everything it has done over the course of so many years in support of the enhancement of medal art by providing scholarships and grants to artists and scholars via the Foundation's Fine Arts Department together with the Calouste Gulbenkian Museum's publication of facsimiles of medals and specialised books of which, in addition to other human and technological support, I particularly wish to make special mention of the next publication on the Founder's medal collection on display in the Gulbenkian Museum. We are also indebted to The Gulbenkian Prize for Creativity and Innovation in the medals area which is such a feather in the cap of prize-winners and which greatly enhances their respective professional résumés.

So thank you once again, Mr Chairman, for all your endeavours. We very much hope that we may continue to rely on your most adequate and expedient provision of support to this form of sculpture and design.

Reference must also be made to the activities of the *Imprensa Nacional – Casa da Moeda de Lisboa*, in its longstanding support for contemporary Portuguese medal-making, particularly struck medals and for Portuguese artists or foreigners resident in Portugal, under its annual programme for the manufacture of commemorative medals.

The results of its policy in this cultural area can be appreciated in the exhibition which, on the occasion of this Congress, is open to the public on its Lisbon premises. We are particularly indebted to the *Imprensa Nacional* for its publication of the Congress's Exhibition Catalogue.

Gravarte is a highly regarded medal-making factory which is a credit to Portugal and whose services have been used by dozens of Portuguese and foreign artists for their medal production requirements either in respect of projects undertaken on their own initiative or on the basis of commissions from public and private entities.

Gravarte was responsible for minting this Congress's commemorative medal, which was chosen

in a competition realised by the Congress's organisers.

I consider that the concern, which has existed for several years, to the effect that commemorative medals are being superseded by other models, is unfounded, as in numerous other countries whose respective manufacturers have taken noted this development.

The cost of medals - artists' fees, material, specialised labour, machinery, the suitable presentation of the finished work, marketing – has become significant. The above factors, in addition to but also on account of fashion have led entities which promote the medal manufacture – usually struck – to take a fresh approach and turn towards other equally prestigious means of distinguishing personalities and/or commemorate such events as the publishing of books, DVDs, videos, porcelain objects, etc.

I have no doubt that artists and manufacturers understand that all art comprises evolution and that this specific concept also applies to medals.

Although we hope that the situation will evolve, we must always adopt a "ne'er say die" approach and bear in mind that no art, particularly medal-making, can evolve and continue to exist without young people.

And this is leads us to our main point which is that schools and workshops should be the main parties involved in learning and stimulating pleasure in medal art.

The principle is common to all countries, teachers, students, artists, schools and particularly schools specialising in the visual arts whatever their academic level.

No progress will be made without learning and study. Without permanent work geared to quality, creativity and technical perfection there will be no future for medal-making.

Without new blood from the young generations all things will tend to decay. To this pessimistic if not realistic outlook we most emphatically say no.

This therefore represents an appeal which FIDEM is making to all countries in which there are creators and producers of medals: open wide your doors to visual arts schools and to medal technology.

Our desire is for FIDEM to obtain fresh blood and continue to maintain its current status as a worldwide authority in artistic medal-making creation.

And you my friends are the people who can make it happen.

Mr Carlos Baptista da Silva  
President of FIDEM

## ART MEDAL WORLD CONGRESS FIDEM XXIX 2004

### CONGRESS MEDAL "THE HAND"

The medal is modelled by the well-known Portuguese medal artist Helder Batista, who in the exhibition catalogue describes his medal as follows:

"Using the hand as the central image in the design of a medal acts as a means whose aim is to remind us that hands are used both to create and to feel, through our sense of touch.

The textured space between the hands summons up the river, whose bed is inhabited by thousands of creatures that leave marks as they move." This medal was presented to all the participants of the FIDEM XXIX congress. (photo: Outi Järvinen)



### AMERICAN 2004 DELEGATION MEDAL "DREAMLAND SEIXAL CITY"

Another medal is traditionally launched by the US FIDEM delegation for a FIDEM congress. It is a cooperation of three members of the delegation. The obverse is by Mashiko, the reverse by Jeanne Stevens-Sollman and the casting was done by Jim Licaretz. This medal was presented to all the delegates of FIDEM. (photo: Ilkka Voionmaa)





## PRIZES AWARDED AT THE FIDEM CONGRESS XXIX

### FIDEM GRAND PRIX

Awarded by FIDEM (2000 €)

Elisabeth Varga (The Netherlands): Portrait of HRH Prince Claus



### GULBENKIAN PRIZE FOR INNOVATION AND CREATIVITY

Awarded by Calouste Gulbenkian Foundation, Portugal (1000 €)

Péter Szanyi (Hungary): The group of exhibited medals



CASA DA MOEDA PRIZE FOR THE BEST CAST MEDAL  
Awarded by Casa da Moeda (Lisbon House of Mint), Portugal (1000 €)

Pirkko Viitasalo (Finland): Give Peace a Chance



RAHAPAJA INSIGNIA LTD. PRIZE FOR CREATIVE STRUCK MEDAL AND/OR TECHNICALLY INNOVATIVE MEDAL

Awarded by Rahapaja Insignia Ltd., Finland (1000 €)

Otakar Dusek (Czech Republic): The 60th Anniversary of the Battle of Leningrad



AIMO N.K. VIITALA PRIZE FOR YOUNG ARTISTS UNDER 30 YEARS FOR THE MOST CREATIVE CAST  
MEDAL

Awarded by Aimo N.K. Viitala, Finland (1000 €)

Maria João Ferreira (Portugal): Centenário do Nascimento de Álvaro de Brée



Virág Szabó (Hungary): Aunt Elisa is an Angel



CUHAJ PRIZE FOR YOUNG ARTISTS (UNDER 30)

Awarded by George Cuhaj, USA (250 €)

Natasha Ratcliffe (Great Britain): Les Gardiens de Nuit



Photos by António Silva, Seixal City Council Graphic Support and Publications



# LECTURES

## LECTURE SESSIONS

### SESSION I. Moderator Mr Lars O. Lagerqvist (Sweden)

Carlos Baptista da Silva (Portugal)	Karl Fabergé and the art of medal-Making
Jørgen Steen Jensen (Denmark)	Danish medal dies in the National Museum
Helder Batista (Portugal)	The direction and the limits of contemporary medal

### SESSION II. Moderator Ms Sylvie de Turkheim-Pey (France)

Paul Huybrechts (Belgium)	Si la beauté pouvait sauver le monde ...
Heather Blume (USA)	The contemporary anti-war medal
Ratislav Popelka (Slovakia)	Medal symposium in Kremnica

### SESSION III. Moderator Mr Pierre Zanchi (Switzerland)

Carolien Voigtman (The Netherlands)	Admiration, Inspiration and Legacy - The autobiography of Piet Esser
Ira Rezak (USA)	Genre and nationalism: Boris Schatz and his school
João Duarte (Portugal)	A shining beacon in the art of the Portuguese medal

### SESSION IV. Moderator Ms Cory Gilliland (USA)

Willy Faes (Belgium)	Le deuxième congrès de la F.I.D.E.M., Liège 1939
José Teixeira (Portugal)	The author's edition: The medal, the craftwork and artistic expression – The placement orders, production, the public and the artist
Markus Wesche (Germany)	Karl Goetz, medallic artist and businessman

### SESSION V. Moderator Ms Eniko Szöllösy (Hungary)

Philip Attwood (Great Britain)	Re-positioning the sixteenth century Italian medal
Álvaro Lobato Faria (Portugal)	João Duarte – One of the pioneers of the object-medal in Portugal
Bogomil Nikolov (Bulgaria)	The young generation of Bulgarian artist medallists

### SESSION VI. Moderator Ms Helga Batista (Portugal)

Pawel Leski (Poland)	Polish contemporary medallists and their work
Cory Gilliland (USA)	Mashiko's new dimensions in medallic art

### Session VII. Moderator Mr Carlos Baptist da Silva (Portugal)

Olegario Martin Sánchez, José Antonio Aguilar Galea, Santiago Navarro Pantojo (Spain)	Direct creation of the bronze medal (ceramic shell technique)
Ron Dutton (Great Britain)	A medal making project for school children

### SESSION VIII. Moderator Mr Philip Attwood (UK)

Eileen Slarke (Australia)	"Opera Collettiva" 1994 – 2004. A decade of award winning bronze medals by student teams from The University of New South Wales' College of Fine Arts, Australia
Bengt Holmén (Sweden)	Leading a study circle

# KARL FABERGÉ AND THE ART OF MEDAL-MAKING

Carlos Baptista da Silva

There is a cylindrically shaped box made by the Russian gold/silversmith Karl Fabergé (1866-1920) in a Portuguese collection. Encrusted in the box's lid is an 18th century bronze medal manufactured by French born sculptor Frederic Guillaume Dubut (1711-1779).



Dubut was born in Berlin on Christmas Eve 1711. He was the son of the painter Charles Claude Dubut (born Paris 1687 - died Munich 1742) and studied in Munich. He embarked upon his international career when summoned to the court of King Augustus III of Poland in Warsaw. He moved to Sr. Petersburg in 1756 at the invitation of Tsarina Elizabeth where he lived on two occasions, once in 1756 and once again between 1764 and 1766, this time at the service of the Tsarina Catherine. He then established himself in Dantzig where he passed away in 1779. The above referred to medal designed by him may possibly have been one of his first works for the Russian court. The medal was minted in 1756 (which was, as referred to above, the date of the artist's arrival in the city) to commemorate the bestowal of an important Russian insignia on Prince Nicholas Esterházy of Galantha (1714-1790), Ambassador of the Austro-Hungarian Empire to the Russian court from 1753 to 1761, by Tsarina Elizabeth Petrovna daughter of Tsar Peter I, the Great, and, somewhat curiously, his fourth successor. The ceremony took place on 30 November 1755.

The medal's obverse bears the Prince's torso – in the classical style - facing right and bearing the legend: Prince Nicholas Esterházy of Galantha



(18.12.1714 - 28.09.1790). The medal's reverse side depicts the ceremony in which the insignia was bestowed upon this leading figure. The Prince was accredited as Ambassador to the Russian court during the reign of the referred to Tsarina. The insignia (Great Cross of the Order of Saint Andrew) was bestowed upon him personally by the monarch, a year before the medal referred to in this paper was minted.

The diameter of this silver gilt, enameled light-green box with guilloché plating is 7.4 cm. The diameter of the medal encrusted in its lid is 7 cm.

This piece was, possibly a commission given to Karl Fabergé by the Esterházy family, who entrusted with the referred to medal to him, at the end of the 19th century.



The scene on the reverse, which bears a legend and the referred to date, portrays Tsarina Elizabeth bestowing the insignia on the Ambassador who bows forward to receive the distinction. The ceremony is witnessed, in the background, by a young female personage. It takes place in a palace chamber with a squared-marble floor, with a wall, in the background, separating inside from outside which comprises a garden with trees and sky. The scene is rounded off on the right by a figure on a pedestal and its respective column.

Given the period in which it was held, the ceremony appears to be an opera scene from "The Knight of the Rose" in which, instead of the Tsarina we have the Marshal Princess von Werdenberg, in lieu of the Ambassador stands Octavian Rofrano the young



nobleman, with the 3rd figure in the background being that of Sophie von Farnal.

This is an almost intimate image of the court and is surprisingly touching. It has been achieved by the notable craftsmanship revealed in the reliefs with the application of an extremely exquisite patina. It was, on the said date of 30.11.1755, that Tsarina Elizabeth bestowed upon the Austro-Hungarian Ambassador, depicted on the referred to medal, the Great Cross of Saint Andrew, created by Tsar Peter the Great in 1698 and initially intended for members of the royal family, foreign royalty, notably princes of royal blood in addition to rewarding important figures of State for their services. This is the only Russian insignia to comprise sash and necklace with the award of the insignia being accumulative with those of the Orders of Saint Anne and Alexander Nevsky.

Everything suggests that the distinction bestowed upon the referred to Ambassador by Tsarina Elizabeth Petrovna was in gratitude for his commitment to establishing an Anglo-Austro-Russo alliance at the



artists as Pleyel and Joseph Haydn. The latter composer benefited from the Prince's patronage in 1761, the date upon which the Prince left Russia as an Ambassador and employed Haydn's services as the conductor of his private orchestra, which role he performed for 30 years.

Somewhat curiously, at the end of the 19th century, it will be suggested that Karl Fabergé should use the 18th century medal referred to in this communication as a box lid and transform the ensemble into highly original artwork of the finest quality.

time of the so-called Seven Years War. The alliance comprised an agreement one of whose secret clauses included the surrender of Prussia to Russia.

Tsarina Elizabeth, notwithstanding her political inclinations, in respect of which she was indeed wont to change, was a great admirer of French art and it is therefore understandable that she should have taken pleasure in the minting of the medal, which we are now examining, by a French sculptor who started work on the above referred to commission in St. Petersburg precisely in the year after the above referred to ceremony i.e. 1756.

Reference should be made to the fact that Prince Nicholas Joseph Esterházy of Galantha, or merely Prince Nicholas Esterházy was also a field marshal and notable patron of the arts and science in his country of birth. The Eisenstadt School, of which he was the founder and patron, produced such leading





The Esterházy family were aristocratic Magyars whose ranks produced a large number of Hungarian diplomats and patrons of the arts and science.

The Esterházy family had, by the 18th century, become one of the biggest landowners in Hungary and their private wealth was considered to be greater than that of the Habsburg emperors, who they supported.

Up to the 20th century, numerous members of the Esterházy family continued to hold important public, government, ecclesiastical, diplomatic and military positions.

The 1st family member to made his mark on history was Ferenc Zernázy (1563-1594) who was deputy lord lieutenant of the county of Pozsony (currently Bratislava capital of Slovakia) and who created the Esterházy name after becoming Baron of Galantha, a territory which the family purchased in 1421.

Prince Nicholas Joseph, who was an outstanding military figure and a major patron of the arts ordered the rebuilding of Esterházy, which was the family's castle, in the Renaissance style. Its magnificence earned it the title of the "Hungarian Versailles".

Following the death of Elizabeth Petrovna's father Tsar Peter I, the Great (1725), and after a series of political and dynastic vicissitudes, Elizabeth Petrovna's was crowned and reigned as Tsarina of All Russias between 1741 and 1761. The following dynastic succession occurred in Russia between the time of Tsar Peter I's death and his referred to daughter's ascent to the throne. In 1725, he was succeeded by his spouse Tsarina Catherine I who reigned for no more than two years and who was succeeded by grandson Peter II (1727-1730) who was, in turn, succeeded by Tsarina Anne who reigned for 10 years (1730-1740) and who was daughter of Ivan V, who, as a Tsar shared the throne with Peter I from 1682 to 1696. The years 1740 and 41 saw the reign of Ivan VI, grandson of Ivan V with the throne finally being occupied by Tsarina Elizabeth (1741-1761) who was one of the protagonists of the ceremony perpetuated by the medal in question.

This succession refers to the Romanov dynasty, beginning with Tsar Michael in 1613, whose last emperor was Nicholas II who after abdicating in 1917 was murdered by the Bolsheviks together with his family.

Encrusted in the lid of the silver gilt box as I have described above, is the medal which we are currently examining. On its exterior and engraved in the silver are three marks/punch-marks one of which bears the name Fabergé in the Cyrillic alphabet and another, part worn, in which the number 88 (zolotnik?) can be seen together with a third marking with an inverted letter R and A. The name of the "workmaster" of the Fabergé workshop in which this piece was produced was Karl Gustav

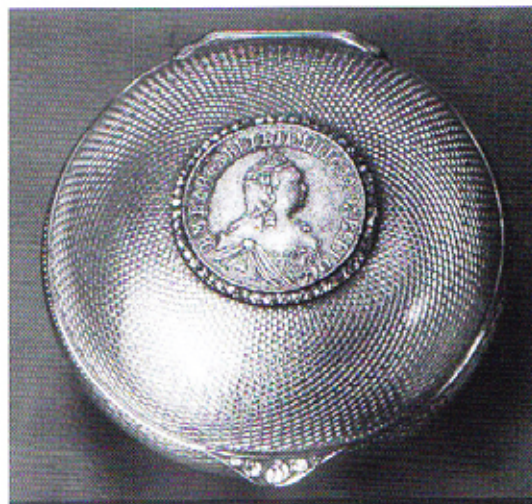


Hjalmar Armfelt who worked for his master until 1916.

Commencing with the discovery of this precious object created by Karl Fabergé and produced by his workshops I consider it of interest to examine several other medals which have also been used in the creations of this famous silver/goldsmith, either created by Fabergé himself or other sculptors, notwithstanding the fact that their identities are unknown.

These include the following:

1. A small round pill box whose centre contains an apparently cast medal depicting a Queen, possibly the mother of Tsar Alexander III, the Tsarina Maria Alexandrovna ( Marie of Hesse ). The medal and its respective clasp are bordered with small diamonds. The medal itself is made from bronze but the small box is gold and enamel or enamelled guilloché gold. It bears the mark of Fabergé and respective workmaster Michael Perchin. The piece has been dated *circa* 1880.





2. Also created by Fabergé and his workmaster Michael Perchin, in the St. Petersburg workshops, I now wish to describe a small gold guilloché enamelled box of about 2.4 cm and unspecified diameter possibly as long as six cm. It was created around 1885. Encrusted in the lid of this circular box is a small gold medal with the following inscription: "Emperor Alexander III and Empress Maria Fyodorovna, coronation in Moscow 1883". The reverse of the medal displays the imperial Russian eagle and the inscription "God With Us". The enamel on the box's exterior have eight small Russian eagles. The already referred to enamel is *verdigris*.



3. Cigarette box – 1896/1908. To produce objects such as these, Fabergé used a large variety of different types of wood with the objective of creating cigarette boxes distinguishable on the basis of their simplicity and economy but always in the author's own special style. This particular cigarette box is made from birch with metal parts in three different shades of gold. On the underside of the cigarette box's lid Fabergé has used a medal, by an unknown author, depicting the portraits of King Edward VII and Queen Alexandra (United Kingdom) in profile. The medal is encircled by a holder surmounted by a royal crown and decorative elements comprising leaves and ribbons; the decoration, as a whole, is based on a horizontally shaped clasp which is also made of gold with a cabochon-shaped moonstone in its centre. Its dimensions are 2.2 x 9 x 6.1 cm bearing the respective assay mark of 56 zolotnik (1896-1908). Fabergé's name is also engraved in the Cyrillic alphabet. The piece is thought to have been acquired by the King in the portrait and offered to King George V by his mother Queen Alexandra. The name of this piece's workmaster is unknown.



4. A silver gilt vase, standing at around 32 cm, encrusted with coins and medals of Russian emperors and empresses ranging from Tsar Peter I to Tsar Alexander III. This object may have been offered as a gift at a ceremony for an official delegation in 1890. The object, created by Karl Fabergé, also bears the marking of the initials of the workmaster Julius Rappoport in addition to the punch-mark of St. Petersburg and was probably produced in 1888.



5. The Nobel necklace comprising a 33.3 cm long, platinum, diamond and rock crystal jewel. This item's original case bears the stamp of the imperial mark of Fabergé – St. Petersburg, Moscow. It comprises 15 platinum links with ice motifs in rock crystal encrusted with pink diamonds in the rock crystal and rim all set in the platinum, whose centre also contains a platinum medal containing a profile of Emanuel Nobel and his father Ludwig Nobel. If divided in two parts the jewel could be made into



two bracelets. The reverse contains the following inscription: 1882-1912/MECHANICAL LABOUR/NOBEL. It was a gift from Dr. Emanuel Nobel (Alfred Nobel's nephew) to his stepmother Edla Nobel. It was part of the Forbes collection of New York.



6. Representing the Nobels, (Ludwig and Emanuel) is also a piece commemorating the former's 50th birthday. This item, standing at 4 cm and made from silver, was produced in St. Petersburg in 1912. The initials of the markings of the workmaster Alfred Thielemann are inscribed on the reverse together with the punch-mark - St. Petersburg 1908-1917, 84 zolotnik. This piece, dated 1912, is triangular in shape and houses a circular medal, which we are currently examining. It depicts the profiles of the two Nobels surrounded, below by bay and oak leaves and with their names engraved above. The piece's reverse contains the name of the workshop, the date 1862-1912 and an indication that it is a prize for labour. This specimen is part of a collection of medals in St. Petersburg's Hermitage Museum.



7. There is also a silver gilt cigarette box standing at 9.9 cm and with a length of 6.1 cm in the collection of the Moscow State Historical Museum, bearing Fabergé markings and a punch-mark referring to Moscow, 1908-1917. This is a burnished item with a central, circular plaque containing, in low relief, a two-headed eagle and the Russian inscription: "War 1914-1916".



To conclude I also wish to make reference to the following three pieces:

8. A cylinder-shaped 9.8 cm tall jade and silver glass containing the initials of workmaster August Hollming and the punch-mark of St. Petersburg 1908-1917. Its exterior contains two circular silver gilt medallions in low relief depicting the two-headed eagle and the Russian inscription: "War 1914-1915 K. Fabergé". It belongs to the collection of the Moscow State Historical Museum.



9. A cylinder shaped 9.7 cm tall jade and silver glass, containing the initials of workmaster Henrik Wigstrom and the punch-mark of St. Petersburg 1908-1917, 84 zolotnik. Its exterior bears a silver gilt medallion with the Russian inscription: "War 1914-1915 and K. Fabergé". It was part of the Forbes collection of New York.





10. A jade and silver gilt tankard with the following dimensions: 11.5 x14.0 x 9.8 cm. Its Fabergé markings include the initials of workmaster Albert Holmstrom and punch-mark of St. Petersburg – 1908-1917, 84 zolotnik. As in the case of the items referred to in nos. 7 and 8 above, the tankard's

exterior bears a silver gilt medallion representing the imperial eagle of the Romanovs and the Russian inscription: "War 1914 and K. Fabergé". Encrusted on the top and bottom of both sides of the tankard's handle are 4 silver 5 kopeck coins dated between 1899 and 1901.



# STRIKE ON DEMAND

## DANISH MEDAL DIES FROM THE TIME OF ABSOLUTISM (1660-1848)

Jørgen Steen Jensen

I have to regret that I have hardly any illustrations for this lecture, so you have to believe me only from my words.

Some of you will, probably, know that great collections of dies from time to time were published in catalogues. I think this was done especially around the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, e.g. for the mints of Bruxelles, London and Vienna.<sup>1</sup> Of course, last, but not least, one should think of the rich holdings of the Paris mint, which all of you know.<sup>2</sup>

It is less well known, that we also have a collection in Copenhagen.<sup>3</sup> This may be because of the fact that it was moved from place to place. At first I think it was at Rosenborg, where it was included in the Royal Cabinet of Coins and Medals 1780. A special, very simple cabinet with solid shelves, was designed by the famous architect J. Wiedewelt. It is still preserved in the office. But the first permanent keeper, Dr. Ramus, who was appointed around 1800 soon got tired of handling the heavy iron dies and to keep them preserved by some grease, consequently they were removed to the Royal Mint in 1805. This was a natural thing, because they were, of course, used at the Mint, and the staff of the Mint knew perfectly well how to treat them. The dies were used, perhaps not quite infrequently, as the King had made restrikes of famous medals for gifts, eg for foreign ambassadors, who were taking leave. Some institutions (Royal Academy of Art, Royal Society for Agriculture) used them regularly, perhaps every year, just as the University. And sometimes, undoubtedly, collectors had restrikes made, perhaps not quite infrequently....In the mid 1830'es the Coin Cabinet itself had many restrikes made in Gold to illustrate the Royal history in the permanent exhibition. This was quite a new feature, but not bad.

In the early 20<sup>th</sup> century it was decided to put a letter in the edge of such restrikes, a "N", to indicate "New"<sup>4</sup>.... And at a certain time round the year 1970 it was felt that it was not ethically correct to made such restrikes at all, and then the practice was outright forbidden.

In the mid 1970'es the Royal Mint was removed from the authority of the State, The Ministry of Finances, to that of the National Bank. But at the time the authorities of the Bank were very eager to prevent having any "false medals" made, so they removed the dies from the mint and sent them in a container to the head office of the Bank, where they were preliminarily deposited.

Then someone thought of The Royal Collection of Coins and Medals, and the whole

collection up to the early 20<sup>th</sup> century (covering the period until the death of Frederic VIII, 1912) was in 1976 transferred to us at the National Museum, the regularly used dies for University, Academy of Art, Academy of Science etc were, of course, not included, but returned to the Mint. And the rest was put in the basement of the National Museum, little known to the public and only very occasionally referred to in articles

But when a year ago I started to think of a new category of museum artefacts, which recently was instituted by our parliament, the ENB category (Extraordinary National Importance), I realized that it was quite possible that one should think of the dies, or at least some of the dies, in worst case, only one of the dies in such a category.

The reason is that I recently realized that our Royal medal dies probably should be regarded as part of the sovereign power and of importance for the official display of our monarchs at the time of absolutism.

But how could I venture to suggest such an elevated status for these pieces of work, which even if they demanded a very high craftsmanship, nevertheless are only means by which to reach a supreme goal, a beautiful medal?

In my opinion the institution of a collection of medal dies is connected with the introduction of absolutism, an absolute and hereditary Royal power, in 1660(61). It was expressed in the paragraphs of the secret *Lex Regale* is from 1665. The oldest dies appear to belong to just the same decade, the last decade of the reign of the great collector Frederic III (1648-70). Four sets of dies may belong to this span of years.

I take the liberty to enter some details of the collection of dies. From the absolute monarchs after Frederic III (absolutism was abolished in 1848) there appears to be some 325 sets of medal dies, that is – more or less – two sets for every year. This seems to hold true in general, only from the first king, Christian V (1670-99), who was a king for nearly 30 years in the late 17<sup>th</sup> century we have only about 40 dies preserved, while we have more than 40 dies from the 9 years of the last king, Christian VIII, who died 1848. This is of course explained by the very great personal interest of this king in medals, he often commented personally on medals in his diaries, e.g. a detail of a medal struck at the Royal Danish mint in honour of the Baden liberal politician J.A. von Itzstein in the mid 1844.<sup>5</sup>

But apart from the mentioned fluctuations, an average of two sets of medal dies pr year during the reign of the absolute kings seems to be existent.





1. The obverse die to the medal with the Danish royal family. Christian V and Charlotte Amalia, 1698 (by Anton Meybusch (photo: John Lee, Danmarks Nationalmuseum))

I think it is proper to return to the reign of Christian V (1670-99), at which time the collection was started. Older dies, e.g. from the long and famous reign of Christian IV (1588-1648), who had at least some medals struck by the masters of the mint, had apparently disappeared at that time.

The late 17<sup>th</sup> century is the reign of Louis XIV, and his *histoire métallique*, which appear to have influenced Danish medals quite a lot, at least medals glorifying past triumphs from the whole 17<sup>th</sup> century were struck in the last decades of the 17<sup>th</sup> century. The medallists were Anton Meybusch, Barthold Meyer and Christopher Schneider. Schneider is especially famous for his great medal, depicting the victory in the naval battle against Sweden 1676. It is quite often exhibited, I have seen it recently both in Paris and in St.- Petersburg.

2. The obverse die to the medal commemorating the naval battle between the Danish and the Swedish navy 1677 by Christopher Schneider (photo: John Lee, Danmarks Nationalmuseum)



Nevertheless I think that Anton Meybusch is even more important, a German artist with great technical skills, educated in Sweden and working there for a period, the going to France, where he is known to have sold a machine for striking medals in Paris 1686. After years in Paris he went to Copenhagen where he was a Royal medallist for 10 years until he died in 1702 as a wealthy man. He had no doubt transmitted the French ideas, and a Danish *histoire métallique* was actually planned in the same years. The author was going to be Otto Sperling junior, who was a polyglot numismatist and

historian being in contact with broad circles in the learned Europe. Some pages – and plates – from his Danish *histoire métallique* are preserved in his extensive files in the Royal Library in Copenhagen. Somehow the project was given up, and instead Otto Sperling (whose father had died after being a state prisoner in the Royal castle of Copenhagen for more than 20 years) was taken into the *Museum Regium* project, 1. edition of this important book appeared in 1696, 2. edition in 1711. Even if we do not know all the details of this project, it is evident from the Latin text, that the knowledge of Otto Sperling was used, at least in the 2. edition, which has quotations from letters he received. His name does not appear at the title page, perhaps because of the unfortunate end of his father's life?

Consequently, my suggestion is that the collection of Danish medal dies, which evidently was founded during the reign of Christian V, is connected with the plans of a Danish *histoire métallique* from the last decade of the 17<sup>th</sup> century. The esteem of this project is seen from the fact that the dies were kept at Rosenborg together with other important items connected with Royal power, first of all the Royal insignia, the crown, the sceptre and the sword.



The explanation: It was important for the king not only to have medals for display, telling about his victories and important events, but it was also important to be able to produce new copies, when necessary (not print on demand, but strike on demand).

In this way I try to put this somewhat overlooked collection into a greater connection with the events in Danish history in the late 17<sup>th</sup> century.

But since, the collection of dies has, as already mentioned, lived its own life. Dies from before 1912 are in the National Museum, while more recent ones still are kept (as far as I know) at the Royal Mint at Brøndby some 15 km west of Copenhagen.

#### Footnotes

<sup>1</sup> A. de Witte, *Catalogue des Poinçons et Matrices du musée de l'hôtel des monnaies de Bruxelles*, Bruxelles 1912; W. J. Hocking, *Catalogue of the coins, tokens, medals, dies and seals in the Museum of the Royal Mint*, vol. 2, *Dies, Medals and Seals*, London 1910; E. Fiala, *Katalog der Münzen- und Medaillen-Stempel-Sammlung des K.K. Hauptmünzantes in Wien*, I-IV, Wien 1901-06.

<sup>2</sup> *Catalogue Général illustré des éditions de la monnaie de Paris*, I-V in 8 parts, Paris 1977 seq.

<sup>3</sup> Manuscript inventory by Harald Salomon, 1933, with supplements till 1968, photocopy in manuscript collection of Royal Collection of Coins and Medals; J. Wilcke, Fortegnelse over Den kgl. Mønts Mønt-og Medaille Stempelsamling 1648-1788, *Numismatisk Forenings Medlemsblad*, I, Copenhagen 1918, pp. 169-175 (this list is a very short hand-list)

<sup>4</sup> J. Wilcke, Nypræg, *ibid.*, p. 201 seq.

<sup>5</sup> *Kong Christian VIII's dagbøger*, IV.2, 1844-48, Copenhagen 1995, p. 444, 16 March 1844.

# THE DIRECTION AND THE LIMITS OF CONTEMPORARY MEDAL

Helder Batista

Twenty five years after the last FIDEM Congress held in Lisbon in 1979, I keep asking myself about the future of contemporary medal and about the kind of image it conveys. The ability I had to accept that one medal would affirm itself through a certain language is falling in. Until then one would consider that the medal was a codified communication space, composed of two faces, in which the light acted revealing its contents. The light would slide through the shapes, wrapping them, creating whispered mixtures as if it was velvet.

It was considered that the medal should be a space where "never before" revealed shapes would inhabit, living together and sending signals of abstraction that would or not let themselves be involved by the supports of various geometries. It was through new atmospheres granted by plastic thought that one would obtain other faces each time more attractive.

The medal was perceived as a multiple object with double dimensionality, employing the materials according to its purposes and using different technologies. These were indispensable for its materialization and multiplication so that one was able to take yonder or even further away its message never questioning its identity and consequently its typology.

One would understand that the medal should be related to the hand, which would confer it the character of intimate object, of tactile reading which allowed the distinction between the polite parts and the textured ones. The medal should not be confused in its spatiality with the most radical sculpture/installation. The medal will cease to be a medal if it reaches monumental scales; in the absence of obverse and reverse it will run the risk of becoming a "plaquette", a medallion or an architectonic ornament.

For some theologians of contemporary medal to take some of the boundaries referred above into consideration is to restrain liberty. It is the same as to advise or stimulate the absence of any grammar, allowing the invention of new objects, even if one subverts the speech logic and contradicts the objectivity of the art of the medal. If it is true that the exhaustive presence of grammars may sometimes blunt creativity it is not less true that the absence of any will obstruct the finding of new faces, of new sides.

True liberty in innovation happens when one acquires the knowledge to manipulate all ingredients and their interconnection. To accept new materials which most of the time one cannot control, forecast, anticipate, completely changes a language. Any

language has its own structure. As far as I know, boundaries were never castrating to real artists. Those who, due to passion, want to express themselves through the art of the medal, should provide themselves with the technical and plastic means before entering this adventure; also because it has a long story already.

This drama affects more the youngest that do not have the border lines of the path they want to initiate. A young person opened to innovation and who pretends to create, often loses himself entangled in what he believes to be apt for, because the limits were deliberately hidden from him, and instead he was offered the facility he confuses with liberty.

The will to change ignoring realities already experimented will lead us into a desert while searching other alternatives.

The future of the medal will be frightening if we don't keep questioning this and other doubts.

Without pretending to point out what a medal should be, I take the opportunity to show you three forgotten sculptors who in my opinion illustrate what I defend – that limits have never been castrating to real artists. They are three exceptions within the Portuguese medallic art, not only due to their attitude towards sculpture, but due to the way they surpassed the rules they learnt.

Should Martins Correia be alive today he would be 90 years old. He was one of the most rebel sculptors of his generation and to confirm it we have his unexpected statues as well as his panels with drawn painting, for which he used the less orthodox means to scratch. In his medallic art he tried to refute fashions, involving himself in plastic experiments which have always turned out to be new proposals that would be in opposition to previous medals.

The medal I am showing to you (figs. 1 and 2) is one of the many self-portraits in which the same stamp is repeated; the image and the mottos adjust to each other in an innovative way. In his medallic conceptions Martins Correia would always consider the motto as part of his plastic thought. The texture created on the hair, beard and motto was obtained through immediate drawing, scratched with huge passion and audacity but without losing its control.

Fernando Conduto, fortunately alive, is a sculptor inattentive to fashions but that never quits looking to the side. He persisted on a despoiled sculpture integrated in architecture. Sculpture of wide plans that rub on each other creating antagonistic shapes; the results are unexpected. Unexpected is also the transference of his large





Figures 1 and 2

size sculptures to his small medals which in general are not bigger than sixty millimetre. His patinas are almost always dark, with a tonality that brings up to mind Molelos pottery.

In this medal (figs. 3 and 4) and in any other of his authorship, the mottos are components of the

university, particularly metals. This knowledge is reflected in his medals, creating a new plastic space through its polychrome. He breaks with the monochromatic patinas and is able to find a new way, using traditional techniques he successfully mixes with new ones taking advantage of the

Figures 3 and 4



composition which he always avoids keeping close to the edge. Fernando Conduto mixes the representative shapes with the motto, creating unpredictable situations through textures that articulate themselves with plain plans. The lettering inscribed at the limit of those plans emphasizes them, defining thus its habitableness.

The youngest artist, Alípio Pinto, has already a long pedagogic career teaching sculpture at the

metallurgic experience he acquired.

By analysing this medal (figs. 5 and 6) we can note that he firstly used as patina the action of sand during the grease cleaning phase of the surfaces and afterwards the direct action of abrading agents upon some shapes, creating thus subtle notes on the same piece without having used acids. The colour he added was only applied on the furrows opened on the concave surfaces.



Figures 5 and 6



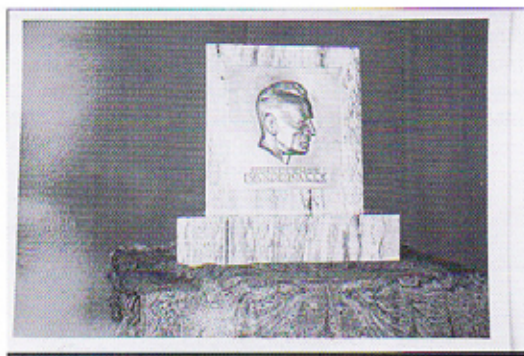
# SI LA BEAUTÉ POUVAIT SAUVER LE MONDE...

Monique Jobin et Paul Huybrechts

## I Introduction par Monique Jobin

« Si la Beauté pouvait sauver le Monde... »

Dès son adolescence, Paul Huybrechts avait pour souci majeur d'incarner la forme, la vérité, la bonté des expressions de beauté qui pourraient dévoiler une dimension d'Être ou de Présence qui transcende notre existence. Ceci dans le but d'élever l'être humain.



1. Bas-relief en bronze « Challenge Vandervalle »  
Ce bas-relief m'a été commandé par mon professeur de gravure en 1968. Donc à l'âge de 17 ans. C'est une pièce unique en bronze coulée et ma toute première pièce réalisée en bronze!

« Si la beauté pouvait sauver le monde », oui, car le monde serait inconnaissable, connaître c'est retrouver dans l'univers la trace de l'esprit en travail, c'est entrer dans une dynamique universelle pour changer le monde « Créer, c'est connaître ma capacité d'Être. L'artiste ouvre l'avenir, il faut advenir » André Gence.

En outre l'esthétique va de pair avec l'éthique.

La vie quotidienne, normale est caractérisée par la redondance, la répétition, la monotonie.



2. Médaille pour le 50<sup>ème</sup> Congrès de la Société d'Urologie Belge en 1985 représentant un dessin du grand scientifique flamand Andreas Vesalius

L'expérience esthétique active les autres sens. Par exemple, la sensation qui génère le frisson, est une expérience qui touche et émeut.

Ceci est quelque chose qui ressemble beaucoup à un sentiment religieux.

« Nous devons distinguer entre ce qui est perçu en fait et le reste qui n'est pas perçu dans le vrai sens du terme, mais qui est quand même présent.

Chaque perception de ce type se transcende soi-même suffisamment et présente plus ce qui est présenté effectivement » Husserl.



3. Plaquette avec la naissance de Vénus, selon une peinture de Paul Delvaux



4. Plaquette Université de Yaounde, Cameroun

La clef du bonheur est dans l'émoi et la touche du Gemüt, étant saisi par la beauté (la volupté) des esthètes, dans la communauté affective que nous partageons.

Pour Parret, le monde est source d'une euphorie constamment avivée, pourtant constamment renouvelée. Cette euphorie le pousse à l'action. L'enthousiasme, à l'encontre de l'exaltation dont la jeunesse fait l'un de ses attributs, appelle un sujet maître de ses et apte à transformer la passion en action. En outre, l'enthousiasme se distingue de l'inspiration ou de l'engouement par la volonté du sujet à communiquer sa joie et à faire partager son inclination, de manière à susciter chez autrui le même état d'euphorie. L'enthousiasme réclame une position engagée et demande de sa part, une générosité d'écoute et d'exaltation vis-à-vis des idées d'autrui, qui auront su le stimuler.

Paul Huybrechts est constamment à la recherche du sens, sa vie réalise son propre sens. Il désire servir la beauté et ajouter quelque chose de plus beau dans un avenir à améliorer. Le but n'est pas d'être un objet de louange ou d'être mis en vedette, mais de découvrir comment la créativité peut donner du sens à l'être et ressentir que nous pouvons être heureusement touchés par ce qui pousse une personne à créer.



5. La Duchesse Marie-Elisabeth en visite à Tirlemont. Reproduction d'une médaille du 18<sup>ème</sup> siècle avec, au revers, une image de la ville de la même époque



6. Tremblement de terre ! Cette plaquette en bronze coulée est une expérience en cire perdue, réalisée lors du symposium de Uherske Hradiste en Tsjechie en 1998

## II Commentaire avec diapositives par Paul Huybrechts

« 1000 Médailles... »

Le chiffre « 1000 » est en effet le nombre d'oeuvres réalisés depuis le début de ma carrière, mais, ce qui importe plus que la quantité réalisée lors de cette activité de 33 ans, c'est l'amour avec lequel j'ai exercé mon métier, c'est le bonheur d'avoir eu la chance de contribuer à la mémorisation de notre histoire, c'est la joie de pouvoir partager son savoir faire lors de symposia, congrès et rencontres avec tant de collègues, sans parler de la variation du travail couvrant un éventail d'innombrables exécutions et de techniques différentes.

Et puis, ce métier puisant ses racines dans la tradition se transforme, et devient une passion non rentable mais d'une richesse tellement intense... je parlerais d'une obsession....



7. Herstal Group. Médaille du groupe industriel Wallon renommé dans le monde entier pour ses armes à feu. Il regroupe notamment les marques Browning et Winchester



8. Fulton J. Sheen. Le Cardinal Sheen a été le recteur du Collège Américain à Louvain. Au verso la Sedes Sapientiae, patronne de l'Université de Louvain

Je tiens à vous faire découvrir quelques unes de mes oeuvres datant du début de ma formation jusqu'aux éditions actuelles. En quelque sorte une mini-rétrospective (1% de mes oeuvres) couvrant environ 37 ans tout en exhibant une variation d'oeuvres liées à la médaille sous les formes de bas-reliefs en bronze, bijoux, plaquettes, monnaies... ainsi que qq. images traduisant l'atmosphère qui régnait au 1<sup>er</sup> Symposium International de la Médaille et de la petite Sculpture à Herent en 2001.

*La 2<sup>e</sup> édition de ce Symposium se poursuivra le mois de septembre 2005. Mon choix se portera sur les artistes-médailleurs qui poseront leur candidature. Je reste en contact avec l'Académie des Beaux Arts de Louvain afin de pouvoir organiser cet événement avec succès. Le symposium durera 2 semaines; en attendant, les participants pourront se mettre au travail pour préparer déjà qq. modèles.*





9. Luc Van Eeckhoudt, notaire en Belgique, désirait une médaille pour son 50<sup>ème</sup> anniversaire



10. Et voici les armoiries de la famille Van Eeckhoudt au revers de la médaille



11. Ivbilaevm A.D. 2000 in Belgio. L'année sainte a été célébrée en Belgique avec une grande manifestation religieuse. Les représentants de l'Eglise provenant du monde entier y étaient présents. Les deux thèmes choisis, soit la sainte trinité et l'eucharistie, sont symbolisés sur la médaille par l'icône de Roulev et les mosaïques de Tabca



12. Médaille commémorant le 750<sup>ème</sup> anniversaire du béguinage de Diest. Le complexe a été nommé « Héritage Culturel de l'Humanité » par l'UNESCO. Au revers, une composition de Sainte Cathérine, patronne de l'église du béguinage



13. Le port de Zeebruges vue de ciel !



December 11, 2000

On the year 2000 the following ceremonial by a house of nobility. My watch # 4 is 23:57. There the last year takes the world time-out of me. I'm not found down a clock, which is linked to the front panel above clock by year 2000. The last seconds are counted down and back. At 23:59:59 the watch number is 1 and the watch is finished. The counting finished at 23:59:59. At 00:00:00 the watch number is 1 and the watch is finished. The watch is counting to 2000:00.

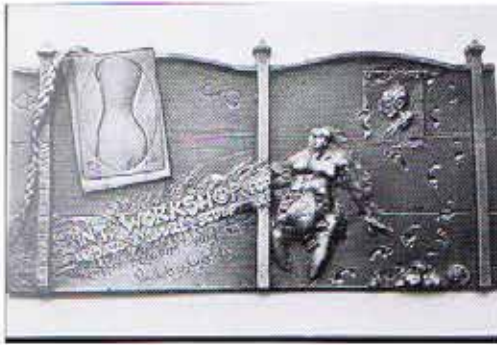
Paul Bannier, L-301

14. Le 31 décembre 2000 à 23h 59minutes et 59 secondes, nous avons réalisé la dernière médaille du 2<sup>ème</sup> millénaire. Puis, deux secondes plus tard, nous avons réalisé la première médaille du 3<sup>ème</sup> millénaire. Ceci, en collaboration avec un fondeur de bronze en Belgique sans compter la présence d'un huissier de justice pour obtenir un certificat officiel. Le temps était calculé avec une horloge reliée directement à la montre atomique de Francfort. Le thème de la dernière médaille, c'est le génie humain avec les sommets technologiques, notamment le chip électronique, la biotechnologie, l'ère atomique, les nouveaux matériaux, l'exploration des plus hauts sommets et des plus grandes profondeurs, les ondes radio, l'internet... Le thème de la première médaille du 3<sup>ème</sup> millénaire, c'est ce que l'homme n'a pas encore atteint : la paix et l'amour, la justice, l'espoir, l'énergie propre....



15. Dessin d'une monnaie en or de 100 euro que je vient de terminer. Ceci pour commémorer l'extention de l'Europe à 25 états membres. Sur la face : 10 monuments des nouveaux membres





16. Plaquette « Cherchez la femme » réalisée lors du Symposium à Herent en 2001. Elle est l'oeuvre des 5 participants. Tous sont membres de la FIDEM : Marian Polonsky, Pawel Leski, Janis Strupulis, Armen Vardanyan et Paul Huybrechts



17. Les participants du Symposium de Herent, juillet 2001



18. Médaille « Château de Horst ». C'est dans ce monument historique qu'a eu lieu une des 3 expositions en Belgique représentant les oeuvres des participants au Symposium. La première se situait à la Maison Communale de Herent pour clôturer l'événement, la deuxième dans le Château de Horst à l'occasion des journées portes ouvertes des Monuments historiques en Belgique (septembre 2001) ayant pour thème « le métal », et la troisième au centre historique de la ville de Bruges à l'occasion de « Bruges 2002, Capitale Européenne de la Culture »

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**Pour toute information du «Symposium International de la Médaille 2005» à Louvain**

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## THE CONTEMPORARY ANTI-WAR MEDAL

Heather Blume

In the Spring of 2003 just after George W. Bush declared a U.S. victory in Iraq, Mike Holmes and Elizabeth Shypert, partners and owners of the Velvet da Vinci Gallery in San Francisco, CA, decided to become pro-active and mount the *Anti-War Medals* exhibit. To give a bit of background; Holmes, himself a sculptor, became interested in making and collecting medals some years ago when he encountered a collector at a flea market in Paris, France. Soon after his introduction to the world of the art medal, Holmes' interest led him to

discover the *15 Medals of Dishonor*, dated between 1936 – 1943, created by sculptor Davis Smith. The recollection of this series, the political and social climate of San Francisco, and their outrage at the policies of the Bush administration in Iraq, prompted both owners to generate the exhibition.

A Call for Entries went out in the Spring of 2003. The astounding response was from 135 artists representing 16 different countries. The exhibit was not juried. All the entries proved to be exceptional.



1. Autumn Dawn Griffiths, Holland/USA, *Wars of Peace*, metal (left)

The exhibition opened November 1, 2003, just six months after the initial call went out and at that time included 150 works. The public response was so overwhelmingly positive it was decided to arrange for *Anti-War Medals* to tour Europe.

*Anti-War Medals* has been on tour for several months now from England to Norway. In December, the Alea Gallery will be installing the exhibit at FAD



2. Tina Cartledge, UK, *St. Nazaire 2003*, mixed medium (left)

3. Joan Hammond, USA, *Spin*, metals (right)







4. Norman Cherry, UK, *Friendly Fire Isn't*, computer generated (left)

5. Heather Blume, USA, *The Devils Got Your Tongue*, bronze, obverse (a), reverse (b) (right)



in Barcelona, Spain, where it will be on display until January 6, 2005 and then return to Norway for another venue. As it travels, more medals, including my own, continue to be added (last count 38 new artists) to the exhibit. Its first stop was the Electrum Gallery in London where The Imperial War Museum purchased 5 works from the show which they included in another exhibition the museum put together last June titled *Open Secrets*. The British Museum added two works to their collection as well from *Anti-WR medals*. Sales have also been surprisingly frequent to individual collectors. Elizabeth Shypert relayed, "the majority have sold to people who just liked the idea of owning a beautifully made object (piece of sculpture) that had a meaning to it (war protest)." As each piece has

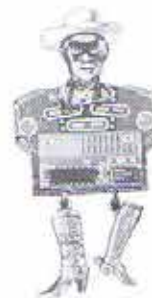
sold, the artists have been offered the choice of replacing the work, most have done so.

The response to this exhibition and its undeniable success point to the fact that when given a potent venue the medal becomes a vital force in contemporary art. *Anti-War Medals* demonstrates the shift from Minting a medal designed primarily as a propaganda tool for government policy to an artist's creation of a medal for individual expression, and in this case more specifically individual protest against a government's policy to go to war. The work in this exhibit best demonstrates how the medal continues to redefine itself in a global context.



6. Olga Kosika, UK, *Terror*, bronze (left)

7. Mary Frisbee Johnson, USA, *America in It's Big White Hat*, mixed mediums (right)



# KREMKNICA AND ITS SYMPOSIUM OF MEDALS

Radislav Popelka

In the year 2005 the 8th International Medal Symposium will take part in the town of Kremnica, that is situated in central Slovakia. It is a place with a very rich mining and mintage past.

This event has got a very rich history and we believe that its future will be even richer. The beginnings of the Symposium go back to the year 1983, when three Slovak medallists met in Kremnica to work during their stay. The next two Symposiums were organized with participating medallists from former Czechoslovakia and the Symposium in 1988 was the first international one as some foreign medallists took part in it as well. Since then we have called this event the International Symposium of Medals. It is held every other year as a biennale and five authors take part in it, one of them is from Slovakia. The main difference between this Symposium and other events of the same kind is that there is an opportunity to design a struck double-sided medal that is produced at Kremnica mint by the end of the Symposium. Besides this, the participants design bronze cast medals that are produced by local casters.

The history of the Symposium is very rich. Since the beginning the organizing country has changed a lot, including the change of the political system, the state form (Czechoslovakia peacefully split into two separate and independent countries in 1993), the museum that is the main organizer has undergone many organizational changes and it has changed four establishers. In 1994 the Museum became a part of the National Bank of Slovakia.

Despite all the facts mentioned above the organizer has succeeded in keeping the Symposium as a biennale since 1988. The Symposium has been held every even year except in 1998. The eighth Symposium will be held in summer 2005 due to the reconstruction of the building that usually hosts the event. Since 1988 more than three dozen authors have taken part in

the symposia, almost four hundred cast and struck medals were created.

Let us introduce you the town of Kremnica (Fig. 1), its status, and to clarify the circumstances that led to the fact that the small town with six thousand inhabitants can be proud of the attribute "centre of Slovak medallic art".

Thanks to the medals created during the symposia, we will be able to immerse into the atmosphere of the town so we will know some of its hidden treasures from distance and some of it will remind us of the atmosphere of the Symposia. Although the town was damaged at the end of the Second World War and during the after war period as well, you can still find many scenic sights and valuable architectural sights. The castle of Kremnica is the most significant part of the town. It is one of the oldest settled places in the town and it became one of the motifs of many cast and struck medals. Nowadays the castle is a part of the Museum of Coins and Medals and you can find some exhibitions in its towers. The castle church is the home of one of the best organs in Slovakia. This musical instrument attracts Slovakian and foreign organists as well. The church holds the annual international festival Kremnica Castle Organ, which is organized at the same time as the Symposium.

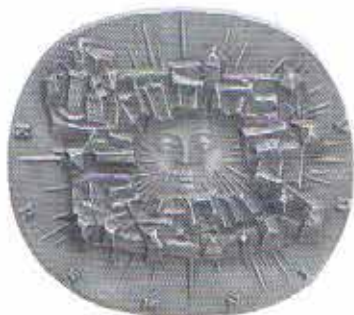
The mint is situated near the castle, straight on the main square (Fig. 2) and it has been running since 1328. Although you can find other European mints that go back further to history, the mint in Kremnica has been running continuously since then.

The establishing of the mint is mentioned in a document in which king Charles I Robert van Anjou granted the mining community the status of a free royal city. This event brought the beginning of the fame and prosperity of the town in medieval times and of its status as the centre of Slovakian medallic art and coinage nowadays. The event was



1. View of Kremnica and Castle





2. Vitanovský, Kremenica, 1985, cast, depicting the castle and the main square

the main topic of the Symposium in 1987. And it is commemorated by medals designed by Gabriela Gáspárová–Illéšová, a significant Slovakian medallist (Fig. 3).



3. Gabriela Gáspárová–Illéšová, Kremenica, 1987, cast

The beginnings of domestic Hungarian and Slovak medallic art are connected with the Kremenica Mint, where the making of struck gold and silver medals was gradually separated from the minting of coins. Kremenica medals were struck from the rich gold and silver supplies of the Central-Slovakian mine towns.

The authorship of the first medals made in Kremenica cannot be determined exactly (historical sources mention e.g. the engraver master Claus). The oldest medal is a medal created on the occasion of the coronation of minor Louis II (1505-1526) as the Hungarian King in 1508.

Big silver thalers were preceded in Kremenica by so-called guldiners, which finally did not become official payment coins, but rather had a memorial value.

The nearly seven hundred year old evidence of the mint's history is presented in the Kremenica museum (Fig. 4). Emphasis is laid not only on the numismatic material but also on coin technology



4. Main square and the museum exhibitions



5. Middle Age mint studio

and technological procedures for coin and medal production (fig. 5).

At the same time the Museum is the organizer of the Symposium. It is one of the oldest ones in Slovakia and its history goes back to 1890. In 1976 the town museum turned into a specialized coin and medal museum unique of its kind in Czechoslovakia of that time. The one hundredth anniversary of its establishment was the main topic of the struck medal at the first international Symposium organized in 1988 (fig. 6).

It is evident that a strictly set topic of the struck medal can give enough space for artistic creativity, imagination and the author's handwriting.

In 2003 a new historical and numismatic exhibition Two Sides of the Coin – Money and Medals Throughout the History of Slovakia was open to the public. One of its parts presents the development of medallic art from the oldest times (forerunners of medals) to present times in a complex way. The medal is presented as a valuable



6. Marian Polonský, 100<sup>th</sup> Anniversary of the Kremnica Museum, 1988, cast (left)

piece of art, its value is not only aesthetic and but also historical and informative.

On the occasion of the opening of the exhibition a commemorative medal was struck. Its author is a young Czech medallist Josef Šafarik who designed the medal with the same topic during the latest Symposium held in 2002 (fig. 7).

The school was founded in 1966 and a lot of excellent Slovak medal designers and engravers and all the employees of the Kremnica Mint Studio are its graduates. Nowadays about thirty students study at the department of Surface and Plastic Engraving of Medals. Some of them have already taken part in competitions issued by the National Bank of Slovakia.



7. Josef Šafarik, Opening of the exhibition, 2002, struck (left)

The creativity and ease of the authors is also influenced by the place where the medal makers live and work during the Symposium. The Angyal house that is set "in the middle of a huge garden, with a bubbling brook running under the windows" just as Jane McAdam Freud, a participant of the Symposium in 2002 said in the spring issue 2003 of the Medal magazine.,

It might be the view of the surrounding mountains and the castle from the window of the studio that inspired some of the Symposium medals.

And a view from another window that heads for the harbour – garden house which is the traditional shelter for the Symposium participants who long for quiet and inspiring solitude (fig. 8).

In 2003-2005 the reconstruction of the whole building was undertaken and therefore the 8<sup>th</sup> symposium did not take place in 2004 but will be held this year. At the same time the organizer will try to organize the next Symposium in 2006 and to renew the two-year periodicity of the Symposium in even years.

The medal designers have an artistic technician at their disposal, who cooperates with them when they are making plaster models, he specifies the technical criteria that are needed for medal execution in the mint. This position is occupied by a teacher from the Secondary School of Applied Arts in Kremnica.



8. Vija Mikáne, Kremnica, 1994, cast

The Symposium statutes stipulate that after a mutual agreement the Slovakian medal maker or any other medal maker will record the names of the other medal makers of the Symposium on his or her medal.

Let me present a brief summary since 1988.

**1988 Sándor Tóth's Medal** participants: Tóth Sándor (Hungary), Milada Othová (The Czech Republic), Teodosi Antonov (Bulgaria), Viaceslav Puganov (Russia), Marian Polonský (Slovakia) (fig 9)





9. Sándor Tóth, 1988



**1994 Mikuláš Paľko's Medal** participants: Jitka Jelínková (The Czech Republic), Vija Mikáne (Latvia), Paul Huybrechts (Belgium), Pieter van Nieuwenhuizen (Holland), Mikuláš Paľko (Slovakia) (fig. 12)



12. Vija Mikáne, 1994 (reverse, the obverse is fig. 8)

**1990 Vít Bojnanský's Medal** participants: Ladislav Kolár (The Czech Republic), Ligeti Erika (Hungary), Hannu Kontinen (Finland), Ivanka Minceva (Bulgaria), Vít Bojnanský (Slovakia) (fig. 10)



10. Vít Bojnanský, 1990



**1996 Vladimír Durbák's Medal** participants: Anna Beata Watrobska – Wdowiarska (Poland), Miroslav Kovarik (The Czech Republic), Uga Drava (Canada), Jacek Dworski (Poland), Vladimír Durbák (Slovakia) (fig. 13)

**1992 Drahomír Zobeck's Medal** participants: Heidi Wagner Kekhof (Germany), Jiri Vinecek (The Czech Republic), Fuz Veronika (Hungary), Ron Dutton (England), Drahomír Zobeck (Slovakia) (fig. 11)



13. Vladimír Durbák, 1996



11. Drahomír Zobeck, 1992



**2000 G. G. – Illésová's Medal** participants: Ewa Ross – Baczinska (Poland), Joana Troikowicz (Sweden), Zsin Judit (Hungary), Timo Bengtsson (Finland), Gabriela Gáspárová-Illésová (Slovakia) (fig. 14)



14. Gabriela Gáspárová-Illéšová, 2000



You can see some of the Symposium medals at the newly opened permanent exhibition "Two Sides of The Coins – Money and Medals Throughout the History of Slovakia". One part of the exhibition is dedicated to the Symposia.

At the end of each symposium all the created medals are shown in the museum gallery, which have hosted many exhibitions dedicated to the medallic art. During the last few years several international exhibitions of mainly central European medals have been executed. The next symposium will be held this autumn.

**2002 Bogomil Nikolov's Medal** participants: Jane Mc Adam Freud (England), Mária Klastová (Slovakia), Josef Šafárik (The Czech Republic), Szanyi Péter (Hungary), Bogomil Nikolov (Bulgary) (fig. 15)



15. Bogomil Nikolov, Medal symposium, Pisanello's greeting to the symposium participants, 2002





# ADMIRATION, INSPIRATION AND LEGACY

## THE AUTOBIOGRAPHY OF PIET ESSER

Carolien Voigtmann

One of Holland's leading artists in post-war medalic art was, without doubt, the sculptor and medalist professor Piet Esser. In March 2004 he reached the age of 90, a good reason for a retrospective interview in a major Dutch newspaper.

With his clear mind, and in his characteristic long-winded manner of speaking, the interview proved to be a very good stage for clarifying his views on art in general, and the place of his own work in present and future art.

My paper aims at elaborating this interview by clarifying Esser's vision on art, introducing the artists and artworks he loved and by which he was inspired, particularly focusing on Rembrandt.

In addition attention will be given to the influence he had on his large school of students, and the artistic legacy he leaves behind.

In 1995, the Royal Coin Cabinet in Leiden, The Netherlands, organized a large exhibition of his work. The exhibition, though merely focusing on Esser's medalic work, was the first retrospective of his entire sculptural oeuvre in almost sixty years.

The catalogue accompanying the exhibition inspired Esser to write his memoirs. This partly unpublicized autobiography, structured as a fictitious interview with a young female art student, sheds light on Esser as an artist and a human being<sup>1</sup>.

### Admiration

In his autobiography Esser presents himself as a fiery admirer of Egyptian art and Old Masters. Reading his words, it is almost as if we see him: a little boy, standing in front of a masterpiece, be it Titian's portrait of *Charles V*, or Vincent van Gogh's *Selfportrait in blue* in the Musée d'Orsay in Paris. He is completely absorbed, his hands on his back, his mouth slightly open, and his eyes feasting on the beauty and quality, sucking it in, and storing it in his head.

The human figure, and the portrait in particular, thrilled him most of all.

Earlier in 2004 Esser visited the Rijksmuseum in Amsterdam, to look at his favorite masterpieces probably for the last time. The museum is closed now for several years due to a large renovation. Esser was reasonable enough to understand that he would not be alive once the museum reopens in 2008.

It was like saying farewell to long and dear friends, to Vermeer's painting of the *Woman reading a letter*, and the *Selfportrait* by Moses Terborch.

### The obsession with Rembrandt

Esser's admiration for old masters almost became an obsession when he speaks about Rembrandt. He has done so on several occasions over the last fifty years. Startingpoint for this life long infatuation was the commission for a portrait medal which he received in 1955, commemorating the 350th year of birth of Rembrandt van Rijn.

Esser extensively studied Rembrandt's selfportraits in paintings and prints, to catch a glimpse of the artist's personality and physiognomy.

His personal favorite was Rembrandt wearing a turban, a portrait that, as Esser called it, "has a voice, like some sort of salute from times past."

There was however one large problem to face, a problem that would soon turn to an advantage: Rembrandt never portrayed himself in profile. It gave Esser the opportunity to re-interpret the painter's portrait, a challenge that would forever stay with him. In the newspaper interview mentioned earlier, he explained this fascination for the profile portrait: "for understanding the head the profile is the most important, since it gives the best insight in the way each separate part of the head is piled one on top of the other."

This quote not only illustrates the way in which Esser analyzed a portrait, but also clarifies the working-method used for every sculpture he made: A human form, whether full-size or a portrait, is composed of forms, piled on top of each other.

In the spring of 1956 Esser had made 26 varieties of his portrait-medal of Rembrandt.

In the fifty years that followed, the image would continue to stay with him, resulting in 600 individual pieces.

Rembrandt's head, nearly always turned to the left, is a strong portrait composed of recurring elements: a big cap, a sturdy nose, the moustache, the suggestion of a jacket or a collar, the mass of curly hair, and, in addition, an earlobe and a piggy-eye. All in all seven elements that can be shifted, to make the eternal portrait.

The Rembrandt medal is a classical medal, in the sense of having a portrait on the obverse, and text on the reverse. Earlier examples of the Rembrandt-medal show a legend, but as Esser worked along, he came to dislike lettering on the portrait-side. The text seemed to get in the way of the portrait, it had to be banished to the reverse. One could say that Esser's Rembrandt portrait is so strong that it does not stand another element next to it.





Esser's lack of interest in text is also clear from the few variations he made of the reverse. There are only two versions: one with the large Rembrandt R, like a seal pushed in the back of the portrait. The other shows a reverse design with Rembrandt's name, in beautiful calligraphic lettering, cut in three lines, neglecting the syllables [REM/ BRA/NDT].

In 1956 Esser was asked to speak to the Dutch historical society *Muiderkring*. The subject of the lecture was Rembrandt, and by reading the text we understand something of the way Esser perceived Rembrandt: "Rembrandt was short, and from early on quite stout. He had a quiet, rather sensible mouth and shiny dark eyes. In contrast to the fierceness inside he is more set-back than aggressive, a man of few words who did not laugh easily, although he had a distinct sense of humor. In his early years he was defiant and self-assured, later on in life his self-esteem was combined with self-mockery. He had a pair of eyes that never dulled, again and again he was surprised by the wonders of life-his eagerness for life resulted from early on in an absolute addiction to his work. What places Rembrandt outside his time was the measure of his obsession. And isn't obsession one of the true characteristics of the genius? "

It seemed as though Esser was not just speaking about Rembrandt, but about himself as well. His inclination with the Rembrandt medal has characteristics of the same obsessive nature as Rembrandt's search for his own self-portrait.

Then why not take his own self-portrait as the ultimate subject for a medal? Esser has done so on three occasions, but probably soon grew tired of it. He wanted to study the physiognomy of others, while at the same time he tried to capture something of the character and the individuality of the sitter in the portrait. He might never have found enough challenge in his own person.

#### Influence

In 1947 Esser accepted the position of professor at the State Academy of Arts in Amsterdam. He would stay there until his retirement in 1979. About his tutorial position he once remarked that he always felt split in half: he had to

teach new young artists, while at the same time he always felt a student himself. Before taking on the job, he went to Paris to see the latest developments in sculpture. He visited all the 'stars' of those days, Brancusi, Arp, Giacometti, Lipchitz, Laurens and Zadkine.

He was struck most of all by the work of Zadkine and Henri Laurens, artists who knew how to create abstract art, without entirely losing sight of the human figure.

He kept tangible memories of this study trip in the form of a series of exquisite photographs of the sculptors in their studio.

Esser never tried to be an abstract sculptor. He could never let go of the human figure, although he always searched for the few essential shapes that make the human figure, be it in a portrait or as a full size sculpture. This attitude determined his position in Dutch post-war sculpture: he was stuck between figurative and abstract art, and probably therefore never gained the recognition he deserved.

He studied at the same academy where he taught, starting in 1938. It was his professor, Jan Bronner, who introduced him to medallic art by showing his students a box of plaster casts after Renaissance medals and seals. To Esser the Renaissance-medal, and Pisanello in particular, would forever be the shining example of the perfect medal.

In 1943 he made his first medal, a sweet portrait of his wife Dora. Classical in every detail, with the face in profile, and an explanatory text running around. He thought it to be a failure, but then again, he was still searching for the right form: "It was touching in its awkwardness".

Esser never wanted to make large models, as was the common practice with struck medals. His medals, all cast, were to be made on their final scale.

"I wanted it in a different manner, I wanted to make it with my fingers on 6 cm, without fumbling. I didn't know how to achieve it, no one ever told me.

I have had to mess for such a long time, for instance when I walked through Paris with the Madeleine Hugo-medal in a small cigar-box in my pocket-to finally understand something about it [i.e. medal-making]".

The first real portrait-medal he made was the portrait of his teacher Jan Bronner. Classical in his following of Renaissance prescriptions, Esser did not only portray the head and part of the upper body, but he pictured him in a waist-length portrait, reminiscent of Renaissance painting.

In the way the folds of the gown are falling like a waterfall, he must have studied Renaissance portraits like the medal of *Cecilia Gonzaga* by Pisanello.

In his autobiography Esser explained how to get to the core of of medallic art.

Two elements were important to him: finding the



right composition, and the element of 'tension'. The concept of beauty, however subjective, must be added to it afterwards.

Asked whether a medal should be round he answered:

"A medal should in the first place be beautiful. The circle is a beautiful shape, if it has character and some sort of tension, tension that is not made with a pair of compasses, but out of the hand, that is what I always try to make- and a head in it, that is what a medal is to me: A head in a circular shape. What 'tension' is, you have to feel it. When you bend a branch you feel it in your hands, the branch wants to straighten itself. A medal should have that tension in all of its parts, tension from within. In my opinion it should not be visible that it takes effort to make a medal - it should look as though it has been made quick and casual, while in fact it takes me a lot of trouble and a lot of time."

In this approach he found his peer in Rembrandt with his sketchy, almost casual manner of treating the surface.

Trial and error, that is the way in which Esser approached his art:

"And then, all of a sudden, it's there-the medal is alive and then you are a little bit happy-because for so long it had been a boring-stupid-dumb-tiresome work. It's not a matter of knowing, but of doing and hopefully finding in the end."

In Esser's opinion, it is the composition that makes a medal alive. Composition determines the expression of every form of art, whether it is a medal, a portrait, a piece of sculpture or music. "Composition is playing with possibilities. Making is doing, and doing is finding. It is a coincidence, an opportunity, but you have to see it and grab it right there and then."

Abstract aspects like these always find their best explanation in an example:

"Run to the municipal museum in Amsterdam, go to the terras, , and look with greedy eyes down onto the 'Autumn' by Henri Laurens and you know what form is, and tension, and composition, and beauty."

Esser was inspired by medals, so much is clear. He was also able to get his passion for medals across to young sculptors who attended his classes.

Many of them are still active medalists, and some of them participate in the dutch FIDEM contribution of 2004. Without excluding anyone, I would like to mention a few: Theo van de Vathorst, Carla Klein, Geer Steyn, Frank and Marianne Letterie.

When asked about present-day medalic art, he hardly knew any artist by name.

" Present-day medalists, I am ashamed to say I don't know what I like. It is hard to judge from a catalogue. I like Corbin, I even visited him in Paris. His sculptures were a disappointment to me, but I did like the Colette and Leon Paul Fargue medals, and also a portrait-medal by the austrian Welz, of his mother. That one I would have liked to make."

He had, however, a fierce opinion about the FIDEM exhibitions:

" What I think of the latest developments in medalic art ? I am happy with everything that is made in a beautiful way, and it gives some diversion in the FIDEM exhibitions.

The 1000 dark round discs always were a nightmare to me when I ended up on such a fair."

To him, Pisanello's medals always had the artistic level he tried to attain:

"Yes, I once met a famous medalist: I dreamt that I walked the streets of Verona in a large demonstration against FIDEM- and next to me there was this skinny little man wearing a high Renaissance hat. Hi there, colleague, he shouted, you make your medals way to heavy, in order to hang them around your neck' and I saw that it was Pisanello."

#### Legacy

Esser's influence on the medalic art is sans pareil in the Netherlands. He inspired many young artists to medal making, artists who are still active and participate in the 2004 FIDEM exhibition, as mentioned before. He also changed the landscape of Dutch medalic art by the influence he had on the Dutch art medal society. From the time he became a board member in the ninety-fifties, for the most part cast medals were issued.

His artistic legacy is however limited due to his artistic freedom. His life was a steady one, he held a job for almost forty years, he didn't have to struggle and find a way in society.

Esser's search for the ideal portrait, whether in a medal or in a sculpted bust, would never end. The searching-party he embarked upon more than 65 years ago would not find the missing pieces. Esser was never satisfied, and always doubted the quality of his work: "When you are working in your studio, you should always try to make a masterpiece. That is your target. A sculpture is not for today or tomorrow...so realizing that, it is very hard to be satisfied."

Still, he was vain, as he called it himself, "we [artists] were all self-seekers, one way or the other." And, although he was always in doubt and searching, he knew very well what his mission as an artist was: to create for eternity.

An anecdote that Esser recounted over and over again illustrates Esser's mission in a nice, rather poetic way: "Once a sculpture was dug up from the desert sands of Sakkara. It was the statue of a village-keeper, a rare sculpture from the Old Kingdom of Egypt. The first part appearing was the head, and the eyes were so penetrating, that the workmen ran away in panic. That is how I want my sculptures to be remembered."

Piet Esser died November 19th 2004

<sup>1</sup> I would like to thank Albert Scheffers for generously presenting me a copy of this manuscript.



## GENRE AND NATIONALISM: BORIS SCHATZ AND HIS SCHOOL

Ira Rezak

Identity, that sense of who we are and where we fit into the world around us, is obviously important to each person as an individual but also interests those who wish to influence us. The sources and the very nature of personal and group identity are the province of psychologists, sociologists and anthropologists, but the *consequences* of group identity excite the attention of less academic operatives - politicians, religious leaders, businessmen and, yes, artists, at least those who wish to sell their art. Art, as a form of communication, is by definition interpersonal so artists who aspire to a public are positioned at the critical interface between their own personal sense-of-self and the interests, tastes, judgements that help define the identity of that audience they wish to reach. Medallion art especially, since it is replicated and published, tends to come, sooner or later, even if unpredictably, into the intimate grasp and private contemplation of many different individuals.

Nationalism was a particularly well established form of collective identity in the 19<sup>th</sup> and 20<sup>th</sup> Centuries, and thus a theme by means of which many medallion artists have sought to reach and influence their expected audience. *Genre*, the depiction of so-called "types", as opposed to specific individuals or even more culturally established mythological or symbolic figures, privileges what we might call "representative anonymity". The use of types and *genre* from the mid 19<sup>th</sup> Century onward, however, has connoted two overlapping but somewhat different ideal categories: The first suggests that the figure is *typical*, representative of a group such as a nation, or a class, for example a farmer, a mother or a child. Such tropes evoke community, even an ordinariness, with which any member of the same community, the viewer included, may readily identify. The other category is what we usually call *ideal*, whether in the positive sense of of a hero, someone to serve as a role model, or to project an opposite, negative model; here the typology is hierarchical and judgmental. Such idealized *typoi* were popular during the heyday of nationalism but have become somewhat devalued in postmodern eyes because of their overuse and abuse by totalitarian propagandists. But it is well to reflect that this category, the representative *genre* figure, has long been in use in communitarian propaganda, albeit of a more subtle, perhaps more benign, sort.

The present essay focuses on the career of Boris Schatz (1866-1932), an academic sculptor of the late 19<sup>th</sup> and early 20<sup>th</sup> Centuries who, somewhat unusually, worked on three continents, and who

devoted the later decades of his life to teaching and the creation of a school of art which he passionately believed could and should advance a nationalistic program. Schatz wrote a good deal about his own aspirations and ambitions and was also a public figure memorialized by colleagues and students. Thus a review of his life and work allows us insight not only into his aesthetics and technique but also into the intended and actual impact of his art and ideals on others, during his own life and after his death.



1. Signed photograph of Boris Schatz, age 57, 1923

Schatz was born in 1866 in Varno, a tiny village in what today is Lithuania but was then located in that limited part of the Russian Empire where Jews were permitted to live, the so-called Pale of Settlement. In his later biographical monograph he recalled that his "entire town was so poor that it did not possess a single drawing, lithograph or photograph". His parents wished him to become a rabbi and initially sent him to traditional schools, but his grandfather, who was a rabbi, filled his head with such fantastic invented tales that as a child Schatz was given to graphic visions. Thus his childhood memories were personal and vivid, direct, from life and not particularly influenced by contemporary illustrative conventions. At 15 he escaped his early ghetto life and moved to Vilna, turning to the study first of science and later of art. He came under the influence of Haskalists, a circle of anti-religious, so-called "enlightened", friends and teachers. No artwork remains identifiable from his earliest periods in Vilna and, later, in Warsaw, but by 1890 he was recently married and had moved to Paris where he studied sculpture under Mark Antokolsky a Jewish artist who had succeeded in attaining reputation while still in Russia..



Schatz also studied painting at Corman's Academy, a conservative school which was, parenthetically, also attended by Van Gogh. While in Paris in 1893 Schatz made cast portrait medallions (of Karl Marx, Louis Pasteur and Jean Charcot) in the style then fashionable. His free standing statuary, including biblical subjects such as *Yochebed* (1892), the nurse of Moses, and *Mattathias* (1894), the Hasmonean rebel against the ancient Syrian Greek rulership in Israel, were romanticized academic productions which won Schatz, among other prizes, a silver medal at the 1900 Paris Exposition Universelle. On the other hand, despite such activity and modest recognition, Schatz was unable to support his family by sculpture and during the fifteen years he remained in Paris was forced to work in ceramic tile design, and even boxed and wrestled professionally.



2. Louis Pasteur (1893) cast bronze, 153 mm



3. Mark Antokolski (1894) plaster, size approximately 450 mm

In 1895 Schatz was called to Sofia where he became the Sculptor to the Royal Bulgarian Court, a position he was to hold for ten years but, just before he left Paris an event occurred which was to have a decisive effect on his thematic focus as an artist, indeed of the goals he was to set for himself for the rest of his life. Beginning in 1894 the Dreyfus Affair had resulted in overt antisemitism in France on a

scale hitherto unprecedented. Jews such as Schatz, who had hitherto believed that their integration within Western Europe was a reasonable option for the masses of Jews then being economically and politically oppressed in the Russian Empire, now became concerned about the future of the Jews *as a people*. Theodor Herzl, a journalist who, like Schatz was in Paris at the time of the Dreyfus trials, became likewise suddenly alarmed about the prospects for Jewish survival in the cosmopolitan West, and proceeded from 1894 onward to devote all his energies to Zionism, a movement for Jewish nationality, as distinct from religiosity.

At the Bulgarian court Boris Schatz was primarily called upon to execute public statuary, but also designed decorative art for the royal court, for example, silver book-bindings as royal gifts for the Russian Czar and others. He also now began to work privately and more consistently in the medium of medallion cast plaques. Starting with Bulgarian peasants and gypsy figures (1897-99) Schatz also commenced what was to become a series of some



4. Sad Thoughts [Bulgarian Peasant] (1897) plaster, size unknown (left)

5. A Jewish Mother (1904) reduction c. 1910, cast bronze, 160 x 102 mm (right)



20-30 studies of Jewish types, mostly sentimental *genre* portraits or scenes which were based on his earlier life in Jewish *shtetls*, the small towns in the Russian Pale of Settlement. These works, evoking Jewish life in Russia, though fashioned originally in Bulgaria, were later to be much reproduced and copied in Austria and Palestine, are presented in an academically realistic style, invariably project a

deliberate tenderness toward "the old country" and its ways. The ultimate utilitarian fate of Schatz's *genre* works was to be replicated and sold, in many different sizes and formats, to Jewish emigres from Eastern Europe who moved to America and other western lands, as sentiment-bearing souvenirs. Exemplary of this, Schatz' most characteristic personal style, is *A Jewish Mother* (1904) which depicts the mother, obviously herself poor, lifting her small child so that he may become accustomed at an early age to give charity to the poorer still or, in this specific case as evidenced by the inscription on the collection box ("the charity of Rabbi Meir"), to the elderly and usually destitute pious pilgrims and immigrants to Jerusalem. *Blessing the Sabbath* (1903), *Studying the Talmud* (c1904), *The Matchmaker* (1904) and *One of the People of the Book* (1904) likewise evoke personal recollection of, indeed a sense of ongoing responsibility to, those fellow Jews, members of one's own people, left behind in the villages and towns of Russia.. In addition to such *genre* works, Schatz came soon to depict biblical personalities, but not for religious inspiration as was more typical of much contemporary Christian medallic art. Rather his selection of subjects, and the use to which they were put in his medals, reflected his own growing



8. Theodore Herzl, Memorial (1904) reduction c. 1925, struck bronze, silvered, 57 x 70 mm

preoccupation with and commitment to the Jews as a nation, to a people which had historically been and was again immersed in conflict, and which required flesh and blood, even muscular heroes as models. *Jeremiah* (1911) records his prophesies of the tragedy that would befall the Jewish as a people, that would lead to their exile from the Land of Israel, and looks out at the viewer whose present day political circumstances is thus comprehended in his concern. *Judith* (c.1905) is also an overtly activist heroine of the biblical age. Arrayed in her finery but appropriately looking very determined, she is shown departing on a mission to first seduce and then to assassinate and behead the general of the Assyrian invaders, Holofernes.



6. The Matchmaker (1904) reduction, cast bronze c. 1910, silvered, 76 x 41 mm. In a Bezalel School, Jerusalem (left)

7. One of the People of the Book (1904) reduction c. 1925, struck bronze, silvered, 70 x 45 mm (right)



9. Judith (1905) reduction c. 1925, cast bronze, 85 x 52



Reaching further, beyond his art per se, Schatz met in 1903 with Herzl, who was by then the undoubted leader of an international zionistic effort to re-establish Jewish settlement and statehood in the historical land of Israel, then Ottoman Palestine. He proposed to Herzl his vision of an artistic enterprise which he believed would be invaluable in strengthening the necessary Jewish *national* identity, an identity with roots in the Bible but which had been much attenuated during nearly two thousand years of exilic dispersion. His plan, above all, centered on the creation and development of a specifically Jewish art, since previous artists who happened to be Jewish had typically worked only within the cultural milieu and in the styles of the nations among whom they had dwelt. This goal would also necessitate the foundation both of a school for Jewish Art, and of a Museum, to train artists and to display their work, preferably in the bosom of the new Jewish settlement. Herzl died soon afterward of tuberculosis, in 1904, relatively unexpectedly. His death deeply affected Schatz who was moved to make several commemorative plaques soon afterward. *Herzl* (1904), displays a profile bust of the fallen leader flanked by a pictorial reference to Moses, an earlier leader of the Jews who like Herzl was unable to personally lead his people in their return to their promised land.

*Requiem* (1904) depicts a mixed group of those grieving for Herzl, the religious mingling with the secular, the oriental Jews and the occidental, the old with the young, even a woman can be seen among the assemblage of traditionally male mourners.

Herzl's death, and his own plan for a school and museum now clinched Schatz' determination to abandon his position as Court Sculptor and emigrate to Palestine; but in truth there was another incentive to leave Bulgaria. In Sofia, Schatz had been at the center of an artistic and literary circle in which he tried to maintain the quasi-bohemian salon life he had but tasted in Paris. It was within the very circle he had created that one of his own students seduced his wife who thereafter ran off with the student, taking with her their young daughter, Schatz' only child from this first marriage, a girl named Angele. At once personally discouraged but politically energized Schatz now left for Jerusalem at the end of 1905 where he was to be based for the remaining quarter century of his life

He named the newly formed school of art *Bezalel* after the biblical artist who had been named by Moses to construct and decorate the sanctuary used for worship during the Hebrews' wandering in the Sinai desert even before they entered the land of Israel. Exodus 31 explains: "I have called by name Bezalel...of the tribe of Judah, and have filled him with the spirit of God, in wisdom, in understanding, in knowledge, and in all manner of workmanship to devise skillful works in gold, in silver and in brass." The frontispiece of Schatz' emotional and futuristic



10. Frontispiece of *Jerusalem Rebuilt* 1924, depicting Boris Schatz, right, speaking with Bezalel

opus, *Yerushalayim Habenuyah* (*Jerusalem Rebuilt*, 1924) graphically emphasizes the ambition of the enterprise, showing Bezalel, the biblical designer of the menorah, the seven branched candelabrum symbolic of the Temple and of the Jewish people, in direct conversation with Schatz on the restored crenellated walls of Jerusalem (ironically, a 16<sup>th</sup> Century Ottoman construction). In fact, many of the creations, publications and emblems of the Bezalel School took similar anachronistic liberties in an effort to link the past, present and future of the Jewish people, liberties with respect to the history and particularly to the artistic trajectory of the Jews in order to insist upon the presumption of continuity so basic to their collective identity. Thus, for example, the art nouveau then current in Central Europe became the preferred graphic mode at Bezalel, at least partly because it's a historical posture was capable of embodying a dreamy even futuristic romanticism even as it pictured an entirely imaginary "oriental" past. E.M.Lilien (1874-1925), one of the instructors inspired and imported to Jerusalem by Schatz to teach in the school, brought the art nouveau style with him from Vienna where it had already become established in zionist publications.

The lofty artistic goals closest to Schatz' heart were however to be almost immediately beset by a series of rather harsh social and economic realities. Late Ottoman Palestine was a backwater of a failing empire and Jerusalem in particular, historical associations and futuristic fantasy aside, had a high unemployment rate and little industry or trade. Furthermore, the Jewish immigration



promoted by the modern zionist movement consisted mostly of poor and relatively unskilled Jews from Eastern Europe and the Middle East. On the other hand, the individuals whom Schatz admired and identified as suitable teachers and creative artists were, like himself, acculturated cosmopolitans, accustomed to Western European ways and tastes. So too were all the principal financial supporters of the new zionism and of its art school, wealthy bankers, merchants and professionals from Germany, France, England and America. One consequence of these forces was that the school, conceived originally by Schatz as an academy for the generation of a new *Art* was soon reconceptualized by its powerful fiscal backers as a more suitably a school for *Crafts*. Painting and sculpture were to be de-emphasized as subjects, in favor of carpet-weaving, jewelry manufacture and other decorative arts deemed potentially profitable exports. Many of the distinguished artists (such as Lilien) who had been attracted by Schatz's concept of a future for Jewish artistic creativity were soon discouraged by the climate and backwardness of Jerusalem, by the economic hardship, by the unsophisticated students, and by the downgrading of the artistic vision; such individuals soon decamped back to Europe. A third setback resulted from World War I which separated the once unified European supporters of zionism into opposing national camps, destroyed much of the market for luxury exports and tourist items, and caused the Jerusalem area itself soon to become a battleground, its inhabitants and students now draftable as soldiers. These unforeseen events meant that the Bezalel School after a few exciting and creative years between 1906 and 1914, was shut down entirely for most of the war and, even when it reopened in 1919, was deprived of the financial support of its former principally German backers, and of the artistic and economic optimism that had characterized the Belle Epoque. For Schatz this was a harsh blow, but he was unwilling to relinquish his vision and for the remainder of his life struggled selflessly to preserve and advance the project which he continued to conceive as a national necessity.

Actually, Schatz had almost from the beginning of 1906 assigned himself the task of chief fundraiser for Bezalel and it was a rare year in which he did not make one or more trips abroad to those cities of the world where Jews were concentrated. His mission was complex. He was himself the best-known artist associated with the Bezalel enterprise and so his own artworks were promoted for sale at the traveling exhibitions of arts and crafts. These were mainly in the form of aftercast copies of his original medallion plaques, often in full size, typically rectangles of about 12 by 24 inches. However, as these large and very fine castings, made mainly in Vienna, were quite costly, smaller casts were also made and further mechanical reductions of about fifteen of the works were produced as uniface

striking in bronze and silvered bronze, also in Austria. In 1930, for example, these smaller struck works, 55 x 70 mm., were sold by Henry Seligmann, a dealer in Hanover, at 20 marks apiece, while medium sized castings, 135 x 165 mm. cost 50 marks. Less fine reductions of Schatz' signature works were also produced locally in the Jerusalem workshops of Bezalel as casts, in copper repousee, or as wood carvings; such items were sold in the Museum shop, but principally at the traveling international exhibitions. Schatz was also a painter and originals of his work were also offered, often set in decorative hammered brass frames which were designed by other instructors in the decorative arts an often executed by students under their supervision. Professor Boris Schatz, as he was invariably called in the publicity of the school and in its sales catalogs, also of course promoted the appreciation and sales of the wide variety of decorative arts which were the main products of Bezalel: ritual objects, jewelry of semiprecious stones and filigree work, book covers, ceramics, lithographs, ivory and stone carvings etc. Above all, however, Schatz was on the lookout for wealthy donors who might be inspired to support the school and its long term artistic goals. Paris, London, Berlin and New York were on his itinerary to be sure, but also Odessa, Buenos Aires, Mexico City, Cincinnati, Pittsburg and Denver.

Such administrative, public relations and sales work were to preoccupy Schatz in the post World War I years, while he resided in Jerusalem and during his trips abroad, greatly reducing his personal artistic productivity. However, before the war he continued his production of *genre* types of the European ghettos, eg. *Torah Scribe* (1912) and



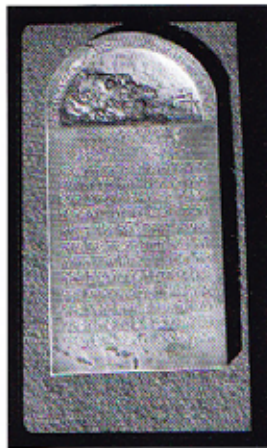
11. Torah Scribe (1912) plaster, approximately 450 x 300 mm (left)



12. Joseph Trumpeldor (1922) reduction c. 1925, struck bronze, silvered, 70 x 43 mm (right)



Blowing the Shofar (1914), and immediately after the war he undertook to commemorate several heroes of the nascent Zionist movement. Joseph Trumpeldor (1922) is perhaps the most popular medal Schatz ever made, honoring a soldier who had lost an arm as an officer in the Russo-Japanese War, became an organizer of Jewish defense units in Palestine, and was killed along with seven others in a skirmish with Arabs in 1921. The plaque, an idealized portrait framed monumentally and also bearing the lion which was to appear on the hero's actual stone memorial, was widely reproduced becoming an icon of the newly muscular Jewish presence in Palestine, suitable for private display in the homes of patriotic settlers and their supporters worldwide. Another iconic figure memorialized by Schatz was Eliezer ben Yehudah (1922), the man who almost single-handedly adapted the ancient Hebrew language for modern usage, who compiled a massive dictionary and raised his daughter in Palestine as the first exclusively Hebrew speaking child in two thousand years. Schatz's tombstone shaped plaque which,



13. Eliezer Ben Yehuda (1922) reduction c. 1925, cast bronze, silvered, 164 x 83 mm

appropriately enough, features more text than iconography, shows the scholar on his deathbed, was based on a portrait sketched by Schatz in Ben Yehudah's own home on the very night of his death. I learned this bit of history in 1972, directly from the son of Schatz's second marriage, whom he named Bezalel and who was also an artist in Jerusalem.

Schatz did many other portrait plaques, especially in his later years, often of other supporters of the Zionist cause, typically academics, artists and commercial or banking giants: e.g. Solomon Schechter (1913), President of the Jewish Theological Seminary in New York, Nathan Straus (c.1922), owner of the Macy's department store chain and a philanthropist. A

substantial number of these portraits were taken while Schatz was on tour and his signature on the resulting plaques usually specifies, in Hebrew, the name of the place where the sitting occurred, whether it was New York, as in the two cases above, or Cincinnati, or Jerusalem. His signature on plaques varied over the years, starting as B or Boris Chatz in Paris, then changing to the equivalent in Cyrillic in Bulgaria, and later to Boris Schatz, again in Latin letters during his very early Palestinian period. Schatz thereafter signed his work in Hebrew, normally as a monogram involving various arrangements of three letters: B, Sh and Tz, the latter two taken together actually comprising the entirety of his name in its Hebrew form. Parenthetically, though the word "Schatz" means "treasure" in German and might appear to signify the same in its cognate, Yiddish, as a Jewish name it is actually an acronym for a phrase indicating a cantor, a leader of the synagogue service.

The hyperinflation of the early 1920's in Germany and the worldwide depression a few years later continued to erode the fiscal underpinnings of the Bezalel School which had never really regained its balance after the First World War, fitfully closed



14. Nathan Straus (c.1923) reduction, c.1925, cast bronze, 94 x 70 mm

and re-opened on a shoestring late in the decade, and finally closed its doors in 1931, the victim of bankruptcy. Schatz himself never gave up hope of resurrecting his beloved enterprise. He continued wandering the globe in search of funds and died at 66, on one of his typical journeys, in March 1932, in America, at Denver, Colorado.

What may be said of his legacy, of his personal artworks, and of his ambition to found a "School of Jewish Art", both literally and figuratively? Schatz's attempt to found a "School of Art" was largely a failure. Some elements of the decorative arts promoted in the Bezalel School, metalworking skills and the use of elegant lettering, for example, significantly influenced later Israeli design values in medallic and other arts. But the notion of developing a specific national "Jewish Art", so dear to Schatz's imagination, was never realized, nor did the school

he founded survive him. To be sure, the name "Bezalel" was later revived and reapplied to an art school which survives in Israel today, but Schatz's emphases on academic realism, romanticism, historical traditions and nationhood have not been maintained in this new Bezalel; indeed they are conspicuous by their absence, their subordination to those abstract international values that have come to dominate the world of art for the past half century.

Of his own work, both as a sculptor in bas relief and as a painter, Schatz was very much a man of his times, not a man of the future; throughout his life as an artist he remained an academic realist who imitated and virtually never transcended the models he encountered in his youth in late 19<sup>th</sup> Century Vilna and Warsaw. His conventional and sentimental approach to portraiture, to traditional and heroic types, is easily dismissed by modernists as characterized by bathos and irrelevant to what art needed to accomplish and to become in the 20<sup>th</sup> century. At the same time, the accessibility of

Schatz's approach to persons of backgrounds similar to his, largely raised in artistically underprivileged circumstances, cannot be denied, nor should the pleasure of recognition and empathy which viewers of this type seem to have derived from such works be doubted. Thus it is fair to observe that, in common with many other popular pictorial traditions, his unsophisticated approach met with a degree of success in the marketplace, even if it was generally derided by professional artists, including many of his own trainees and successors in Israel. Furthermore, his work did have some degree of influence in an area where Schatz declared that he wished to be influential: the embodiment and projection of a Jewish identity. Immigrants to Palestine, refugees from Eastern Europe, related both to his representation of a world they themselves had abandoned and which was subsequently eradicated by the mid 20<sup>th</sup> Century, and to some of the images of biblical and modern heroes which were to be part of the heritage upon which Israel was to be founded.



15. Bezalel Exhibition Catalog 1926, catalog cover

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# A SHINING BEACON IN THE ART OF THE PORTUGUESE MEDAL

João Duarte



1. Medalha do professor/ Escultor Joaquim Correia – 1983. 1983, 80 mm, struck, bronze

The medal with its richness of values and complex ideas can be seen as one of the most important witnesses of cultural expression. They are extracts of history and the product of the culture of a people.

Analysing a hundred and fifty of Master Sculptor Joaquim Correia's medals, and there were others I missed, we can see how they honour the art of Portuguese medal production. They all offer exemplary solutions and should serve as lessons to the many fans of this ancient art.

The medal represents the personality of its creator but very few let us see who created them without the signature of the author. Master Joaquim Correia's medals define his personality and in his art we find his faithfulness to tradition, his strength of expression and accuracy that has been developed over more than half a century.

Master Sculptor Joaquim Correia was born in Marinha Grande on the 26<sup>th</sup> July 1920, grandson and son of a family of old master glassmakers.

He was a disciple of Professor Sculptor José Simões de Almeida (Sobr.) and completed his original training with the Masters Francisco Franco, Barata Feyo and António Duarte. In 1968 he was Director of the Escola Superior de Belas Artes de Lisboa.

A personality with an uncommonly eclectic spirit, a strong culture and a rare sensibility. He is curious and interested in all the fields of art he is involved in. At the same time he is uncommonly blessed with admirable dextrous skills. Moreover for reasons of artistic and professional conscience he never allows himself to adopt simple solutions.

His medals show an understanding of symbolic and formal values whilst maintaining equilibrium between form and volume. His medals

always obliquely divided to emphasise their dynamic composition. The difficulty is to make the simple things.

An authentic specialist in medals, a lively spirit always ready for immediate action he is an enthusiastic creator. A sensitive man but as vibrant as a child involved in a difficult game, with the same eyes that view distant horizons and the same hands that turn clay into art.

His first medal was dated in 1952 to commemorate the publication of "Arte Manuelina" by Prof. Reynaldo dos Santos. An irregular piece and cast in bronze, the author produced nine examples of this medal (fig. 2).



2. Medalha Comemorativa da Publicação de "Arte Manuelina" do Prof. Reynaldo dos Santos – 1952, 1952, irregular, cast, bronze.



# LE DEUXIÈME CONGRÈS DE LA F.I.D.E.M., LIÈGE 1939

Willy Faes

Lors de l'extraordinaire 25<sup>e</sup> congrès de la FIDEM à Neuchâtel en 1996, Lars O. Lagerquist et Claude Arthus-Bertrand, véritables mémoires vivantes de la FIDEM, firent conjointement un exposé remarquable retraçant les 24 congrès de notre Fédération. En outre Pierre-André Zanchi, président du comité d'organisation, avait eu l'heureuse initiative d'organiser une belle exposition dans le péristyle de l'Hôtel-de-Ville de Neuchâtel avec comme sujet « Rétrospective de l'histoire de la FIDEM ». De 1937, année de la création de notre Fédération, à 1994 on pouvait admirer des photos et affiches encadrées aux cimaises et les insignes, médailles officielles et catalogues des expositions de chaque congrès dans diverses vitrines. Une véritable aubaine pour moi. En effet, depuis mon affiliation à la FIDEM en 1989, j'ai collectionné tout ce qui a trait à notre association. Néanmoins en tant que belge, je me sentais un peu frustré en voyant qu'il n'était pas fait grand cas du 2<sup>e</sup> congrès à Liège. J'en faisais la remarque autour de moi et on me retourqua

que le congrès à Liège n'était pas un congrès complet comme nous les connaissons aujourd'hui. Piqué au vif, je m'étais juré de prouver le contraire. C'est ainsi que j'ai pu présenter le fruit de mes recherches, preuves à l'appui, pendant le dernier congrès à Seixal.

Le congrès de Liège s'est déroulé en 1939 dans le cadre de l'« Exposition Internationale de l'Eau ». Cette exposition marquait la fin des travaux et l'inauguration du canal Albert. Ce canal relie le bassin minier et métallurgique de Liège au port d'Anvers, en ce temps le 3<sup>e</sup> port du monde en importance. Le canal, que certains comparaient au canal de Suez, avait coûté deux milliards de francs belges de l'époque et nécessita dix ans de travaux gigantesques où le génie belge avait pu déployer tout son savoir faire. L'exposition ouvrit ses portes le 20 mai 1939 et devait durer jusqu'au mois de novembre. Malheureusement les tensions de l'été 1939 entre la France, l'Angleterre et l'Allemagne, qui furent le prélude de la seconde guerre mondiale, en imposèrent la fermeture dès le début septembre.

Fernand Fisch, membre fondateur de la FIDEM et Secrétaire Général (illustrations 1-2-3) voyait une occasion rêvée d'organiser un congrès pendant cette manifestation internationale et d'y faire connaître notre Fédération à un grand nombre de visiteurs tant belges qu'étrangers. Déjà dans le premier numéro de la revue « MEDAILLES » de juin 1938 (illustration 4) nous pouvons lire à la page 8: *"Le Secrétaire Général s'est mis en rapport avec le Comité Exécutif de l'Exposition de l'Eau qui se tiendra à Liège en 1939, en vue d'y organiser une exposition internationale de médailles, ayant l'eau comme sujet et les sports qui s'y rattachent."*. Et dans le numéro d'avril 1939 les choses se précisent: *"Une dizaine de membres de la F.I.D.E.M. ont dès à présent envoyé au Secrétariat*



1. Oscar Nemon (1906-1985) : Fernand Fisch, 1929, 64 x 50 mm (left)



2. Eugène de Bremaecker (1879-1963) : Fernand Fisch, 1931, 70 mm (right)



3. Marcel Rau (1886-1966) : Fernand Fisch, 1987, 70 mm

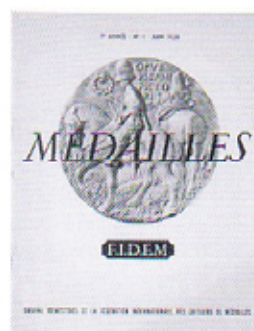


Illustration 4



Général une collection de médailles ayant l'eau pour sujet. Nous insistons à nouveau auprès de nos adhérents pour qu'ils nous envoient, au plus tard le 1er avril, les spécimens qu'ils désirent voir figurer dans les vitrines réservées à la Fédération." Sur les pages de garde intérieures on pouvait lire en outre: "A l'occasion de l'Exposition Internationale de l'Eau, ouverte à Liège, de mai à novembre 1939, le présent numéro a pour sujet LA MÉDAILLE ET L'EAU" et "En visitant l'Exposition Internationale de Liège, ne manquez pas de vous arrêter aux vitrines de la F.I.D.E.M. (Section des Beaux Arts et Pavillon d'Art Contemporain)". A la page 16 de ce même numéro, le programme complet du congrès était publié. Mais mieux encore, dans ce numéro était inséré un dépliant à trois volets donnant les noms des membres du comité d'organisation, le programme du vendredi 23 et du samedi 24 juin, heure par heure et un bulletin d'adhésion offrant même la possibilité de réserver une chambre d'hôtel au choix. Et déjà dans « MEDAILLES » de juillet 1939 on publia en pages 2 et 3, le compte rendu du congrès.



5. Godefroid Devreese (1861-1941) : Médaille du Commissaire-Général, 1939, 78 x 82 mm



6. Louis Dupont (1896-1967) : Médaille de la Ville de Liège, 1939, 72 x 72 mm

Et les médailles dans tout cela? Les congressistes n'étaient certainement pas à plaindre. En visitant les différents pavillons ils purent admirer la médaille de Godefroid Devreese, réalisée pour le compte du Commissaire Général du Gouvernement (illustration 5), la médaille de la ville de Liège par Louis Dupont (illustration 6) et les médailles de Louis Muller (illustration 7) et de Marcel Renard (illustration 8) exécutées pour la section française à l'exposition.



7. Louis Muller (1902-1957) : Médaille de la Section Française, 1939, 68 mm



8. Marcel Renard (1893-1974) : La Meuse, 1939, 59 mm

Bien qu'il n'y ait pas eu de médaille officielle du congrès (cette pratique sera inaugurée en 1951 lors du 4<sup>e</sup> congrès de Madrid), les participants rentrèrent néanmoins chez eux avec deux médailles: la première à l'effigie d'Albert, Prince de Liège (notre actuel roi Albert II), réalisée par Marcel Rau et offerte aux congressistes lors de la visite au stand des maisons d'édition belges Fisch et Fonson (illustration 9) et la seconde, une belle médaille de Georges Guiraud, offerte par la Monnaie de Paris (illustration 10).

Mais c'est à l'exposition « Art Vivant » que les congressistes eurent l'occasion de découvrir les médailles ayant pour sujet l'eau et tout ce qui s'y rattache. En feuilletant le catalogue (illustration 11) nous constatons que 68 médailles étaient exposées, réalisées par 26 médailleurs différents.



9. Marcel Rau (1886-1966) : Le prince de Liège, 1937, 50 mm



10. Georges Guirad (1901-) : Amphitrite, 1939, 68 mm



13. Godefroid Devreese (1861-1941) : Mémorial du Congo - Pagayeurs, 1930, 75 x 72 mm



Illustration 11

Les envois de ces médailles avaient été fait par les maisons d'édition françaises Arthus-Bertrand, Canale, Chobillon, Delande et Janvier & Berchot, les maisons d'édition belges Fisch, Fonson et Mauquoy, la Monnaie de Vienne et la Koninklijke Begeer des Pays-Bas. Parmi les médailleurs les plus connus, citons les français Paul-Marcel Damman (illustration 12), Henri Dropsy, Louis Muller, Marcel Renard et Pierre Turin, le hollandais J. J. van Goor, l'autrichien Franz Pawlik et les belges Godefroid Devreese (illustration 13), Josué Dupon (illustration 14), Jean Lecroart (illustration 15), Alfons Mauquoy (illustration 16), Charles Samuel, Geo Verbanck (illustration 17) et Antoine Vriens (illustration 18).



14. Josué Dupon (1864-1935) : Exposition Internationale d'Anvers, 1930, 80 x 80 mm



15. Jean Lecroart (1883-1967) : Port de Mer de Bruxelles, 1909, 65 mm



12. Paul-Marcel Daummann (1885-1939) : Le Compositeur Albert Roussel, 1929, 68 mm



16. Alfons Mauquoy (1880-1954) : Exposition Internationale d'Anvers, 1930, 70 mm





17. Geo Verbranck (1881-1961) : Rameur, 1925, 35 x 28 mm



18. Antoine Vriens (1902-1987) : L'Effort, 1934, 73 x 51 mm



Hormis le fait que le congrès ne dura que deux jours et que pour l'exposition des médailles on imposa un sujet bien défini, tous les autres éléments étaient déjà en place: annonce dans la revue « MEDAILLES », bulletin d'inscription, accueil des congressistes, Assemblée Générale,

réceptions, visites, conférence, catalogue et diner.

Le 2<sup>e</sup> congrès de la FIDEM à Liège en 1939 était bel et bien un congrès comme nous les connaissons encore aujourd'hui et fait donc figure de précurseur pour les 27 congrès qui suivirent.

# THE AUTHOR'S EDITION: THE MEDAL, THE CRAFTSMAN AND ARTISTIC EXPRESSION – THE PLACEMENT OF ORDERS, PRODUCTION, THE PUBLIC AND THE ARTIST

José Teixeira

One of the features that characterises the medal is that it is simple to reproduce.

Unlike the sculpture, which tends to be a unique work of art, medallistics sees in each work, simplicity in multiplying.

During the act of creating, the artist begins to perceive the signs of formal conditioning that lead to expression and will implicitly help decide which technological procedure to follow.

Although some procedures such as moulding, casting and stamping have been used as early as the most ancient civilizations, its effect began to spread out in its use as a form of art only after the industrial revolution and reached a peak through its democratisation and in its increasing consumption as a good.

The development in mechanical techniques of reproduction brought consequences in both quantity and quality. In relation to quantity, the increasing facility in reproducing allowed to save time, money and increase production, which also contributed to making it a popular consumer good. As far as quality is concerned, the increase in production along with mass consumption paradoxically contrasts with the wearing out of medal types. The consequences can be measured through the arbitrary act of producing and the result in alienation, which occurs in the image of the medal especially in circuits in which its commercial value is over-rated in detriment to its aesthetic side. The size of this impact can be measured by, for example, the avalanche of orders directly placed with the stamping workshops. The consumers, who in general are not very demanding, hand the artistic work over to craftsmen, forgetting that although these people are capable and technically competent, they do not possess an aesthetics and artistic training nor the conceptual flair or sense of critique.

The order is what normally leads to the creation of the medal because it anticipates the kind of shape the buyer wishes to see.

The buyers are frequently entities, organizations, private or public associations who will submit the design they wish the medal to have because of an event or commemoration. In most cases, the medal is subject to one of the events mentioned above or to a theme linked to advertising which usually comes with an inscription. In this case, it is a conventional accessory that is being made rather than an artistic project in the field of medallistics.

In principle, the latter which is held captive by the illustrative feature of the inscription contrasts with the unpredictable and "polyphonic" feature of creative imagination<sup>1</sup>.

Contrasting with the usefulness of the great commercial editions, what the author's medal loses in value as a business product, it gains in terms of beauty as a non-useful product and / or is disinterested in the spiritual activity, which is characteristic of the medal as a work of art.

Because the author's editions result from a sequence of self-ordering procedures made by the artists who normally also assume all the expenses themselves, there are a reduced number of copies.

The author's medals, of varied themes and kinds in accordance with the artist's personality traits, satisfy aspirations of a practical and symbolical nature. They are of a practical nature because they belong to a process of plastic research, which is a field in which the artist gives way to his/her ability of representing according to the specific values of the language and thus contributes to a permanent re-invention and revitalization of the kind. On the other hand, they also carry out a symbolical function because it is in art, namely through catharsis, that the unique comes in contact with the universal. The work of art does not belong to the artist who created it, but to the community that admires it and sees in it its reflection; to sum up, it belongs to the public that finds and establishes some kind of relationship with it.

What brought me here today to speak about the medal in terms of its production, placement of orders and about its relationship with the public and the artist, inscribes itself under a much wider issue which is that of wanting to find out, on one hand, in what way the medal can be considered a handicraft and on the other hand, in what measure can it be considered an artistic form of expression.

This is not a new subject or the answer an easy one. As a matter of fact, this text is included in a much larger strategy of thought and follows two others. The first text is intitled "The Contemporary Medal, Shapes and Artistic Theory"<sup>2</sup> in which I tried to establish basic standards for the medal as a form of art. The second one is called "The Reproducibility and Reality of Contemporary Medal – from the bees pendent to the Apis Mellifera"<sup>3</sup> in which I wished to reflect on the technological procedures of medal reproduction as opposed to the



strategies of creative imagination.

I would like to focus again on this last point with the images I have brought with me to show you and whose methodological order makes them subject to readings which I have named themes, series and sequences.

The reason for doing this lies in the need to offer systematic models whose structure allows, namely, the analysis of different creative thoughts.

#### THEMES:

The study of themes, affiliated to the iconographic method, has the advantage of establishing comparisons between samples and offers the possibility of working on the different ways of composing surrounding the same reference, in other words, it helps offer an idea on the different ways of looking at a subject which is usual to various formal solutions.

There are circumstantial themes, which become common to many authors. I recall the example of the medals produced in the year 2000 to celebrate the new millennium (figs 1 and 2).

Another example well known to the majority of the Portuguese sculptors, who are present here, is the collection of medals dedicated to the poet, Natália Correia – a life, thirteen seasons – and whose complete collection has, to date, never had the possibility of being presented to the public. Another even more recent example is the “collection” of erotic medals created in 2003 by the group Anverso – Reverso that I would like to present here.

#### erotic medals (figs. 3 - 8)



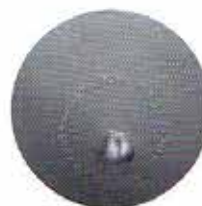
1. João Duarte, "2000, a state of mind", bronze, silver acrylic, constructed, 1999



2. Vitor Santos, reborn hope, stainless steel, constructed, 2000



3. Álvaro França – "your waist shaped it, my arm like a river" (Pablo Neruda), bronze struck, 60 mm, 2004



4. Vitor Santos "That's the way you gave yourself entirely to me and the way I entirely gave myself to you" bronze struck, 60 mm, 2004

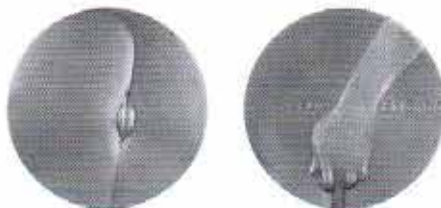
This set represents a unity; be it in terms of themes or in terms of material and techniques used since all the medals have the same diameter and were made of bronze through stamping. <sup>4</sup>



5. José Aurélio, "Lascivo-Sali-Captivo" – Vasco Graça Moura, bronze struck, 60 mm, 2004



6. José Simão "Through the window pane, the light rain heat / clinked" (António Botto) bronze struck, 60 mm, 2004



7. Helder Batista, "nice desilusion", bronze struck, 60 mm, 2004



8. José Teixeira – "€ro\$ & P\$ik, bronze struck, 60 mm, 2004

#### SERIES:

Series correspond to what I like to think as being the spirit of dissatisfaction and of investigation in every artist.

Series offer authors a good purpose to work on because as Almada would say, "The artist spends his / her life working on the same piece of work" and as a matter of fact, Rodin was also right in saying that once a work was finished, it should be successively re-worked on; for example as one would say: perfection is a path to follow and not a point of arrival.

To illustrate this case, allow me to self-promote my work by showing you some images taken from one of the various series that I have developed. <sup>5</sup>

In this case, the chosen serie's leitmotiv is switches. <sup>6</sup>

In the late 1990's, switches would end up being, for me, an incentive to a series of medals. When I question myself on the interest these objects stir up, through their appropriation and thematic recall, I notice that they greatly connect themselves with the activity of the hand, on the touching and thinking level. In principle, the hand represents the click which turns on/off according to the valve function, or should I say, the opening/closing or on/off and thus in the end also represents the magical/ symbolical function of changing dialectics; I / the other, yes/no which in structural terms represents the binary logic of occidental thought. <sup>7</sup>

#### medals with switches (figs 9-14)



9. José Teixeira, *Orpheu*, 150x80x50mm, steel and wood, constructed, 1999 (prototype)





10. José Teixeira, *Opens Sésame*, leather and plastic, constructed, 140x110x35 mm, 1999 (prototype)



14. José Teixeira, *On-off*, casting in tin/lead, 110x30x25mm, 2000 (ed., 10 units)



11. José Teixeira, *Roll-on*, stainless steel and plastic, 100x35 mm, 1999 (prototype)

#### SEQUENCES:

What I have called sequence has to do with the possibility of formal splitting up deriving from the same theme unit. The trio of medals, which I will next present to you represent a kind of narrative staged in several acts.

Here are, therefore, some examples.

#### trio sequences

This sequence resulted from the desire to create a representation of time fleeting and powerful when faced with every instant.

May I also remind you that if the world is a place for all, the medal with its more intimate format is "a place for you".<sup>8</sup>



12. José Teixeira, *Pim*, stainless steel, 60x 70 mm, 1999 (prototype)



15. José Teixeira, *Verse, Obverse, Reverse*, acrylic and vinyl, constructed, 80 m, 2002 [Series 3 (ed., 5 units)]



13. José Teixeira, *Orpheu 2000/ New milénio evocation*, plastic, constructed, 150x90x50mm, 2000 (ed. 36 units)



16. José Teixeira, *Rouge et Noir*, stainless steel, acrylic, constructed, 85x55x0,8mm, 2002 [Series 3 (ed., 5 units)]



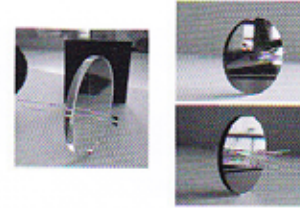
17. Olga Neves, Seduction, Imateriality, Eternity, brass/acrylic, construct, 60 mm, 2003



19. Vitor Santos, Portuguese cinema idols : Vasco Santana, António Silva, Beatriz Costa, Bronze and acrylic with photogram, constructed, 80 mm, 2003



18. Helder Batista, the fish is small in the great sea and great in the crosspiece, 55x93mm, bronze struck, 2003



20. José Simão, Reflex, Continuous, Transparency, acrylic + stamen, 70 mm , 2003



21. José Teixeira, Rolled Pebbles, onyx, 100 mm, 2003 (ed., 5 units) (left)

#### Footnotes

<sup>1</sup> All the artistic structure is basically "polyphonic"; that is, its progression does not follow only one line of thought but several because they overlap each other. That is why creativity requires a separate kind of vague attention both distant and contrary to the normal kind that we question when we think of logic (...)

<sup>2</sup> José Teixeira, "Contemporary medals, Forms and artistic theory", *The medal*, Autumn 2003, N.º 43, pp., 81-83; idem, [www.artmedal.net](http://www.artmedal.net); ibidem, [www.kunstmédaille.de](http://www.kunstmédaille.de); idem, ibidem, [www.artgallery-online.net](http://www.artgallery-online.net); idem, ibidem, [www.escultor.com.pt](http://www.escultor.com.pt).

<sup>3</sup> Speech made following the 3<sup>rd</sup> International Biennial of the Contemporary Medal which took place in Seixal in November, 2003.

<sup>4</sup> vid., text taken from catalogue "The different ways of looking at things"

<sup>5</sup> Other examples could be the series on "self-portraits" or the sets like "Night and Day".

<sup>6</sup> The following text was written in February 2003 for the speech given by Prof. Helder Batista in Júlio de Matos Hospital on the eroticism of the medal. He said

the following on the roll-on medal (a prototype made of stainless steel and plastic, 100x35 ø mm, 1998) illustrated here: following the different compositions around the switch medal figure and the eloquent praise of the straying hand, I built a prototype of the object medal.. A roll-on is the result of a happy encounter between two forms – a ping-pong ball and the extremity of a hair dryer which meet with an affinity full of complicity and double communication. The shape, which is explicitly phallic, comes with an advertisement whose play on words subliminally displayed, portrays a narcissic image full of childish eroticism and thus expresses a pathetic game of seduction composed of both the pretence of words and the presence of reality.

<sup>7</sup> In philosophy, the binary logic spreads out in "coincidentia oppositorum" and in technological terms it is a zero-one or a yes-no function in the computer system.

<sup>8</sup> Distribution of the paper medal: *do it yourself- "a place for you"*.



# KARL GOETZ, MEDALLIC ARTIST AND BUSINESSMAN

Markus Wesche

In the history of medallic art Karl Goetz is certainly one of the most prolific artists. Within a productive life span of more than forty years he made more than 700 medals. By quantity and richness of themes Goetz can only be compared in Germany to Christian Wermuth who worked at Gotha in Thuringia about 1700. But Goetz is also one of the best known German medallists, by one medal alone which is considered to have had enormous political implications: the Lusitania medal of 1915. Goetz reinvented the satirical medal in the 20th century and gave it a new and higher quality: by those 175 medals he made from 1914 until 1924 he gave a polemical, sometimes mordant political comment on international and German politics from the beginning of the Great War to the culmination point of political unrest during the Weimar republic, a comment which made him prey to Political Correctness in the last 50 years. The reluctant attitude to Goetz the Satirist today comes chiefly from his choice of subject and from his drastic method of pictorial representation. Today some consider him a blatant nationalist who later served the ideology of Nazism, and a racist and male chauvinist. To do him justice historically he was neither of that, but the ideological issue will not concern us here anyway.

Collectors have relied for nearly 40 years on the huge two-volume catalogue of Gunter Kienast who listed more or less correctly and exhaustingly the output of Goetz's long career (Gunter W. Kienast, *The Medals of Karl Goetz*, Cleveland, Ohio 1967; *Goetz II. A Supplement to The Medals of Karl Goetz*, Lincoln, Nebr. 1986). It strikes the user that Goetz produced many of his cast medals in a struck version as well, but Kienast made not quite clear why and under which circumstances Goetz did this. When Kienast compiled his catalogue he did not have full access to the Goetz material which was kept by his son Guido (died 1992) who was also a sculptor and a medallist, but was given his informations piecemeal and in a selective way. The rest of the Goetz legacy was dispersed after 1993, and to reconstruct Goetz's way of dealing with the medallic market in all its complexity is now impossible. But there is still an enormous bulk of files in the Bayerisches Hauptstaatsarchiv München (Akten Hauptmünzamt 1732 sqq.) which allow to get a clear idea how Goetz organised the striking of his medals from 1923 to 1945 – a critical study of these files is under preparation by the author. Goetz had his medals struck nearly exclusively by the Bavarian State Mint which until 1986 lay in the heart of Munich city, and the files containing the bills the Mint sent to Goetz have by chance survived the burning of the archives. I will restrict myself to give

an idea about the beginnings of Goetz' business, the years from 1922 to 1934.

But before going into the details of statistical numbers let us have a short survey of Goetz' career as an artist. Karl Goetz was born in 1875 in the old city of Augsburg, a centre of metalwork of all kind for centuries, and he died in Munich in 1950. Goetz became an apprentice engraver at the age of 13, left for Berlin and for Huguenin at Le Locle, moved to Utrecht and later to Paris where he worked as a jeweller and engraver for five years. This made him an artist thoroughly familiar with the international Art Nouveau taste. After he left Paris in 1904 he took over the firm of Max Gube, jeweller and court medallist in Munich, and he married. Munich had become one of the most important market places for art ancient and new in Europe, may be the most important one in Germany. Art was the only item of export from the capital of Bavaria – at the turn of the 19th century Munich housed about 3.000 artists, its art academy was second only to Paris and Vienna. Goetz started business there as a fully accomplished artist, when Georg Hitl, from the private mint Carl Poellath in Schrobenhausen, and Georg Habich, later director of the Wittelsbach collection of coins and medals, encouraged artists in Munich to find new ways in the art of the medal, ways distinctly different from French art.



1. Goetz, Prince Regent Luitpold of Bavaria. On his 90th birthday, 1911, cast bronze, 90 mm. All medals are from private collections. Kienast 16.

It is quite amazing that the man who had started as an engraver adapted quickly to the magnificent austere stile of sculpture in Munich introduced in Munich ten years before by Adolf von Hildebrand. When the popular protector of the arts Prince Regent Luitpold celebrated his 90th birthday



in 1911 Goetz designed a monumental medal of 90 mm which centered on the portrait and wonderful deer decorated with a garland, an allusion to the prince's passion for hunting. This is one of the most expensive medals the artists ever produced: it cost 25.- gold mark. [1]. An equally fine medal is that on the prince's death one year later, and this one shows the fully developed characteristics of Goetz' art: the portrait fills the space of the medal to the rim, the reverse a crucifix in three quarter view, the coat of arms and the Bavarian lion and a beautifully written and clearly legible epitaph – quite much on the small round space of 80 mm [2]. Goetz rarely made struck medals before the war and mostly on private commission. How strongly Goetz was rooted in Munich Jugendstil can be seen by his New Year's medal from 1914: Putti and a flower basket as would have been found on the facades of houses in Munich [3].



2. Goetz, Prince Regent Luitpold of Bavaria. On his death, 1912, cast bronze, 80 mm. Kienast 18.



3. Goetz, New Year medal 1914, cast bronze, 45x45 mm. Private collection. Kienast 663.

Before Goetz developed his independent pictorial and narrative style by his satirical medals he liked to adapt from other medals, to quote and to parody. The Munich sculptor Ludwig Dasio who did no more than a dozen cast medals in 1910 made a large medal on Georg Hirth [4] who was one of the most influential art publishers in Germany – among



4. Ludwig Dasio, Medal on Georg Hirth 1910 (avertse), cast bronze, 110 mm.



5. Goetz, Medal on Heinrich Schmidt 1912 (one-sided), cast bronze, 95 mm. Kienast 112.

his publications was the „Jugend“ which gave name to the „Jugendstil“, the German term for Art Nouveau. The strong pearl circling and broad flat lettering are quite typical of Dasio's style. Goetz parodied this medal two years later in his portrait of an Augsburg citizen by making the pearls more



6. Olaf Gulbransson, «Kurt Eisner I.», from *Simplicissimus* 23. Jahrgang, Nr. 36, 1918 (J. Kolbe, Heller Zauber, Berlin 1987, 295).



plastic, giving high relief to the portrait and by letting the bust break through the circle line [5]. Goetz was also an avid reader of satirical magazines like the «Simplicissimus» which was issued in Munich: the leader of the Bavarian sovjet revolution 1918/1919 Kurt Eisner sits on the bronze monument horse instead of the dynasty's founder Otto of Wittelsbach [6] – a caricature by Olaf Gulbransson transformed by Goetz into a prime minister who puts a sack over the horse's eyes [7].



7. Goetz, Satirical medal on Kurt Eisner 1919 (averse), cast bronze, 58 mm. Kienast 214.

By 1923 all efforts in the arts were rendered useless by the high inflation in Germany caused by the fight between the German and the French government for the Ruhr province. On 15 November 1923 the inflation money was finally replaced by a new Mark by 1.000.000.000.000 to 1. Nobody would buy medals in 1923, Goetz' market was broke. When in 1922 Goetz had again taken up his business contacts with the Bavarian State Mint, he had cautiously struck some medals for the city of Eisenach, but a bronze medal now cost more than 40.- mark a piece. Goetz had sold his medals according to size. The prizes of medals in the end 1920s when Goetz issued a sales catalogue were as high as before 1914: cast medals cost from 25.- mark for 90 mm to 15 mark for 70 mm. A struck silver medal of 28 mm cost 6.- mark, a small one of 22 mm was relatively cheap: 2 mark. As a rule: struck medals of 40 mm cost 6.- mark in bronze and 12.- mark in silver; a struck medal of 36 mm in bronze cost 4.- mark on the market, at 0,80 mark production costs to the mint.

Salaries were not high in Germany: an unskilled labourer got 150.- to 170.- mark a month, an accountant 290.- to 350.-, a teacher at a grammar school 700.- to 750.- and a „ministerialrat“, a high official in Bavaria's ministries 950.- mark. It would be a high official or wealthy citizen, a businessman or a independant gentleman who could afford an expensive cast medal of 25.- mark. This was the situation in the 1920s except for the inflation period.

How did Goetz come out of the economical stagnation? In 1923 he ordered some 2.000 medals on his own account from dies that had already made years before. By chance Goetz got two important commissions in 1924: medals in different sizes for the chambers of commerce in Saxony [8] and Thuringia. How much profit Goetz drew from these commissions we will never know, but anyhow he kept the Bavarian State Mint busy. From 1924 to 1927 the mint struck thousands of medals for Saxony und Thuringia, medals which were given as gifts to members and clients in a time when money was scarce and economics uncertain. From 1924 to 1926 Goetz was reluctant to design medals on his own account: 3 in 1924, 2 in 1925 and 1926 respectively. In 1924 he bought medals from the mint for 5.000.- mark, in 1925 for 10.340.- mark, and in 1926 for 6.160 mark, mostly for the chambers of commerce. But in 1927 he was more courageous: he designed 14 new medals for his own business: a medal for catholic confirmation with the portrait of Cardinal Faulhaber, the archbishop of Munich [9], which would sell well, a medal on Beethoven's bicentenary, and especially five medals for the Wartburg festival of German choires and orchestras



8. Goetz, Medals for the Saxon Chambers of Commerce (averse), struck bronze, oval length 12 mm and 24 mm. Kienast 97-100.



9. Goetz, Medal on Cardinal Faulhaber 1927, struck silver, 36 mm. Kienast 383.



with the portraits of Bach, Mozart, Beethoven, Weber and Wagner, all medals with calculated risks. In the same year he designed a medal for the President von Hindenburg (Kienast 386), which had won the competition for a commemorative coin but was not executed – in 1931 Goetz had also won the competition for the most common stamp of the Weimar Republic with Hindenburg's portrait. On the whole the year 1927 was still a meager one with 11.600 mark Goetz paid to the mint, but the foundations for a better future were layed.



10. Goetz, Dürer medal 1928, struck silver, 60 mm. Kienast 388.

1928 would become the most splendid year in Goetz' career. He started with two Dürer medals, a large one of 60 mm and a smaller one of 36 mm. In 1928 Germany celebrated the fourth centenary of Dürer's death, and among all national festivities in the 1920s this one was to become the most important. In April Goetz made a medal commemorating the Red Count Richthofen who had died in an air fight 10 years before, one more medal for the Wartburgfest, on the intercontinental flight of the "Bremen", on St. Mary as Patrona Bavariae, four more medals on German triumphs with airplanes and zeppelins, and six on national themes in history and politics: Bismarck and Turnvater Jahn, a Romantic pedagogue who advocated sports as militaristic exercise, and two medals repeating cast satirical ones - sixteen new medals in one year.

The Dürer medal became a stunning success, and Goetz took great care in putting it onto the market by printing a sumptuous leaflet. The medal shows the old artist by making use of the famous medallic portrait of Hans Schwarz, the reverse has Dürer's coat of arms carried by a putto, all surrounded by freely swinging arabesks, a wonderfully orchestrated and rich medal [10]. Goetz sold 3.170 of the small version and 673 of the large one. Costs for the small were 2,70 mark, it sold for 6.- mark; the large cost 5,40 mark and sold for 15.- mark, 64 small gold medals cost 60.- mark each. Dürer medals were in high demand: half a dozen artists made their own version, and when compared the Goetz' Dürer's superiority will become obvious: it did not use the young Munich portrait, it did not single out one of Dürer's work of art to the disadvantage of others – it presented Dürer as a

wise old visionary and a rich bourgeois citizen – a successful German master artist. Other successes of the year were the medal on Richthofen (Kienast 28). It sold 4.212 pieces, the flight of the Bremen (Kienast 393) issued in May sold 3.122, and the medal in memory of the WW pilot Boelcke (Kienast 183) which came out in July sold 590 in half a year. The fine Patrona Bavariae (Kienast 406) was also very successful, it sold 555 in the small and 155 in the large version. These six medals alone cost the artist more than 40.000 mark to strike, and they were sold for more than double. Goetz obviously liked the planes and zeppelins because he produced for all occasions, but the German successes in the air were also popular with the other medallists in Munich or Berlin. In 1928 Goetz had struck medals for 15.853 mark in gold, and 56.731,84 mark in silver and bronze, 72.548 mark in total. He might have sold at an estimate of 130.000 mark and could afford to buy a house in the outskirts near Nymphenburg castle.

In the end of 1928 after all this successes Goetz decided to reissue his older production of cast medals. One of his most beautiful pre-war Art Nouveau medals was that on the Prussian Queen Louise [11], contemporary of Napoleon, once an icon of German and Prussian nationalism. Its style was outdated in 1928, but Goetz obviously felt the demand for such a patriotic medal, and it proved to be an enormous success over the years. With it went a medal on King Frederic the Great (Kienast 12), the dies being produced at the same day in the mint. But the idea to re-issue the older medals at a cheaper prize did not go well with all of them. Goetz had also made a fine one on Charles Darwin (Kienast 57) before 1914. Darwin's discoveries were no longer a scandal, and the struck Darwin medal failed utterly.



11. Goetz, Medal on Queen Louise of Prussia, struck silver, 40 mm. Kienast 11.

There is still an important point that has to be discussed: the gold medals. As we have seen Goetz had sold 64 Dürer medals each of which had cost him 60.- mark, 3.840 mark in total. Because of the fixed price of gold Goetz could not sell them



with as much profit as the bronze and silver versions. It is remarkable that Goetz started to sell gold medals in 1928, after the economic recovery of Germany from the inflation of 1923. In 1928 Goetz bought gold medals for 15.853 mark, of which the Dürer medals are more than 25%, in 1929 for 19.611 mark, 1930 for 14.029 mark, in 1931 again more than 19.000 mark, in 1932 for 15.707 mark. 1929 was to be the last year of a thriving economy, a time to save some money in form of gold before the Black Friday on 25 October 1929 ended all hopes for a better future. 1931 was a year of political unrest in Germany: the "national opposition" of Nazis and right wing nationalists radicalized the country, and the former Entente powers blocked the tariff-union the German and the Austrian governments were eager to establish. The failure to form this tariff-union led to the bank crash of the Österreichische Credit-Anstalt and the ruin of one of the four great German banks: on 14 July 1931 all banks in Germany were closed. Again a good reason to invest the savings in gold. At the same time the market for bronze and silver medals declined heavily. In 1928 Goetz had ordered medals for more than 56.000 mark, the next year he ordered for less than half, for 25.815 mark. In 1932 Goetz still had struck gold for 15.707 mark, but only for 8.083 mark in bronze and silver. His profit rate went down remarkably.

Among the favorite gold medals in 1932 was a small one on the Goethe centenary, the smallest



12. Goetz, Medal on the Goethe centenary 1932, struck bronze, 22,5 mm and 60 mm (not shown). Kienast 468, 467.

size out of three versions on this occasion [12]. It shows again Goetz' wit and sense of humour. The reverse has the most famous quotation about money from classical German literature: "Am Golde hängt, zum Golde drängt doch alles, ach wir armen." All things depend from gold, all are striving after gold, how miserable we are.

What would happen in 1933? The National Socialist Party came to power on 30 January, which was a shock to many of the bourgeois society in Germany, and for Goetz it was a shock as well. He had always been a patriot and despised the Nazi Party. First of all his output of new medals dropped to 8 compared to 28 in 1929. He did not produce new gold medals, but had overstruck the old ones he had still in stock, 117 in total. Gold medals were obviously not in demand. He ordered bronze and silver medals for 5.961 mark, the lowest order since 1924. His imagery and artistic language changed rapidly to the dry and monotonous style of the Neue Sachlichkeit which was appreciated by the new rulers and which would dominate the official party medals in the next years. The medals designed immediately after the «Machtergreifung» of the National Socialists show his disorientation: «Ora et labora» from 1933 without any of his usual national or historical subjects, stripped of all connotations [13]; and a medal on the reintroduction of universal conscription in 1933. The imagery is simple, even poor, and has lost all charm. And business would never be as it was in the 1920s.



13. Goetz, Ora et labora 1933, struck bronze, 36 mm. Kienast 486.

# RE-POSITIONING THE SIXTEENTH-CENTURY ITALIAN MEDAL – A SUMMARY

Philip Attwood

For many years the view that the sixteenth century witnessed a decline in the Italian medal has been widespread. This decline has been attributed to the influence of technological developments, with the introduction of the struck press commonly being blamed for a lowering of artistic standards. This is a view that I have challenged in a general way in my recently published catalogue, *Italian medals, c. 1530-1600, in British public collections* (London: British Museum Press, 2003), but it can also be countered in particular instances that are not touched upon in the catalogue.

Cellini is a case in point. Although this artist was condemned by Hill for his pernicious influence on the history of the medal, and other more recent commentators have written disparagingly of his medallic work, the reality is that his struck medals combine elements from an astonishingly diverse range of sources into designs that are both aesthetically pleasing and replete with subtle meanings. I examine Cellini's medals and also his designs for coins in an essay that I am contributing to a forthcoming book, *Benvenuto Cellini sculptor, goldsmith, writer*, edited by Margaret A. Gallucci and Paolo L. Rossi, to be published by Cambridge University Press later this year.

Other artists produced both cast and struck medals that also defy the simple notion of a gradual decline. It must be remembered that all those

artists who made medals worked also in other media. Now that the general art-historical view of the sixteenth century as a time that witnessed a falling off from the heights reached during the Renaissance no longer holds, a reassessment of the sixteenth-century Italian medal is way overdue. The evidence of the medals themselves reveals this to be a period of vitality and promise.

Bearing in mind the theme of this conference, what relevance does sixteenth-century Italy have for us nowadays? I would argue that both the themes of this talk have a very direct relevance. The close connections between the medal and other arts in sixteenth-century Italy – painting, sculpture and architecture – was part of the medal's success. Today the medal needs to be closely aligned with developments in other branches of the arts for it to be taken seriously by those with an interest and involvement with contemporary culture. Secondly, there is the prodigious amount of research and thought that went into medals such as those by Cellini. They may look to us like "traditional" medals but at the time they were made they were ground-breaking, revolutionary. Many of the contemporary medals on show here at Seixal demonstrate that their makers are well aware of these points. I hope the parallels that I have drawn have been of interest.

Fig. 1. Two reverses for medals of Pope Clement VII by Benvenuto Cellini, 1534, struck silver, 38 mm (left) and 41 mm (right), British Museum





# JOÃO DUARTE – ONE OF THE PIONEERS OF THE OBJECT-MEDAL IN PORTUGAL

Alvaro Lobato de Faria

I feel I should explain my reasons for choosing the medalry work of this artist to present to you.

In my role as Director of the Contemporary Art Movement (Movimento Arte Contemporânea – MAC) gallery in Lisbon, the sculptor and medallist, João Duarte, approached me in 1997 to arrange an individual exhibition of his complete medalry work. I was expecting highly realistic commemorative medals, with a layout dominated by chiaroscuro criteria, in the usual round medal form found in the market. When his portfolio was presented to me, I was immediately freed from the classic concepts which we normally label “medal” and had to add “Object” as a dominant description. It is through this transformation that, for the first time, a commercial gallery in Portugal opened its doors to medalry. MAC had this privilege.



MAC will celebrate ten years of existence next year and João Duarte has been regularly exhibiting sculptures there since its foundation. The 2000 MAC Medalry Prize was awarded to him on the 6<sup>th</sup> Anniversary of the Contemporary Art Movement, as was the 2002 MAC Career prize on its 8<sup>th</sup> Anniversary and the 2003 MAC Prestige Prize on its 9<sup>th</sup> Anniversary.

2. Centenario do Elevador de Santa Justa, 2002, struck, bronze and acrylic, 125 x 90 x 8 mm (right)

Talking about his work in relation to its respective periods in order to understand it better, I find a deep passion for the medal in both its execution and its exhibition. His first medal is dated 1985. In only eighteen years he has now issued ninety medals.

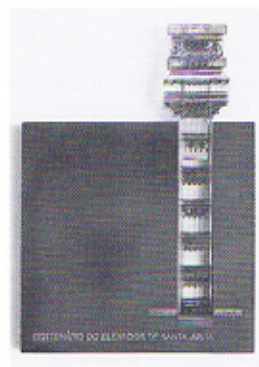
Duarte was born in Lisbon on 29 November 1952. In 1978 he received his Degree in Plastic Arts (Sculpture) from the then School of Fine Arts in Lisbon (now a Faculty of the University of Lisbon), and where he is presently an Assistant Professor in Sculpture and Medalry.

He became a member of FIDEM (Fédération Internationale de la Médaille) in 1990.

He has held eight individual exhibitions of contemporary medalry, two overseas – in Bilbao and New York – and has taken part in dozens of collective medalry exhibitions both in Portugal and abroad.

1. X Aniversário do Movimento Arte Contemporânea (MAC), 2004, mixed media constructions, bronze, stainless steel and acrylic, 80 x 55 mm (left)

He has won several first prizes in public medal competitions, notably the Calouste Gulbenkian Foundation's International prize for Innovation and Creativity at the 28<sup>th</sup> FIDEM Congress in Paris in 2002 and the Innovation prize at the 3<sup>rd</sup> Seixal Biennial in November 2003.



He has given a number of conferences on medalry, the most important of which are: "The teaching of medalry in the Lisbon University Faculty of Fine Arts", at the Philadelphia University of Arts in 1999; "New Contemporary Attitudes in the Production of Medals in Portugal", at the Academy of Fine Arts in Lisbon; and "The role of the 'Volte Face - Contemporary Medal' project in the renewal of the language of contemporary medals in Portugal" at the 28<sup>th</sup> International FIDEM Congress in Paris.



4. Invisible river, 1997, cast, bronze and inox, 90 mm (right)

Together with five other artists, Duarte founded the Anverso Reverso – Contemporary Medal Group. In the 1997/98 academic year he set up the Volte Face – Contemporary Medal Project as holder of the Chair of Medalry at the Lisbon Faculty of Fine Arts. In 2003 he asked the Faculty to set up the Volte Face – Contemporary Medal Study Centre and this request was unanimously agreed by the Faculty Governing Body. This Centre has made

5. Water mother, 1997, cast, bronze and glass, 90 mm (right)

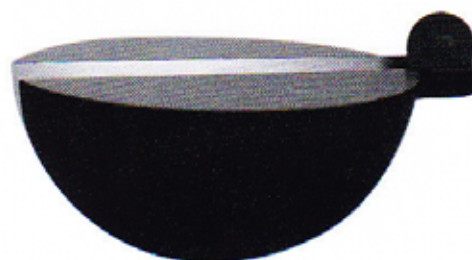
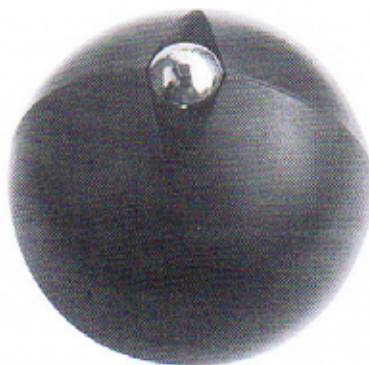
various agreements with national and international institutions, with the aim of promoting national medalry in countries around the world.

Turning our attention briefly to the history of art medals, it is in the 1960s that a break with traditional forms of medalry occurs. Without denying influences inherited from previous generations, artists presented new approaches at the formal and technical levels.

In 1974, in the wake of Portugal's April Revolution, the number of medals minted multiplied quickly, often sacrificing artistic quality in the furtherance of the political and party activities commemorated. On the other hand, some artists issued medals free from all the earlier restrictions and were therefore able to present themselves as autonomous.

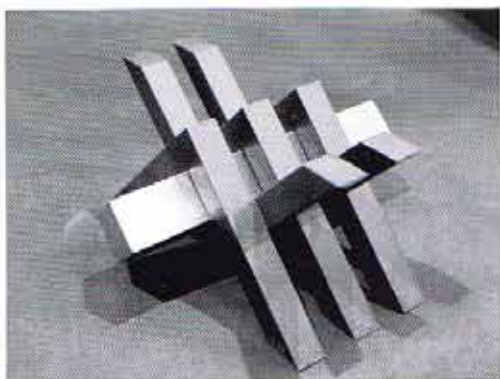
It is at this time that Portuguese artists started to take part at FIDEM Congresses (14<sup>th</sup>

3. D. João de Castro, 2000, struck, bronze and acrylic, 80 mm (left)



FIDEM Congress in Cologne). It is also a period when the medal began to be seen as an object which existed in a personal, autonomous and independent space. The artist identified himself or herself with the freedom of his or her analysis, dealing ironically with – or even rejecting – the characteristics of the medal and then transforming these characteristics according to personal criteria and projecting them onto a wide range of materials and forms. Such agitation produced a renewal of the





6. On the way to the sea, 1997, constructed, bronze, 100 x 100 x 50 mm (left)

7. 2000 a state of mind, 1999, constructed, silver, bronze and acrylic, 90 mm (right)



language, especially advancing in recent years to more conceptual models within the "Object-Medals" or "Constructed Medals" denominations.

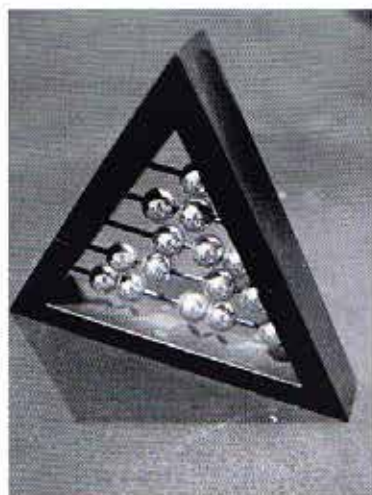
João Duarte is one of the pioneers of this definitive era, contributing in an unequivocal way to the elevation of the Object-Medal.

The object-medal creates an internal organisational structure which allows it to distance itself from the obvious and to increase its ritual and evocative power because it is transformed into an enigmatic object, worthy of being deciphered, which creates its own self-structuring nature by opposition to the canonical nature of classicism. The

involvement of the appreciator is more active – a perceptive stimulus is given to the individual in a summary and fragmented form, crystallized in the final objective. With a classic representational image this could never happen, since what we perceive is almost the same as what we see.

This is the point from which renewed interest in the medal and the novelty of the medal derive, an object which objectifies formless matter in a synthesis between fragments of the quotidian and amorphous materials. These fragments refer back to the totality – the part is given by the whole. In all senses the medal is becoming ever more a work of art.

It is in this perspective that I present some of the more representative medals of João Duarte's work.



8. Every hour is not the next, 1997, constructed, bronze, 100 x 100 mm (left)

## THE YOUNG GENERATION OF BULGARIAN MEDALLISTS

Bogomil Nikolov

The aim of this lecture is to let the participants at the FIDEM conference get to know the latest works of the young Bulgarian medallists. In the last few years the number of medals created by them became very great. My attempt to select a suitable number for this presentation proved very difficult. Anyway they are too many, however I am not going to comment on each of them.

The beginning of the cast art medal in Bulgaria dates back to the 1970's. A big number of Bulgarian artists participated in medal symposiums in Bulgaria and abroad and have made very good medals but the most active artists as medallists are Ivanka Mincheva, Theodossi Antonov and Bogomil Nikolov. For the latest ten years Mincheva has lived and worked in the USA; Antonov and Nikolov are

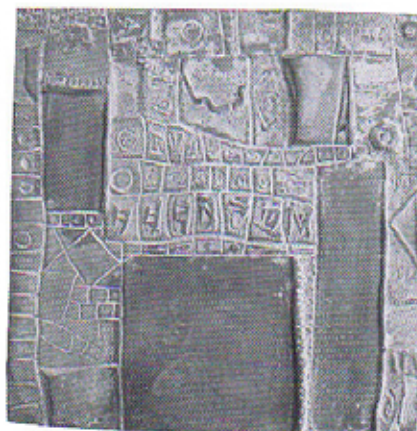
degrees after taking the two –semester medal-making course in the Studio.

Some great works have been created in the medallic studio, but only some of the artists continue to work actively after graduating from the Academy of Arts. The majority of them chose to create art medals as their diploma works.

The main group of medallists that I am going to introduce to you are those artists who work most actively and have already a significant number of works. They are: Elena Kafedjyska, Eva Koleva, Emil Bachyiski, Dorotea Doichinova, Luba



1. Daniel Maroloff, *Nostalgia*, obverse, 2000, 110 x 60 mm, brass



2. Draga Draganova, *Manuscript*, 2000, 100 x 100 mm, brass

outstanding figures in the Bulgarian Medal Art. The number of actively working medallists significantly increased after the 1996 creation of the Medallic Sculpture Studio as a part of the Metal Department of the Sofia National Academy of Art. Each year around eight undergraduate students complete their

Atanassova, Mirena Zlateva, Nadia Roseva Green, Theodora Draganova, Monika Naidenova, Tsveta Radeva, Vassilena Michailova.

The second group that I am going to present are those artists with a small number of medals but whose works are of interest, or, those who have more medals but I have no photos of them. For this reason the authors belonging to this group are presented by only one of his/her best works. They are: Adriana Koravska, Angelina Tsvetkova, Assya Pessotskaya, Daniel Manolof, Draga Draganova, Emilian Emilov, Gabriel Georgiev, Kamena Dimitrova, Sylvia Borissova, Theodora Timova, Yana Spassova, Vera Tileva.





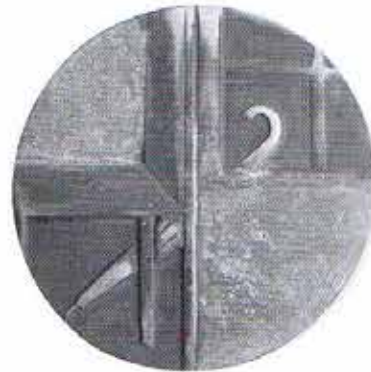
3. Elena Kafedjiyska, *Euro*, obverse, 2003, 85 mm, brass



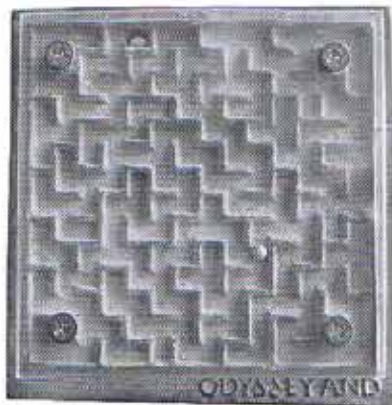
5. Eva Koleva, *New Generation*, obverse, 2004, 100 mm, brass

The third group of medals is made by newly-accepted students, who after the entrance examinations at the Academy and before registering at the school attended a week-long medal workshop in the town of Plovdiv. During this short event Diana Danova, Ivailo Ivanov, Mladen Jelyazkov, Rada and Stefan Petrov were able to create nice works which are the first of hopefully many more great ones in the future.

All of them created works on the subject of the theatrical stage. These medals were displayed as part of the Fourth International Stage Poster Triennial, which is still going on in Bulgaria at the Sofia Contemporary Art Center.



6. Ivailo Ivanov, *Guest*, 2004, 90 mm, brass



4. Emil Bachiyiski, *Trip*, obverse, 2003, 100 x 100 mm, brass and plexiglass



7. Mirena Zlateva, *Story 1*, 2004, 100 x 100 x 20 mm, brass



8. Monika Naidenova, *Ritual*, obverse, 2004, 80 mm, brass



11. Silvia Borissova, *Leavetaking*, obverse, 2000, 100 x 100 mm, brass



9. Nadia Roseneva Green, *Glass*, 2003, 100 x 100 mm, brass



12. Teodora Petrova, *Curriculum Vitae*, obverse, 2003, 160 mm, wood and copper



10. Petar Efremov, *Parable*, 2000, 110 mm, brass



13. Vassilena Michailova, *Observation*, obverse, 2004, 70 x 60 mm, brass



# POLISH CONTEMPORARY MEDALLISTS AND THEIR WORK

Pawel Leski

Until now I have participated in the FIDEM CONGRESS as one of the artist presenting his works.

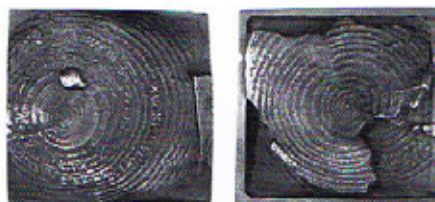
In the last year I was elected by polish FIDEM representation a delegate to FIDEM. I took over this function after Ewa Olszewska-Borys who was the Polish Delegate to FIDEM for more than 20 years and worked hard with great success – let me express on behalf of polish medallists our appreciation and thanks.

The polish medallists have participated in the FIDEM CONGRESS for many years and their works achieved success and some of them were rewarded, like Magdalena Dobrucka who got Grand Prix in 1994 at FIDEM CONGRESS in Budapest.

Recently a group of polish medalists increased and besides the known to you already artists there are some new ones making debut at this exhibition in Seixal: Monika Molenda, Monika Grajda, Jan Tutaj, Mateusz Dworski, Iwona Langowska, Ewa Stachoń.



3. Magdalena Dobrucka, The Meadow of Stan



4. Jan Tutaj, Core



1. Krzysztof Szczepan Nitsch, This Landscape



5. Malgorzata Zabierowska-Pilch, Bread, now and forever



2. Stanislaw Cukier, Talk with a Son

Recently the polish medallists try to express the problems of modern world and adjust those problems and artistic form to the contemporary spectators. It can be seen in the presented slides.

The most important problem was considered the ecology – understood as the protection of not only natural also cultural environment.

It can be seen in the works of several artist: Krzysztof Szczepan Nitsch: "This Landscape", "Landscape P", "Landscape III" in which he joints bronze and stones, Stanislaw Cukier: "In the Land of Morie", "Talk with a Son", Magdalena Dobrucka: "The Meadow of Stan", Jan Tutaj: "Core", Malgorzata Zabierowska-Pilch: "Bread, now and forever" as the aim of the ecology.

To this group can be included medals emphasizing the importance of also cultural environment "Notes from the journey" by Dominika Griesgraber – on the avers cathedral (the symbol of the importance of history), - on the reverse plan of the city (the symbol of the importance of the environment favorable to man), also the medal "100 years of Academy of Fine Arts in Warsaw", symbol of the importance of art.



6. Dominika Griesgraber, Notes from the journey

The other important problem of the contemporary world presented by the artist is the safety of the world and danger of terrorism. The medal "Twin Towers" by Ewa Wojcik-Konstantinovska and "September 11<sup>th</sup> 2001" by Jerzy Nowakowski are commemorating the annihilation of the World Trade Centre Towers.



7. Ewa Wojcik-Konstantinovska, Twin Towers



8. Jerzy Nowakowski, September 11<sup>th</sup> 2001

A separate group of artists create the reflective medals:

The medal by Ewa Olszewska-Borys "Sacrum 2002", bronze cast for Biennale of Sacral Art in Gorzow,

"Space I", "Space II" by Jacek Dworski,

"The Virtual World" by Ewa Wojcik-Konstantinovska,

"Blow the Wind" by Anna Popowicz,

"Fragment VII" by Monika Molenda,

"Synthesis of existence" by Wojciech Pondel,



9. Ewa Olszewska-Borys, Sacrum 2002



10. Ewa Wojcik-Konstantinovska, The Virtual World



11. Anna Popowicz, Blow the Wind



12. Stanislaw Marek Dryniak, Meeting



"Waiting", "Meeting" by Stanisław Marek Dryniak,  
 "A" by Bronisław Krzysztof,  
 "Who is who", "The End", "Trowel", "Katharsis" by  
 Jerzy Nowakowski.  
 In all the medals there is a research of a new non-  
 traditional form.

The most spectacular are the medals by  
 Stanisław Dousa "Strange is this World" – a three-  
 part medal interconnected together in one piece,  
 also the three dimensional medal "The Rubik Cube"  
 by Anna Beata Watrobska-Wdowiarska and  
 "Memento I" by Jozef Wasacz.



13. Bronisław Krzysztof, A



16. Stanisław Dousa, Strange is the World



14. Jerzy Nowakowski, Who is Who



17. Anna Beata Watrobska-Wdowiarska,  
 The Rubik Cube



15. Alicja Majewska, Happy New Year 2003



18. Jozef Wasacz, Memento I

The idea of the space medals can be seen also in my earlier medals:

"Unsubdued" in which the space character is expressed by the mobility of the medal and cutting of the edge (thank to this two size of the medal are joined).

In the medal "Purgatory" in which transition is expressed by leaving only the contour of a disappeared person and "Gate to the Hell" – a medal on three planes join bronze cast and zing photographic plates.



20. Pawel Leski, Gate to the Hell

19. Pawel Leski, Unsubdued



# MASHIKO: HER DREAMS AND HER 'NEW APPROACH'

Cory Gilliland

It is great when two people are in agreement. I agree with Mashiko regarding her *New Approach* and wish to exclaim about it, about her enthusiasm and about her contributions. Approximately 20 years ago I contributed an article for the *Robb Report* in which I wrote that when the art print was waiting to be discovered; those in the field sought the attention of fine art collectors. I then advocated that those involved with the medal should do the same. One may imagine my delight when in her 1997 *Medailles* paper Mashiko called for the very same initiative. Her further suggestion that artists would do well to keep the price of the medals at \$250 and below was something I also mentioned in a talk at Neuchatel. This price we both believe would attract fine art buyers. The third point on both of our marketing agendas stressed that medallic artists should always sign and number their work. Print dealers previously set down this rule for their artists. Mashiko was correct and, of course, when some one is in agreement, it is time to take note!

Is it any wonder that I think Mashiko and her work should be touted at FIDEM? Although we both wrote about these ideas Mashiko has gone beyond and is currently implementing them and many new ones as well. She has dreamed big dreams and transformed many of them into reality. In so doing she has made a significant difference to medallic art in the United States.



1. Mashiko - *In the Mirage*, bronze

Mashiko Nakashima was born in Manchuria and grew up in Japan where she studied painting and drawing. She came to the United States when she was 21 and an emphasis on sculpture became evident at this point. She studied sculpture at the Brooklyn Museum School and became involved with a sculptors' co-op gallery in New York City. From that point on sculpture and galleries have been her life — and probably also that of her husband and two children.

Large sculpture fills Mashiko's studio and visually demonstrates that this accomplished artist creates not only beautiful medallic sculpture in bronze but significant large stone pieces as well. In addition, she often works with two dimensional graphics. A sampling of Mashiko's work may provide an interesting introduction to that of her students. (See *In the Mirage*, figure 1). Her work *Wafting Iceberg* (alabaster, stainless steel) created for the exhibition *A Shriek From an Invisible Box* was exhibited at the Meguro Museum in Tokyo. This show, curated by Mashiko, highlighted 100 international artists. One may see additional examples of her work included in the American section of many of the FIDEM exposition catalogs.

Mashiko helped friends open a gallery in the Soho section of New York City in 1991. It was there that artists of the American Medallic Sculpture Association, many for the first time, had an opportunity to show in a 'real live' New York gallery. Previous work with other galleries provided Mashiko with the experience to organize, curate, advertise and sell. She was a natural.

The concept of a work of art issued as an edition came from Mashiko's experience with silkscreen prints. She dreamed that not only art prints but photography and editions of small sculpture, including bronzes, could be promoted and sold by art dealers to collectors of fine art. Her "Gallery in the Mail" focused this wish and in 1992 *Medialia* and the first portfolio of 'art to order' became a reality.

Mashiko's contributions in the encouragement, education and training of young artists must be noted with awe. They certainly are exemplary in the United States. Her gallery, 'Medialia... Rack and Hamper Gallery,' each year since 1998 has hosted the show *New Ideas in Medallic Sculpture*. The purpose of this annual exhibition was and is still to encourage students to become involved in art



on a professional level. All participants study in a University setting. Some have taken medallion art courses while others have not. The show offers each student the unique opportunity to exhibit in New York and usually in a gallery overseas. The exhibit for the first and third years consisted of the work of emerging artists from the University of the Arts, Philadelphia, where Mashiko teaches as well as from the Universidade de Lisboa, Portugal. The second year she added students from the Osaka University of Arts, Osaka, Japan. Since the year 2000, students from Burg Giebichenstein-Hochschule für Kunst und Design Halle in Germany, from the Turku Polytechnic in Finland, and from Kinki University in Japan have joined the roster of participants. The December 2004 exhibit is the seventh and includes students from the Saint Petersburg Academy in Russia. Twelve artists from each of three Universities are featured. In all, eight Universities from six nations have been represented. Mashiko has enlisted the cooperation and participation of artists and institutions of differing cultures and traditions from each of these countries. If only the U.N. could do as well!

One may see the progression and development of talent the students' work reveals by looking at examples of the American participants' work shown in the annual *New Ideas in Medallion Sculpture* exhibits. Of course, many are students of Mashiko. The untitled piece by Janine Daniels (figure 2) displays an example from the first year of the *New Ideas* exhibit, 1998-1999. These robust ladies display the hand of a student majoring in glass. The rotund body balanced on one leg produces



2. Janine Daniels, *Untitled*, glass

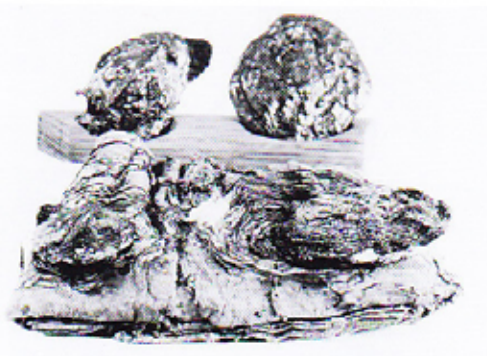
a kinetic response and gives the observer a feeling of precarious movement. The medium used, glass, also contributes to the innate fear and danger of falling.

With Justine Mitchell's work in this exhibit one has sex in the abstract! At least the titles so indicate. They are: *Mother*, *The Inception of Man*, and *The Engagement*. It is interesting that many of these students seem to like to tackle the idea of the relationship of several objects or small sculpture installations, if you will.

For the second year of the *New Ideas* exhibit of 1999-2000 students from Japan exhibited with the American students. Photography major, Sean Fortin, tackled negative and positive space in bronze. The portrayals of the different appearances of a stream worked quite well (figure 3). The combination of paper and bronze used by



3. Sean Fortin, *Creek 1, II, and III*, bronze



4. Patrick Parrish, *Process*, paper and bronze



Patrick Parrish to create *Process* (figure 4) is a most ingenious one. The negative areas created by burning produced a natural looking depression as if formed by a millennium of wear from wind or water.

For the third exhibit, 2000-2001, Kenichiro Watanabe, a sculpture major, presented an interesting installation using three sculptures representing hands. The first hand holds an etched onion. The second presents an insect etched on the plate in front. And lastly a hand holds a hair. This artist combined resin, Plexiglas and glass. They do well together.

To form the fourth exhibit, *New Ideas 2001-2002*, Mashiko enlisted a German school to join the group. Christina Campbell was the first student of Mashiko's to use a photo negative in the designing of medallion art. Students so often look at everyday objects and see art. That is the freshness of the *Skirt* by Yumiko Tomobe. Student Tim Lewis captured the essence of his medium and retained it through simplicity (figure 5). The approach and result is not unlike that of the well known



5. Tim Lewis, *Hunley II*, Mahogany and brass

American minimalist sculptor, Martin Puryear.

In the 2002-2003 show students from Finland joined the Americans. Philippe Jean's *The Perpetual Question* (figure 6) brought the influence of printmaking into the realm of the *New Ideas* exhibit. Medals by this student were included in the 2004 FIDEM exhibit. *What Came Before the First Question*, by the same artist as the previous work received the Pollack Award at the time of the show. Using new techniques and ideas, this artist incorporated traditional medallion lettering but in the manner of another realm. Elizabeth Peter brought found objects to the medallion scene by selecting ball bearings and incasing them with brass and stainless steel.

The 2003-2004 exhibit in December of 2003 constituted a kind of turning point. The work of the student artists, without doubt, entered the level of the professional. At least many of the works display that degree of

sophistication. Playfulness and humor radiated from Shihoko Amano's work *Be Myself and Temper, Temper* (figure 7). Tobias Canfield in his work entitled *Pulp* (figure 8) achieved simplicity with the use of the box form, yet created the element of surprise and a feeling of the unknown by how he so dramatically altered the form. The piece *Cell Study I* (figure 9) by Macy Chadwick was one of the most original works in the exhibit. With steel, felt and string she captured the "alive-ness" of a living cell. The observer felt the movement and sensed the capacity for change.



6. Philippe Jean, *The Perpetual Question*, wood, iron, and lead



7. Shihoko Amano, *Be Myself and Temper, Temper*, gold wire, wood and dye

The simple shape of *Please* by Michelle Madge (figure 10) effuses elegance and subtle suggestiveness. It is rather like a combination of Brancusi and O'Keefe. On the other hand, tradition is not dead and won an exhibit award for Garrett Hartle with his alabaster *Self Portrait*.



8. Tobias Canfield, *Pulp*, Masonite, cherry and wax

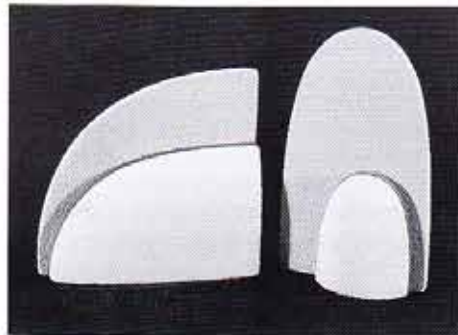


9. Macy Chadwick, *Cell Study I*, steel, felt and string



10. Michelle Madge, *Please*, glass

It is unusual that Mashiko has managed not to unduly influence her students. I believe this denotes a fine teacher. Student Rex Kalehoff, however, took the basic concept in Mashiko's architectural forms and made it personal to his *Landscape* (figure 11).



11. Rex Kalehoff, *Landscape I and III*, white sandstone and black wood.



12. Laura D'Angelantonio, *Generation Landform*, plaster and inlay

The work exhibited at the *New Ideas* show at the end of 2004 provides evidence that high caliber work was submitted and selected. The Saint Petersburg Academy was the new school represented. A preview of work by a number of the American students may evoke ones thoughts and hopefully elicit responses. Nick Arnold's entry entitled *Which One* offers a "puffed out" interpretation of a medal. It would, however, fit the Seixal limitation of 150 mm! Each portion of *Generation Landform* (figure 12) may be stacked upon another or rearranged. The work seems to invite viewer participation. Laura D'Angelantonio has achieved a successful installation piece of multiple possibilities. Pamela Sprecher fashioned *Soft Aggression* from fabric in depicting an alligator. I'm not sure that she was true to the nature of her material but the



essence of the statement is bold and enterprising. Takeyoshi Horie, another one of Mashiko's students to incorporate photography and metal, successfully demonstrated an understanding of a two sided art work. The reverse tells the inside story, the story in depth. The narrative is completed, be it a surprising one. (Figure 13 A and B).

In addition to the *New Ideas in Medallion Sculpture* program, Medialia, Mashiko's gallery, hosts a variety of other shows. Always Mashiko promotes young medallion artists though also exhibiting two dimensional artists. This year alone there have been at least five other exhibits of which I am aware. They have included shows featuring the collaborative disciplines of graphic art and mounting by two Japanese artists, an exhibit of relief work on handmade rice paper, acrylic sculpture, and an artist working in clay, the language of drawing,



13. Takeyoshi Horie, *Memory*, reverse (upper), reverse (lower), steel and photo



14. Megan Besecker, *New Ideas III, 2000-2001*, aluminum

and two exhibits curated by Mashiko called *A Shriek from an Invisible Box Revisited*. These last mentioned ones put forth very specific specifications about the space and the size of the three pieces or more which had to be included within the predetermined space. The creative thought on the part of the curator realized a very unique and amazing exhibit. Mashiko's gallery is featuring a least one show per month! That is a lot of work.

Mashiko, the whirlwind Director of all this, is not without a sense for organization and business. In 2001 she established a non profit organization, called 'New Approach, Inc.' whose raison d'être is to promote, foster and advance medallion art through exhibits and educational seminars and to encourage emerging artists and community interest in medallion art. 'New Approach, Inc.' has made possible the commissioning of young artists in creating each year a medal honoring the annual *New Ideas in Medallion Art* show. These medals have been presented as gifts to patrons of 'New Approach, Inc.' There have now been seven in this series. The third year of the *New Ideas* exhibit (2000-2001) Megan Besecker was chosen as the honored artist to design the exhibit medal (figure 14). Yumiko Tomobe created the 2001-2002 medal which was later selected to be included at the Paris FIDEM (figure 15).



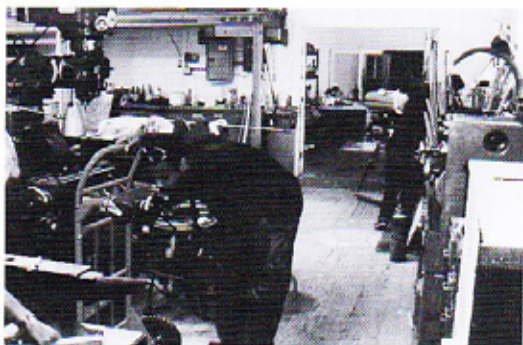
15. Yumiko Tomobe, *New Ideas IV, 2001-2002*, cast resin

This non-profit status for 'New Approach, Inc.' has allowed tax free contributions for the organization. The newsletters and mailing costs are met by dues from the Friends of New Approach, Inc... The organization has become the engine that drives the gears of all of Mashiko's endeavors. Mashiko dreamed of community involvement and she has set about to create it. In fact, the medal community offers additional support. Artist awards, for example, are funded primarily by two couples, the Withingtons and the Pollacks.



16. Demonstration and discussion by Mr. Lizuka regarding tsuba (Japanese sword guards) at the workshop in Mashiko's New Jersey studio.

As part of this, 'New Approach' has begun a week long medal making workshop in a New Jersey studio that Mashiko converted from a large warehouse on the Hudson River. A metal lathe and a milling machine were purchased, as well as a kiln that is used for melting wax and glass. The studio received a substantial contribution from the late Ms. Izumi Nishi of Japan and this has meant that a kiln



17. The machine shop, Mashiko's New Jersey studio

room with all necessary wiring could be added to the studio. In this fully equipped studio Mashiko teaches a variety of techniques using various materials for creating medals. She uses the first generation of *New Ideas* exhibiting artists to conduct special workshops and pass along their skills to newer emerging artists. One sees the planning results of a talented educator and a brilliant dreamer. The workshop generates excitement and enthusiasm and, best of all, new student art (figure 16 and 17).

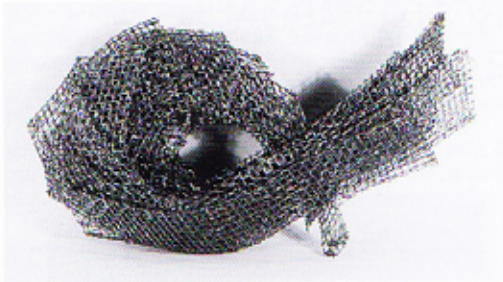
The dreams continue and once again Mashiko shines as the promoter of young artists. At the Seixal Congress Mashiko, the Director of 'New Approach, Inc.', presented a prospectus for a competition for artists born after 1975. The greater part of the funding for the awards came from the Ms. Izumi Nishi contribution to 'New Approach, Inc.' This International Medallic Sculpture Competition for Emerging Artists (IMSCFEA) will be an annual event. No doubt, the New York gallery will present the work.

Mashiko hops a train from New York to Philadelphia, a distance of over 100 miles, several days each week to teach sculpture at the University of the Arts in Philadelphia. In addition to her regular classes there she oversees independent study for students who have chosen her area and asked for her guidance. Stone carving and medallic sculpture have been among these projects, as well as book art and conceptual art.

Other plans have been drafted and during this year Mashiko hopes to offer a new course, "Introduction to Medallic Sculpture, Creating and Appreciation" which will be part of the Continuing Education program at the University of the Arts in Philadelphia. Her syllabus stipulates a ten week course, each session running three hours. The overall plan enumerates in detail the five basic steps for the students' creation of a medal.

During 2005 Mashiko will also submit to the Philadelphia University of the Arts a plan for an additional credit course in medallic sculpture. The list goes onward! She intends to open a medallic sculpture workshop at her own studio for the general public. She will continue the one week workshop offered to emerging artists. The first jury selections for the IMSCFEA competition for emerging artists will take place. Again, the exhibition, *New Ideas in Medallic Sculpture* with three universities tops the agenda. With all of this she doesn't hesitate at what might seem to be an impossible task. 'New Approach, Inc' intends to establish a medallic sculpture museum





18. John Lynch, *Untitled*, copper and brass

And now for 2006, the plans and work are in place. *New Ideas in Medallion Sculpture* again appears on the agenda as does the IMSCFEA-1 which is to be shown at 'Medialia...Rack and Hamper Gallery'. And one more thing, Mashiko will invite visiting international artists to the medal workshops.

It is no wonder that for the last number of years, we have witnessed the inclusion of young artists from the U.S. in FIDEM exhibitions. In 2002 six of Mashiko's students were selected by our five U.S. FIDEM judges to be a part of the international exhibition. Again in 2004 one saw student work attesting to the influence of Mashiko's teaching. A sampling of

the art of her students showing at FIDEM expositions demonstrates that both the young artists and now the collectors are among the many beneficiaries of her dreams! John Lynch's piece serves as one example of the work of Mashiko's students shown at the Seixal FIDEM exhibit (figure 18).

Mashiko is, indeed, a leader in the field of medallion art. Her medals are fresh, thought provoking and most accomplished. Her New York gallery stands alone as the beacon for collectors who wish to see the best of medallion art. The exhibits offer challenge both to established artists and to students. *The New Ideas in Medallion Sculpture* annual shows are just that-new ideas! They provide cooperation and a sharing of ideas between artists of different nations and cultures. Her educational efforts surely contribute to a form of understanding among participating nations. Mashiko's catalogs establish the record of medallion artists in the United States for our time. All of this constitutes a new approach and we thank her.

Photos by Mashiko

# DIRECT CREATION OF THE BRONZE MEDAL (CERAMIC SHELL TECHNIQUE)

Olegario Martín Sánchez, José Antonio Aguilar Galea, Santiago Navarro Pantojo

## PROLOGUE

This paper compiles the notes for the course "Microfusion Bronze Casting" given at the Lisbon School of Fine Arts, Portugal on Oct. 12-29, 2004, organized through the Sculpture Dept. under the coordination of Assistant Prof. José María Macedo Rodríguez. The course was given by Drs. Olegario Martín Sánchez, José Antonio Aguilar Galea and Santiago Navarro Pantojo, all members of the TEBRO Research Group, Facultad de Bellas Artes, Departamento de Escultura e Historia de las Artes Plásticas, Universidad de Sevilla (España).

This course forms part of a series of activities aimed at creating an Intensive Program (IP) within the European Higher Education Space, which currently includes the Accademia di Belle Arti di Firenze (Italia), Faculdade de Belas Artes de Lisboa (Portugal), as coordinator, Facultad de Bellas Artes de Sevilla (España). Studies and preliminary visits carried out to date show a clear need for collaboration among the different institutions towards a stronger, mutual stake in the area of teaching artistic casting. This conference is the best example of what such a collaborative effort could mean. Our knowledge of casting was put to use in medal-making, which has undergone an intense revival in Lisbon, in both academic and professional contexts.

We, therefore, would like to thank FIDEM for the setting provided by this 29<sup>th</sup> Conference in allowing us to share what we have been working on since 1990 in our dual roles as teachers and researchers.

The paper is followed by students' comments: Alexandra Mouraleja, Catarina Alves, Catarina Fernandes, Henrique Albuquerque, Joana Simões, Marcela Manso, Maria Ana, Marisa Abril, Miguel Martinho, Nerea Junquera, Raquel Proença, Ricardo Manso y Sofia Matos.

## I. INTRODUCTION

The contemporary medal has gone beyond traditional ideas of representation, not only from a formal standpoint, but in terms of material and symbolism as well. The commemorative, honorific concept always associated with the medal has slowly lost ground to one of personal expression increasingly removed from the institutional dictates that have traditionally defined this sculptural genre. This fact lends itself to a new focus that has revitalized medal-making, situating it at the heart of three-dimensional design renovation sought by the private business sector and certain public institutions which have chosen a vanguard aesthetic.



1. Students at the course "Microfusion Bronze Casting"

We do not intend to judge the aesthetics or the social significance of the medal in today's world; our objective is purely creative, focusing on the materials and techniques used to produce the medal as a unique bronze piece. This artistic exigency is our main concern in terms of teaching and imparting the Lost Wax (Ceramic Shell) casting techniques. In other words, that the artist has the possibility to both create and produce the bronze original or the number of copies desired, providing him/her with a very valuable resource.

Lost wax casting is the technique that has, without a doubt, produced the best results throughout history and continues to be widely used today, since no other technique has been discovered to surpass it in quality. While maintaining its basic principles, new versions of the technique have emerged through improved equipment and materials. A process that was once considered a tedious, mysterious skill has been simplified, making it faster, more economical and accessible to anyone interested in learning it.

The new ceramic shell procedure allows the sculptor to carry out the casting of the medal personally from start to finish, given that the process requires the most basic of equipment, accessible to any small shop for a minimum economic investment. However, the biggest advantage in knowing the procedure and doing the casting in general is in the art of it. From the moment the artist has control over each and every phase of medal creation and production, he/she can intervene in any technical or artistic aspect of the process, which will surely enrich the artist's expression.

It has always been up to the sculptor to seek out the creative possibilities inherent in the process of artistic casting; or in the case of the medal-maker, not having benefited from academic training, to usually



resort to professional foundries. This lack of training has resulted in a systematic overlooking of wax and how it can be used to create original models. In this sense, one must remember that, until the Renaissance, bronze-casting was done directly in wax by the artist in a never-ending research task at the service of the aesthetic ideals of any given time in history.

## II. CREATING THE MODEL

The course objectives consist of providing the student with strategies and methodologies conducive to the development and enhancement of his/her artistic creativity through personal experimentation with casting materials and techniques. The creation of a model is the principal skill each student is to focus upon, given that it will become the core of all subsequent interventions related to learning the technique of lost-wax casting.

For the development of their projects, students will be provided with wax as base material, to which a series of combustible materials used in lost-wax casting (ceramic shell technique) can be added. These may include organic or synthetic elements that can be easily eliminated by fire. This technique also permits the incorporation of refractory materials that will remain embedded in the final bronze piece.

### II.1. THE WAX

Wax is an art material of extraordinary quality used in sculpture since ancient times. Egyptians, Greeks and Asian cultures all used it in their artistic creations, as did the people of pre-Columbian America. Among other characteristics, wax stands out for its great plasticity, luminosity and processual versatility, all qualities that lend themselves to a decided accuracy in expressing the principal sculptural concepts of space, volume, surface and light. It does not require maintenance during the model-making process, and offers good dimensional stability at median temperature as well.



2. Liquid wax over a plaster surface: making the Sheets

The thermal component of wax allows it to be handled when heated to a liquid state, either by pouring or brush application (in layers); added on in solid or softened form at a minimum temperature; built up through welded sheets; and even removed under heat or cold conditions.

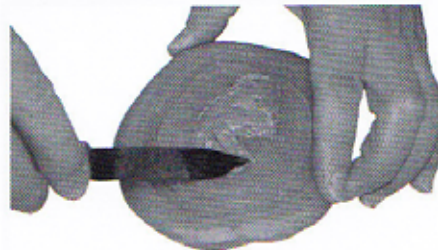
When using the ceramic shell technique, a good wax mix will be composed of virgin beeswax, paraffin and rosin in 70, 20 and 10% proportions, respectively. Such a mix guarantees a good degree of resistance without losing plasticity. Depending on the technique developed, the proportions and components of the wax can be varied, adding fatty materials such as pork fat and petroleum to achieve a soft mass that is easy to work with. It can also be hardened with natural resins and plastifiers, thus making it possible to add color with pigments and anilines for a more exact image.

The wax mixture is achieved by double-boiling in metal containers, beginning with the component with the highest melting point: rosin (125°C), virgin beeswax (70°C) and paraffin (50 °C). Once melted, it must be removed from the heat so as not to reach the point of combustion and potential fire. (If this should occur, the container should be covered with a metal lid or flame-resistant fabric to cut off oxygen to the flames).

There are numerous techniques for working with wax due to its thermal qualities and the different states in which it can be manipulated: as a liquid, when heated and poured or applied by brush (in layers); in solid or softened form, a median temperature allows it to be added on; building up with sheets introduces the constructive concept of spatial sculpture; it can also be removed through the use of cold or hot tools. To be sure, working with wax requires heat for softening and adhesion, followed by immediate recourse to cold for hardening and to maintain the necessary stability.

### II.2. MODELING TECHNIQUE

Modeling is one of the best techniques for working with wax in its different forms. When handling small quantities of wax in solid form, the artist's body heat softens the wax, allowing it to be added or removed at will. Another method for softening is to keep the wax in hot water while modeling. However, modeling wax should actually be sufficiently pliable to allow it



3. Modelling technique

to be applied by hand much like potter's clay or plasticine. Nevertheless, it is true that wax tends to stick to the hands, but this can be remedied by adding flour or talcum powder to the mixture.

One of the most frequent applications of wax is when it is soft, i.e., still warm but not yet solid. Metal tools are used in this case to add the wax.

### II.3. CARVING TECHNIQUE

Wax is easily carved due to its stability when cold and how easy it is to cut, in addition to offering the advantage -compared to other materials- of allowing for error correction by simply adding more hot wax.

Although a model can be built from the beginning



4. Carving technique

using the cold wax removal method, this technique is particularly well-suited in the finishing stages. Once the artist's hands alone can no longer do the job, metal tools make for the best detail work. There are waxes on the market hard enough to be worked from start to finish that can be filed and sanded, allowing the artist to achieve a very meticulous finish.

### II.4. GLAZING TECHNIQUE

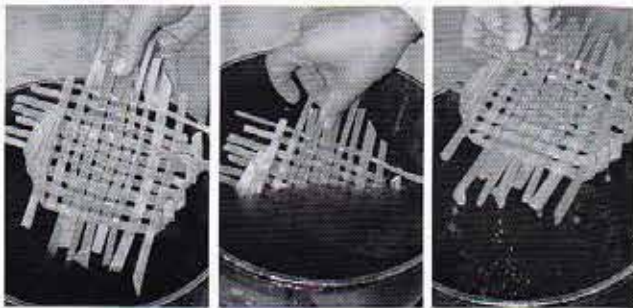
The low melting point of wax and its quick cooling and solidification allow for numerous possibilities. In liquid form, it can be poured over any treated surface to capture the surface texture, which can then be used as an element in a work of art.

The de-modeling properties of wax are another useful resource to note for manipulating wax with heat and creating new shapes with cold. Hot liquid wax will instantly stick to cold wax, a feature that facilitates working with layers. This process adds thickness to a wax sheet, a solid feature or a complete piece. However, the procedure is most useful when applied as a mask or glaze to a clay or plasticine model by continuously pouring or dipping the piece in liquid wax. Or, on the other hand, if we want to change the shapes created in wax, the piece can be melted or softened by dipping in very hot wax.

Medals done with organic material like paper, for instance, could be infused with wax and thus achieve a new look and expressivity.

### II.5. BUILDING WITH SHEETS / WELDING

One of the most recommendable methods for



5. Glazing technique (left)

6. Building with sheets (right)

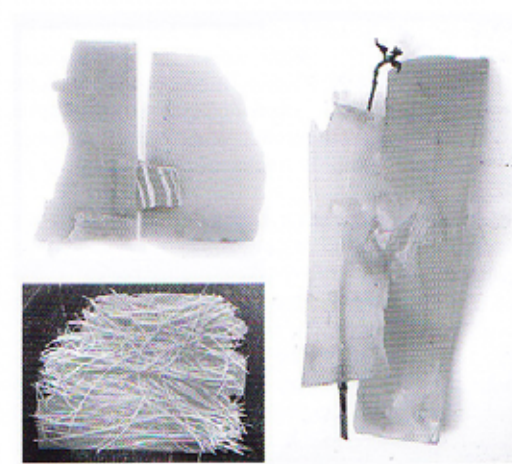




working with wax is in sheet form. This is achieved by pouring liquid wax over a plaster surface previously soaked in water, or a greased marble slab. A sheet of wax can be cut, folded, deformed and, of course, welded. This introduces us to the construction phase where line, surface and space are the fundamental elements of sculpture.

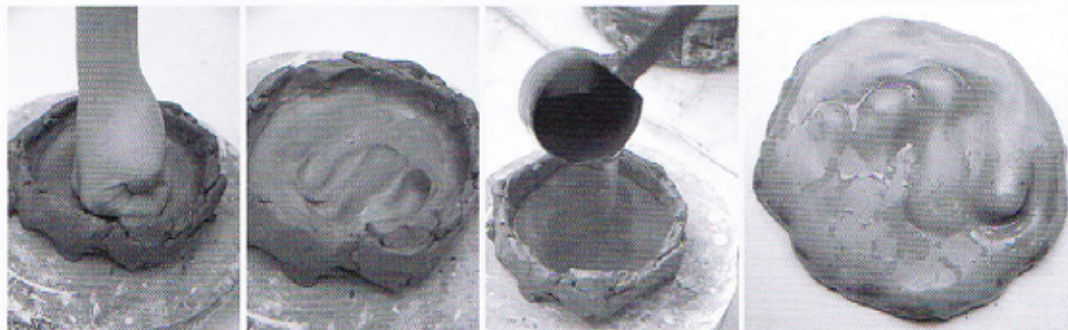
The technique of welding involves a heat source (lighter, burner, hot-air gun, etc.) and a metal tool (spatula, knife, etc.) which, once heated, allows for a variety of approaches. The ease with which wax melts, and how quickly it can be returned to solid form through submersion in water or cold air, makes this technique one of the most used by sculptors. The metal spatula, apart from fusing different elements, facilitates melting of surface material to soften forms or achieve different textures; it also provides easy handling of softened wax, allowing the artist to drag it while it is still warm enough to adhere to other areas of the sculpture.

## II.6. INCORPORATION OF MATERIALS



### 7. Incorporation of materials

The medal can be made completely of wax, or mixed with other elements that will have different effects during the melting process and, of course, on the final artistic results. One common resource is the



### 8. Acquisition of shapes and textures by the mold

incorporation of organic matter (animal or vegetable) that can be burned off along with the wax, and allowing the bronze to fill the space left by the burned-off matter. Another option would be refractory materials, such as steel, ceramics, heat-resistant granular aggregate, that can be incorporated into the wax; these items resist the metal's fusion point and become permanently embedded in the bronze piece.

## THE MOLD

The mold, given its ability to capture details, facilitate material changes and generate a concept of the negative, is considered a necessary ally in the creation of the medal. However, due to our interest in focusing directly on the medal itself, we will only briefly describe what is known as the "press" mold for its ability to immediately pick up any shape or texture.

For the purposes of making the model, this mold can be done two ways: either by pressing the object onto a bed of clay or other soft material, or alternatively, by pressing the clay onto the shape or texture desired. This method produces a mold into which the liquid wax is then poured to capture the positive image.

## III. MAKING THE MEDAL

Once the wax version of the medal has been completed, a series of steps must be gone through to prepare the model to be cast in bronze.

### III.1. MICROFUSION BY ATTACHED CRUCIBLE

Lost-wax casting (ceramic shell technique) with an attached "crucible" is a revision of a primitive technical concept that involves a cup connected to the model throughout the casting process. This oval-shaped cup has an opening at the top through which the metal is poured. It is made using a plaster mold into which the wax is poured.

### III.2. POURING TREE

The wax model, crucible, gates and vents all combine to form what is known as the "tree". This setup must be done correctly in terms of its layout and heat-resistance. Each of its parts must be well-adhered to stand up to handling and subsequent





9. Microfusion by attached crucible. The Pouring Tree

coatings of the mold.

The pouring tree in this type of casting is quite simple, its only peculiarity being the inclusion of the crucible in the setup. The model and crucible are joined by wax tubes (gates) that, once the wax is burned out, will channel the poured metal from the crucible to the mold. They can also be made from plaster molds in varying thicknesses, depending on their function, since some channel the bronze, while others (vents) convey gases out of the mold.

The casting technique with attached crucible allows the casting of approximately 500g-pieces, with dimensions inscribed on 10cm cubes. To find out how much bronze a given piece requires, the weight of the wax must be multiplied by 10.

#### IV. CERAMIC SHELL MOLD

The ceramic shell technique is perfectly suited to medal-making. First, the format here is ideal for this method, because it works especially well for small and medium-sized pieces. Second, this technique can

very accurately reproduce any texture or section of metal, which is not the case with other casting techniques without recourse to additional procedures such as vacuum casting, centrifuging, etc.

In fact, this is the only microfusion technique that works exclusively on the force of gravity to reproduce fine details. This is possible thanks to the fact that the metal and the receiving mold are at the same temperature, such that the metal completes any irregularity in the mold.

In addition to all the qualities already mentioned, this process is very simple and economical in terms of the materials needed to carry it out.

The process includes two elements: a refractory substance (alumina), and an agglutinate (colloidal silica) at 30%. For the mold, the alumina is used in three degrees of fineness; the finest, at -325, is mixed with the agglutinant in volumes of 1:3, respectively, to achieve a slurry that will be the base of all other coats and in which the viscosity is of prime importance.

The basic refractory material can be substituted by others that allow for higher temperatures in excess of 1400°C, mainly for casting other metals, such as zirconium. The components mentioned here allow for casting the medal in a wide variety of metals and alloys including gold, silver, bronze, brass, aluminium, lead and tin. Metals like steel, however, require modifications in composition and other technical means to achieve the oven temperatures necessary for casting these metals.

The colloidal silica agglutinant is an aqueous suspension of fine silica particles in a colloidal state, kept in suspension by a small amount of sodium oxide (Na<sub>2</sub>O). The weight proportion of silica in the water is 30%.

The mold consists of several layers -five in total- each of which must be completely dried before application of the following layer. The first is the most



10. First Layer. Brushing the model



11. First Layer. Application of the grade of alumina



important and must be dried for at least 12 hours; subsequent layers can be applied in intervals of 4-6 hours each.

#### IV.1. PRIMING THE MODEL

The oily nature of the wax requires surface insulation with a layer of varnish in order for the ceramic covering, which is in an aqueous base solution, to adhere perfectly to the model. This is achieved with a gum-lacquer primer applied by brush or sprayed on.

#### IV.2. APPLICATION OF MORTAR

The first layer of the shell must be brushed on in order to avoid air bubbles on the medal surface.

Before this dries, it is covered with the second grade of alumina, the 50/80, by covering the painted surface with the dry aggregate. The number of layers needed to complete the mold will depend upon the size of the model, but in general, we could set a standard number of five layers for casting small models like those used for the medal.

The subsequent layers vary in viscosity, becoming progressively more fluid; in coarseness, which increases; and in application. After the second layer, it is easier and safer to apply subsequent layers by dipping or pouring, since the quality of the reproduction has already been assured by the first layer.

The first grade of dry aggregate (50/80) is good for at least two applications, after which the coarser aggregate (16/30) can be incorporated.

The proportions and principle characteristics of the different layers of shell are as follows:

1st Layer; The microporosity typical of the shell has a secondary effect in that, in addition to allowing gases from the metal to escape, it also allows the metal to come into contact with external oxygen, resulting in oxidation. In casting sections of the piece that are very small, these oxidized portions may be in

areas that could later obstruct the mold.

As a deoxidant in this first layer, 50% graphite is dry-mixed in volumes with the alumina flour. The graphite is pure carbon, a reducing agent that cuts down on the oxidation of the metal upon contact with the air. It also has a secondary effect, making the removal of the shell easier. This is due to the fact that the graphite reduces the hardness of the alumina, making it easier to break. This factor is very important, particularly if the model contains very fine details of shapes, such as organic matter, plant elements, etc.

The proportion of the coats in terms of weight with respect to -325 alumina flour will be 30% and 50%, depending on the first, second and successive layers. The granular grade of the layers will be: fine (50/80) for the first two layers, and coarse (16/30) for the third and fourth. The latter shall be after the elimination of the wax.

The reason behind varying the coarseness of the dry aggregate in different layers is that the shell becomes harder when different grades of dry aggregate are alternated, giving it a sounder structure. The goal is a mold with tight, but solid sections.

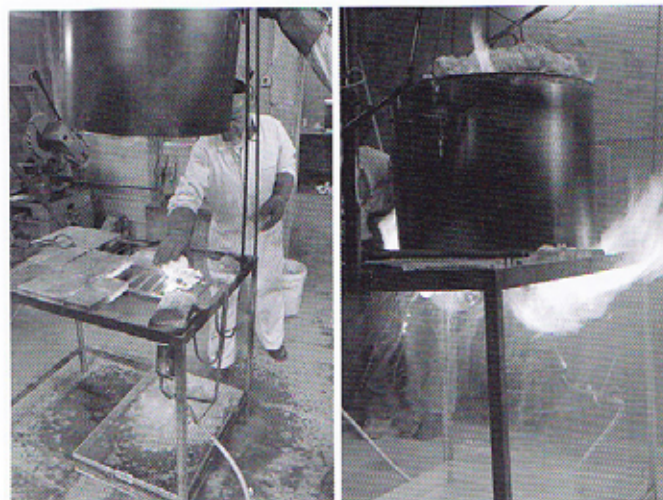
#### V. DE-WAXING THE MOLD

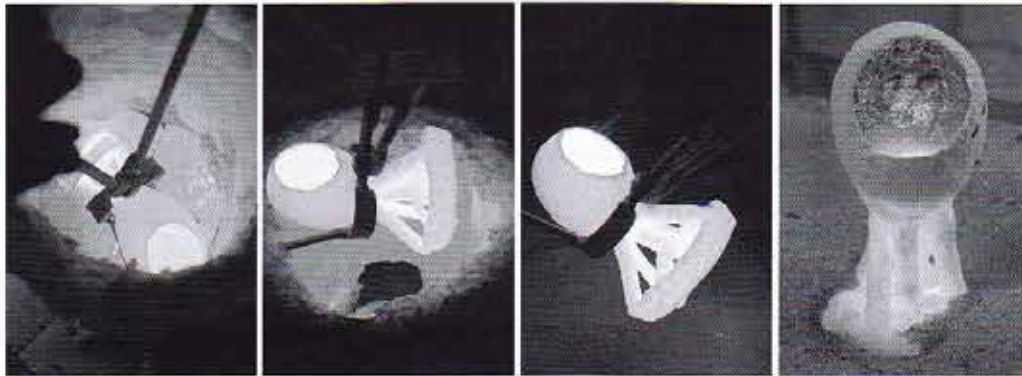
##### V.1. DE-WAXING KILN. Heat Shock

Once the fourth layer is completed, it is submitted to 700°C heat shock in a kiln to eliminate the wax. This process produces the ceramic mold with a minimum wall that will stand up to the pressure of the poured metal.

The elimination of the wax should be as swift as possible, i.e., once in the high heat environment, the wax should begin to melt from the inside wall of the shell. This creates space so that the rest of the wax, when expanded, does not crack the shell. The shell gains resistance as the temperature increases.

12. De-waxing kiln. Heat Shock





13. Casting bronze

#### V.2. RESTORING THE SHELL AND THE REINFORCEMENT LAYER

If there are cracks in the mold after the wax has been eliminated, these are repaired by sealing the surface with fiberglass soaked in the ceramic slurry. Then, the mold is completed with a final layer of coating to bind all and repair any fissures that may not be visible.

#### VI. CASTING

In order to calculate the amount of metal needed to finish the medal, the weight of the wax model, less the gates and crucible, must be multiplied by ten. This proportion varies depending upon the type of metal used.

##### VI.1. CASTING BRONZE

The mold/crucible setup is loaded with metal and placed inside the furnace. When the metal has melted, at around 1100°C, the entire setup is removed from the furnace with a clamp tool, which is then used to turn the setup and transfer the metal from the crucible to the mold. The piece is placed in a bed of sand until the metal solidifies.

##### VI.2. FURNACE AND BURNER

The furnace used for ceramic shell casting is specialty build. It is fed by a propane torch that can be acquired in any specialty shop.

#### VII. WORKING THE COOLED METAL

##### VII.1. CLEANING THE MOLD

Once the metal has cooled, the shell is broken off to reveal the reproduction of the medal. This is done by chipping the shell away, being very careful in those areas where the bronze detail is very small, given that the mold is actually stronger than the metal in these sections.

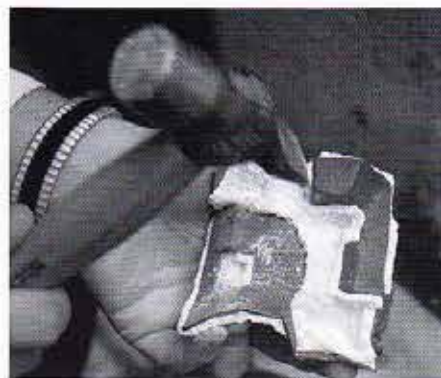
##### VII.2. TOUCHING UP THE COOLED METAL

All of the accessory components that were attached to the medal to conduct the metal from the crucible, i.e., the gates, vents, etc., must now be cut off to free the sculpture. Surfaces are evened and gone over at the points where the accessories came in contact with the piece. This is the moment when the artistic nature of the piece once again takes the forefront, working directly on the textural aspects of the metal. This requires the help of files and other abrasive tools to finish off the final details of the piece.

##### VII.3. PATINAS



14. Cleaning the mold



15. Making the patina



Bronze, like most other metals, offers the sculptor the possibility to make the most of the metallic qualities of these materials, polishing surfaces, revealing all the luminous power of gold, silver, bronze, aluminium, tin, etc.

However, a fundamental quality of copper-based alloys is also the ability to alter their original metal surface coloring through artificially-induced oxidation, whereby natural corrosion is produced in imitation of what the metal would experience in certain environmental conditions. Depending upon which oxidizing agent is used (usually an acid or salt) -either in cold or heat, by dipping, brush application, spray, vaporizing, smoking, etc.- a variety of results can be obtained.

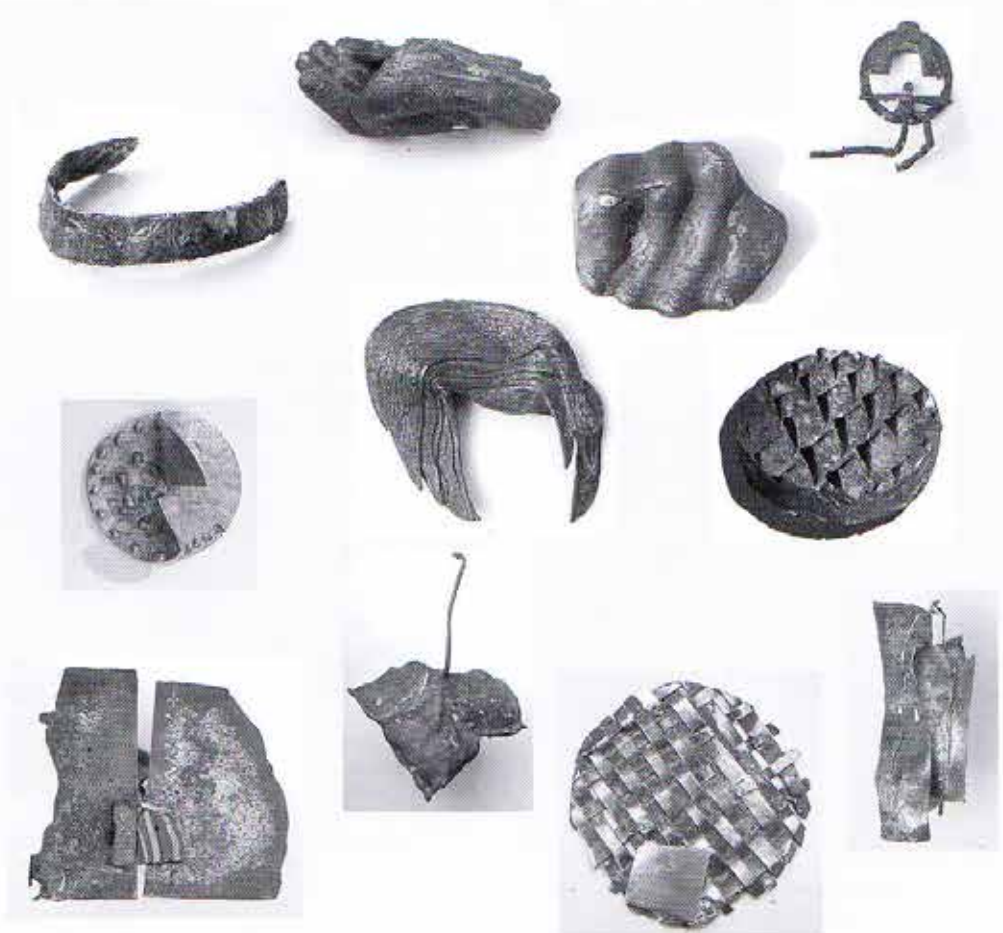
The typically small size of medals makes them easier to work with and diversify methods than some medium or large-format pieces which, logically, cannot be dipped or handled easily due to their size.

With bronze pieces, the most common tones are logically those that are meant to copy the characteristic colors of natural oxidation. The blue to

green range, with all variations of pallor, intensity or yellowing, is the most standard, although brown tones are also common, more or less transparent, black and even white. Patinas also permit combinations of colors with overlapping treatments and techniques, thus increasing the number of results and variations.

The salts and acids used to obtain the chromatic features of the medals are the following: ammonium salt for warm greens; copper nitrate for greens and blue tones; potassium sulfide for browns and black; and ferric nitrate for gold and brown tones, depending on the concentration of the solution.

The most common work method, mainly for the speed of results, is the blowtorch. Using this technique, the chemical substance is applied first to the bronze followed by the heat. This causes a quick reaction which can be intensified by further heating, depending on what the artist desires. Once the desired effect is achieved and the medal is completely dry, the oxidation is set by applying a coating of transparent, hot wax to the medal. For a shinier finish, polish with a soft cloth once the wax is completely dry.



16. Results. Bronze medals. Approximately dimensions: 15-20cm.

# A MEDAL MAKING PROJECT FOR SCHOOL CHILDREN

Ron Dutton

This pack enables teachers to present a self-portrait medal project using clay and plaster. At the end of the session outlined here, each pupil will have created a self-portrait in relief with an inscription giving his or her name.

For a number of years I have run similar projects in schools and museums, which have introduced children to making medals (*Note 1*). Two articles, published in *The Medal*, the journal of the British Art Medal Society and included in this pack, give details of how these projects were presented and of the benefits for the pupils. I have led the projects as a practising medal maker with particular skills, but I am confident that any teacher with art and craft abilities will be able to run successful projects.

The techniques are simple. The pupils work in soft clay in the negative (that is, back to front) and the medals are then cast in plaster. The project introduces new words and concepts such as convex and concave, hard and soft, obverse and reverse. The project also creates links with such topics as history and design and fulfils several National Curriculum requirements, including the teaching of pattern and texture in natural and made forms, the use of shape, form and space in images and artefacts and the development of an understanding of the work of artists, craftspeople and designers.

The length of the project can be designed by the teacher to fit a morning full day session, which will allow each pupil to complete a self-portrait and have a plaster cast poured. A typical session would consist of an introduction and a discussion of examples and then the making of the design, followed by a break; after the break the work is completed and the castings poured and left to set over lunch. The afternoon session is for opening, cleaning and washing, but it is also possible for pupils to use the afternoon to make a second relief by pressing fingers or selected objects into a second disc of clay. These can be filled with plaster and left until another lesson.

The ages of the pupils in the projects I have led ranged from 4 to 15 years and the presentation and vocabulary to be used by the teacher clearly depend on the age range. See the enclosed article, 'Starting Young', for an approach with young classes.

Groups have varied in size between 12 and 25, with parents and staff assisting with older groups. The class size and assistance available will contribute to how the project is organised.

I have also successfully taught mixed-age groups of around eight to twelve children in workshops held in museums, the style of

introduction and time allowed being adjusted to suit the numbers and help available. Either in school or out, the assistants can be parents and colleagues, who soon pick up how to help with the rolling, flattening and scraping. The process of the casting requires a staff member who has familiarised themselves with the technique and somebody ready to clean out bowls before the unused plaster sets and assist with the tidying up at the end of the session.

Pupils are usually aware of medals of various kinds and an introduction can consist of a display of medals and coins with questions such as 'Who has won a medal?', 'What kinds of medals are there?' and 'What image is on a 10p piece?'. It is then a small step to link portraits with kings and queens, sports stars and other idols, and this will lead into the pupils' beginning to make their own portraits, which they will inscribe with their name and perhaps their birthday. Visits to museums also make ideal introductions or follow-up activities (*Note 2*). See the enclosed sheet, 'Museums to visit'.

It is useful to remember that, depending upon the time available, it is possible for pupils to achieve a second design during the project. Staff and/or pupils can be encouraged to bring along objects and articles whose shape has an appeal, which can be used to make reverses for the medals. These can be experimented with by making impressions in the clay discs and plaster casts made. Pressings of fingers, knuckles and nails are also possible. This is particularly feasible if a full teaching day has been set aside.

A follow-up project of an advanced level that uses the techniques close to the traditional engraving process for making struck coins and medals is described in the article 'From plaster to bronze' (included in this pack). A second pack outlining the preparation and sequence of this project is under preparation. The bronze medal illustrated at the end of this CD program were cast from an engraved plaster block completed by a year 10 pupil.

*Note 1.* The schools at which I have held classes include St John's Church of England Primary, Swindon, South Staffs, Llywyn Crwn primary, Beddau, Tonyrefail Primary, Brynna Primary, Eilowes Hall Secondary School, Lower Gornal, Dudley and Hamstead Hall School, Birmingham. The museums were the British Museum and the National Museum of Wales.

Acknowledgements are made to all the pupils and staff whose work is featured in the project.

*Note 2.* The Coins illustrated in the CD are from the collection of the British Museum; some examples are profiles, which offer an alternative to the front view.





1. Silver Tetradrachm of Athens. The project aims to introduce children to the art of engraving coins and medals.



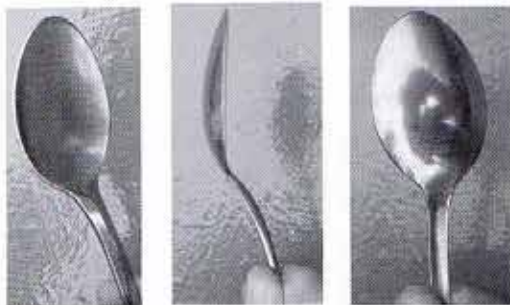
2. The Beginning. The other raw material required.



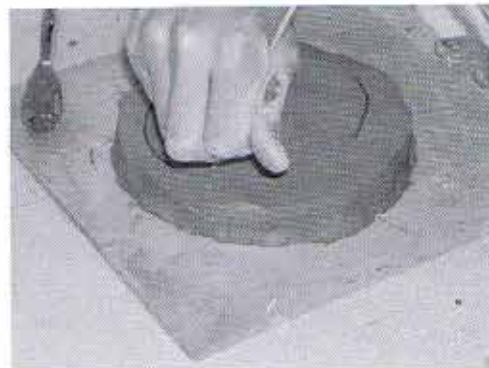
3. John McAllister. A result of the project. Cast plaster approx. 100 mm diameter



4. Modelling tools. Simple tools for scratching and scooping the clay



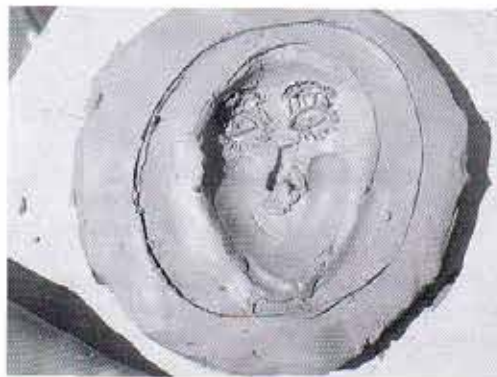
5. Concave and Convex



6. Inscribe the border. There will be an inscription engraved around the edge.



7. Scooping the Form. The spoon is a useful tool along with fingers for smoothing.



8. The Eyes. Eyebrows, eyelashes are great things to draw and use as an introduction to texture.



9. The Smile with Cheeks and Hair. Are you happy or are you sad? Have you long hair or is it short and spikey? All features to bring the portrait to life



10. The Inscription. The simple process of using tracing paper and then turning it over is usually a surprise trick for the children.

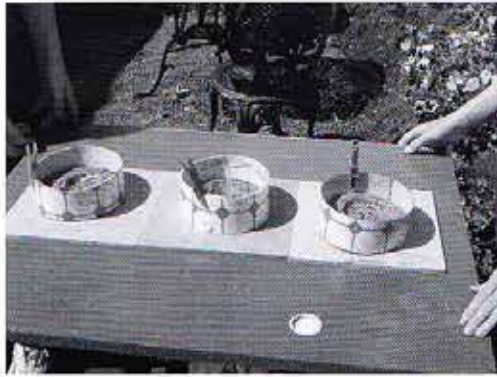


11. Around the edge. A decorative pattern can be added in the spaces to complete the design.

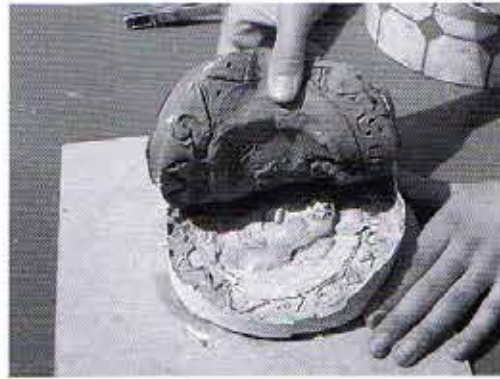


12. Surprised it's Finished.





13. Moulds Ready. Several moulds can be poured together.



14. The Surprise. Gently does it!



15. The Revelation. A good mirror image



16. Judith



17. Trellis View. The techniques and the sequence for this project will be described in another presentation.

## “OPERA COLLETTIVA” 1994 - 2004

A decade of award winning bronze medals by student teams from The University of New South Wales' College of Fine Arts, Australia.

Eileen Clarke

Well before the category “opera collettiva” (group work) appeared in the 1994 competition regulations of Ravenna’s Dante Biennale my students at the University of New South Wales’ College of Fine Arts in Sydney had been working in class groups making art medals for international exhibitions and competitions.



1. Three of CoFA's team of ten holding their recently cast "Opera Collettiva" entitled: "love that moves the sun", "l'amor che move il sole," Par. XXXIII, l45 (60cm bronze) outside Crawford's Casting, Sydney, January 1998.

Left - right, Victor Li, Eileen Clarke (lecturer and Co-ordinator of the project) Zoe Veness and Nikki Di Falco.

Note: Each student made a design based on one of Dante's ten heavenly spheres. The students were Rita Pearce (the Moon), Antonella Veddovi (Mercury), Netra Chetty (Venus), Zoe Veness (Sun), John Niland (Mars), Victor Li (Jupiter), Carla Filipe (Saturn), Katarzyna Froncek (Fixed Stars), Shannon Barwell (Empyrean) and team leader MA student Nikki Di Falco (Beatific Vision). The group's door design was rendered to scale by Eva Froncek. It was the largest Australian student contingent since CoFA's involvement with Ravenna in 1988.

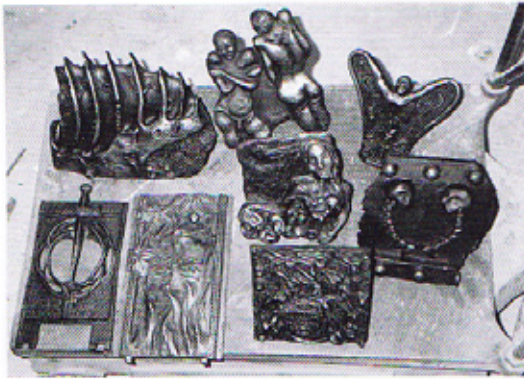


2. Design for the door to S. Francesco, Ravenna. Eva Froncek, (watercolour) 1997. 1998 XIII Biennale, La Porta per la città di Dante: Paradiso.

I had arranged for a number of talented individual students to exhibit with me at Ravenna as early as 1988 but my first attempt with a group entry was not until 1992 when I organised a team of six. These were drawn from my regular first year three-dimensional design classes. Although the students entered as a college group they each made individual medals. These were not joined together to form one unit as would be the case in later years.

The theme that year for the tenth 1992 Biennale was "Similes in Dante's Paradiso". The students were so encouraged when they were awarded a medal of commendation for their efforts that they were keen to improve and try again next time. That year my continuing commitment to the event was sealed when I was invited to represent





3 1996 XII Biennale, La Porta per la città di Dante: Purgatorio Mount Purgatory, The seven cardinal sins,

L - R (top) Dana Kocanov, the Avaricious, Eva Froncek, the Gluttonous, Simon McIntyre, the Wrathful.

(bottom) Jaqueline Maddren, the Lustful, (reverse and obverse), Rachel Sanderson, the proud, John Niland, the Slothful, Domenico Bartolo, the Envious.

Note: Seven students from the School of Design Studies created an ingenious door to Purgatory based on a map of Queensland, Australia's most northerly state and the seven deadly sins. They also entered a scale ending of the door (Jaqueline Maddren) in watercolour and a CD Rom (Simon McIntyre) as their rationale. Each student based their small bronze on one of the seven cardinal sins, Domenico Bartolo, Jaqueline addren, Simon McIntyre, Rachel Sanderson, Eva Froncek, Dana Kocanov and John Niland.

Australian artists on the International Jury for the next Biennale competition in 1994. I was delighted to accept the invitation and have been honoured to continue to hold a position on the judging panel until the present day.

Ravenna's Dante Biennale is an international competition for medals and small bronzes. Attracting hundreds of artists from many countries it has frequently included medals by FIDEM members. Some have competed consistently over the years. Notable winners at Ravenna being Michael Meszaros, Errol B. Davis and Brian O'Dyer from Australia, Pawel Leski from Poland, Ian Rank-Broadley from Britain and more recently Carsten Theumer from Germany. Significantly Michael Meszaros who is Australia's delegate at FIDEM has the honour of being the only artist who has exhibited in all Dante Biennales since the inception of the event in 1973.

It should be remembered that the Dante Centre's very existence was due to the efforts of its first director Padre Severino Ragazzini. His

initiatives led to its opening as a Rare Book Library and Research Centre in 1964.

The Dante Centre has been organizing Dante exhibitions since 1966 and International Dante Sculpture Biennales since 1973. The exhibitions now alternate with the Biennales. Both are held in the Franciscan cloisters of the Centro Dantesco which is within the precinct of the church of San Francesco and Dante's Tomb. The last Dante Biennale, the fourteenth, was in 2003. The last Dante exhibition, based on the concept of a comic strip Dante, entitled: "Dante a Fumetti" was held during 2004.

The first prize awarded specifically for young artists was presented in 1977. Entitled the "Premio Speciale del Papa" it was a prestigious silver medal awarded by the Pope. The constant introduction of new awards is in keeping with the aims of the Centre's founder, one of which was to continue to target new groups of artists, especially the young. In this way Ragazzini planned to keep expanding the scope of the competition.

When the first "opera collettiva" category was added to the list of awards in 1994 I was delighted to read its description in the "Rules and Regulations" booklet which stated: "A special prize will be awarded to the work which qualifies in the "Collective Works" category, coming from Liceo Artistico, Art institute or Academy" followed by, "The four winning works will remain the property of the Dantean Centre, which will undertake to exhibit them in its own museum."

This last part of the regulation was significant because it meant that winning would eliminate the problem of freighting the heavy bronze back to Australia and at the same time give the students the opportunity of having a work in an important Italian collection in a museum that would continue to exhibit their work well into the future. I also realised how a collaborative work could provide a rare opportunity for my young design students to exhibit internationally while working within the protective structure of a team. As anticipated all students who have been involved in the project have enjoyed the experience of international competition while developing the collaborative skills needed for design practice.

Over the last decade four groups of my students have made medals collaboratively and the unbroken decade of their success is the subject of this paper.

Meeting the challenges and difficulties inherent in attempting a group work and how I overcame them is a story of persistence. There is no doubt it is a daunting task and may be the reason why there have been so few entries in this category.

I would like to encourage others in teaching institutions to consider creating a group work for the XV the Dante Biennale planned for 2006. Perhaps





4. 2003 XIV Biennale "Dante Europeo", Dante the European. Medals Title: "Dante Inspiration for Illustrators."

L-R: top clockwise Annita Keating-Van Iersel - William Blake, Natasha Dubash - John Flaxman, Lyla Dubash - Anselm Feuerbach, Sandra Kruminis - Sandro Botticelli, Rita Pearce - Sandro Botticelli (portrait), Kate Temple-Smith - Gustave Doré

FIDEM might even consider including a collaborative work category for students in the future.

I have found some specific problems inherent in the team project. These include, assembling a group, finding a place to meet, finding a time to meet and most importantly raising and retaining enthusiasm in a new intellectual project that can stretch over a whole year without the reward of an assessment grade at the end. Participating students seem to join for the challenge and the joy of the creative process itself.

Ideally the project should be organised within a specific subject or subject option over one semester. This was the strategy I used for the first group entries of '92, '94 and '96 when I taught both drawing and three dimensional studies.

After 1997 my new status as a Visiting Research Fellow at the University meant a more limited access to specific class groups. In 1998 and 2003 I assembled my teams from across all subjects and all years using a word of mouth method of communication.

Because stories of our early triumphs at Ravenna still lingered a variety of students with ages ranging from 18 to 55 showed interest. Although the majority were first year students studying ceramics and sculpture there were also senior design

students and Masters students from the schools of photography and painting. I must report however that although the two most recent and more eclectic groups were ultimately just as successful as their predecessors they experienced more problems with communication and team interaction.

In retrospect I can recommend that the Dante material (set theme) be tackled first either as a class project or a series of group discussions. A set theme makes starting easier. For a text I recommended my students consult John D. Sinclair's *Divine Comedy*, an English prose translation with parallel text in Italian.

It helps if the group comes from a junior class. This allows for drop-outs and provides sufficient time over the length of their college life for students to enter twice. A few very committed students even entered three

times, first as team members and later as individual artists. A few worked well beyond their College days and continue to exhibit in Ravenna today. A number for example, Eva Froncek, Rita Pearce and Giles Thompson

became members of FIDEM and exhibited their Dante medals regularly at the Conferences. I was particularly pleased when Eva's medal "Depression" exhibited at FIDEM, Paris 2002 was purchased for the British Museum's collection of Coins and Medals in 2003.

Choosing a suitable approach to the set subject and designing a work together without friction can have problems. Electing a group leader is a good idea. This creates a centre, builds a network and encourages an atmosphere of collaboration. Students should exchange contact numbers and email addresses early in the project. By helping each other the students soon learn to make group decisions. Constantly reinforcing the importance of adhering to the set theme and overseeing and negotiating difficult changes in the work are necessary strategies to keep the work progressing on time. It is also vital the students understand that the lecturer will not actively participate in the creation or production process and must be seen primarily as advisor and moderator of any conflict.

Not surprisingly I have found that only the best students elect to undertake this challenging project and rarely drop out.

Undoubtedly the greatest problem for me (greatly exacerbated by the 'the tyranny of distance' (G. Blainey) and the regulation that states the works must be made of bronze) has been the funding and freighting of a heavy group work from Australia to Italy.

Funding from the corporate world is ideal but proved difficult to obtain. Only after numerous written submissions were we finally successful in '92, '94, '96 and '98. In contrast the 2003 group work was College funded paying for both the bronze casting



and the one-way air-freight to Italy. No return costs were needed as the competition is acquisitive. The rules stipulate that two photographs of each work be included along with a photo of the group work. All six students made a small cash contribution for photography which was undertaken by two elected members of the group.

Alan Crawford of Crawford's Casting, Sydney has been a great supporter of the project over the full ten years of our participation. From classes on finishing and patination at the foundry to affordable reproductions of student pieces Alan Crawford and his staff have been of great assistance and a source of encouragement in an area of art practice (making art medals) not normally covered by the College curriculum. Copies of the small individual medals made after the group work leaves Australia have helped sustain enthusiasm in the Dante project and provided an opportunity for the works to be exhibited elsewhere, for example at FIDEM and numerous other locations, usually in Australia.

All Dante sculpture Biennales have set themes. These are centred around the life, times and works of Dante. Sometimes the themes are linked. For example, the theme of the 1994 eleventh Biennale was, "The door to the city of Dante: Inferno" ("La Porta per la città di Dante: Inferno"). Two years later the subject was "La Porta per la città di Dante: Purgatorio". Finally in 1998 "The door to the city of Dante: Paradiso" ("La Porta per la città del Dante: Paradiso") completed the six year trilogy.

Set themes since my involvement with the Ravenna Biennale

1985 VII Biennale: Immagini della vita di Dante, tra storia e leggenda

1988 VIII Biennale: Similitudini nell'Inferno di Dante. (This competition marked the introduction of a prize for a young artist). The rules stated, "un premio speciale sarà assegnato ad un Giovane Artista (final 35 anni)"

1990 IX Biennale: Similitudini nel Purgatorio di Dante.

1992 X Biennale: Similitudini nel Paradiso di Dante.

1994 XI Biennale: La Porta per la città di Dante: Inferno. At this Biennale the age and date of a young artist eligible for the Papal award was clarified. (nato dopo il 1 Gennaio 1957). In the same year the group prize was introduced. The Rules and Regulations read: "un premio speciale viene assegnato all'opera che si qualifica nella categoria 'Opera collettiva' proveniente da Liceo Artistico, Istituto d'Arte o Accademia."

1996 XII Biennale: La Porta per la città di Dante: Purgatorio.



5. Cardinal Paul Poupard, President of the Pontifical Cultural Council congratulates Eileen Slarke on her students gold medal winning group work "Dante the European, inspiration for European illustrators". S.Francesco, Ravenna 16 6 '03.

1998 XIII Biennale: La Porta per la città di Dante: Paradiso.

2003 XIV Biennale: "Dante Europeo", Dante the European.

List of Awards, Medals and Certificates of Merit won by College of Fine

Arts student teams between 1992 and 2003.

1992 Segalazione di merito. (bronze medal)

1994 Medaglia della Provincia di Ravenna. (silver medal)

1996 Trofeo della Regione Emilia-Romagna. (trophy/plaque)

1998 Medaglia della Provincia di Ravenna. (silver medal)

2003 Medaglia della Società Dantesca Italia, Firenze. (gold medal)



6. The 2003 student group with their medal and certificates of commendation. College of Fine Arts, Sydney, Australia. L - R: Sandra Krumins, Lyla Dubash, Rita Pearce, Eileen Slarke co-ordinator of the Dante project with medal, Natasha Dubash Annita Keating-Van Iersel and Kate Temple-Smith.

For the first time a certificate of merit was awarded to all prize-winners. This meant that in addition to their gold medal from the Dante Society of Florence each student received an impressive, Diploma di Benemerenzza (certificate of merit) della Società Dante Alighieri, Roma.

The total number of students competing in teams between 1992 and 2003 was thirty - seven comprising of six in '92, seven in '94 and '96, eleven in 1998 and six in 2003.

Disappointingly there was no Dante Biennale in 2000 because of a Papal decree that all church exhibition spaces should show works celebrating the Millenium. A resumption of the competition in 2003 found six enthusiastic competitors from the College of Fine Arts eagerly banding together to create a group response to the theme "Dante, the European". They designed a work that paid homage to European illustrators of The Divine Comedy. Their challenge was to make a two dimensional illustrations three-dimensional. The students used modelling clay and chose their own European illustrator. They called their large group medal, "Dante Inspiration for Illustrators".

I am proud of my students winning record and with more young Australian artists creating art medals and exhibiting internationally I can offer a positive response to the question posed at FIDEM 2004 which was, "The medal, what message for the future?"

My hope is for an increasing number of young medallists (some in groups) who through their medals will explore new techniques and histories which carry messages that help develop an international spirit of friendship and peace.

The theme of the next 2006 Dante Biennale has not as yet been published. For the latest information see [www.centrodantesco.it](http://www.centrodantesco.it).

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- 2 Centro Dantesco, (catalogues) *La Porta della Citta di Dante: Inferno, Centro Dantesco, Ravenna, 1994. Purgatorio, 1996, Paradiso, 1998.*
- 3 Slarke Eileen, *Interpreting Dante, Report on design students from the University of New South Wales taking up the challenge*, *Convivio, journal of ideas in Italian Studies*, Piero Giorgi Ed., Minerva, St. Lucia, Qld. Vol, 2, No 1. pp 59-65, 1996.
- 4 Slarke Eileen, *Trenta artisti australiani interpretano Dante Alighieri*, Centro Dantesco, Grotti, Ravenna, Italia, 1993.
- 5 Slarke Eileen, *Dante in Australia, Festival of Sydney, NSW Ministry for the Arts, 1995.*
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## DISCUSSION ABOUT STUDY CIRCLES ON MEDALS

Bengt Holmén

Bengt Holmén, Gothenburg Sweden, leader of a study group since 1992, gave an introduction. More than 100 meetings are recorded in Göteborgs Numismatiska Förenings (= Gothenburg Numismatic Society) Biography book for 1973 – 2003.

Choosing the subject is not the problem, but to get good speakers. Suitable books are also in great demand! Holmén proposed that FIDEM produces an elementary book on medals (in

several languages). It is essential to plan at least one term in advance and to divide the work among the participants.

Excursions to mints and study visits to an artist's studio were recommended. In the following debate professor Bernd Göbel from Halle stressed the need for good public criticism and attention. Moderator Philip Attwood contributed with experiences from UK and BAMS.

## CONTRIBUTORS

Philip Atwood is a curator of medals at the British Museum, editor of *The Medal*, a secretary of the British Art Medal Society, and the British vice delegate to FIDEM.

Carlos Baptista da Silva is the former Secretary to The Board of Trustees of Calouste Gulbenkian Foundation in Lisbon, Portugal, now retired, and the President of FIDEM.

Helder Batista is a Portuguese sculptor/medallist. He is an Associate Professor at the Faculty of Fine Arts, Lisbon University, teaching sculpture, ergonomics and medal technology. He has been awarded the saltus Prize of the American Numismatic Society in 1998.

Heather Blume is a medallist from USA.

João Duarte is a sculptor and medallist and an Assistant Professor in Sculpture and Medallry at the Faculty of Fine Arts, University of Lisbon, Portugal.

Ron Dutton is sculptor and medallist, the President of British Art Medal Society, the British delegate to FIDEM and member of the Executive Committee of FIDEM.

Willy Faes is the Secrétaire General of Promotion de la Médaille and the Belgian vice delegate to FIDEM.

José Antonio Aguilar Galea is a member of the TEBRO Research Group, Facultad de Bellas Artes, Departamento de Escultura e Historia de las Artes Plásticas, Universidad de Sevilla, Spain.

Cory Gilliland is curator emerita of the Smithsonian Institution's National Numismatic Collection. She is the US delegate to FIDEM and member of the Executive Committee of FIDEM and a fellow of the American Numismatic Society.

Bengt Holmén is an artist from Gothenburg, Sweden.

Paul Huybrechts is a master-engraver, medallist and editor of medals, Belgium.

Jørgen Steen Jensen is the curator at Den kgl. Mønt- og Medaillesamling, Nationalmuseet, Copenhagen, Denmark.

Álvaro Lobato de Faria is the Co-ordinating Director to Contemporary Art Movement (MAC), Lisbon, Portugal.

Pawel Leski is an artist and the Polish FIDEM delegate.

Bogomil Nikolov is a Professor and the Head of the Metal Department and Medallic Sculpture studio at the National Academy of Arts, Sofia, Bulgaria, and the Bulgarian FIDEM delegate.

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Ratislav Popelka is the Slovakian FIDEM delegate.

Ira Rezak is a Professor of Clinical Medicine at Stony Brook University, New York. He is a collector of medals, specializing in those of medical and Jewish interest, and a fellow of American Numismatic Society.

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Eileen Clarke is a Visiting Research Fellow at the College of Fine Arts, University of New South Wales, Australia.

José Teixeira is Lic. Sculpture, Faculty of Fine Arts, Lisbon University, where he presently teaches.

Carolien Voigtman, MA, is a researcher at the Geld- and Bankmuseum in Utrecht, the Dutch FIDEM delegate and the member of the Executive Committee of FIDEM.

Markus Wesche is a historian at Mommenta Germanica Historica in Munich, Germany, and German vice delegate.



# CONGRESS EVENTS

## CONGRESS AND EXHIBITION

The World Medal Congress FIDEM XXIX was held at Seixal, Portugal, 25th – 28<sup>th</sup> October 2004. The theme of the congress was "Medal - what message for the future?"

The main congress venue was the cultural forum, Forum Cultural de Seixal. The congress organisers had plentiful material on the congress also on their website, prior to the congress and after it.



1. Registration for the congress at the Cultural Forum

The lectures were held at Auditório Municipal de Seixal or in Sociedade Filarmónica Democrática Timbre Seixalense. There were two parallel sessions of lectures on four successive congress days. The lecturers, were artists, art historians, curators, or collectors from thirteen FIDEM countries. The The Plastic Arts Section and Ms Maria João Ferreira had been responsible for the co-ordination of the lectures in close cooperation with Ms Maria Rosa Figueiredo, the Portuguese delegate of FIDEM. It has been the custom of FIDEM to publish the lectures with illustrations in the Médailles magazine after each congress.



2. Official opening of the Congress at Auditório Municipal at the Cultural Forum

The medal exhibition was placed in the immediate neighbourhood of the lecture rooms at Antigos Refeitórios da Mundet. The latest art medals from thirty-two countries were displayed in well-lit vitrines in three spacy halls. FIDEM had given each participating country a quota of medals according to which the national juries had selected the medals.



3. The President of the City Council of Seixal, Mr Alfredo Monteiro (left) and the President of FIDEM, Mr Carlos Baptista da Silva, at the Medal Exhibition in Antigos Refeitórios da Mundet

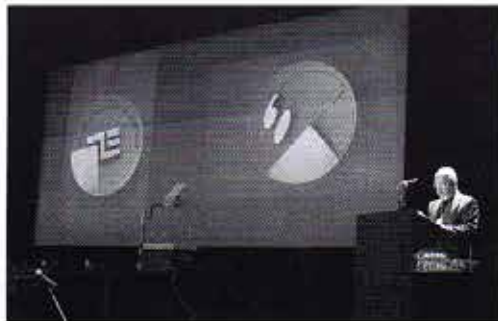


4. A view from the exhibition

The exhibition catalogue was a bound work of 491 pages written in two languages - English and Portuguese. The section of each participating country had been introduced by an article written by a national expert. A successful effort had been made to show one black-and-white photograph of one medal per artist. The catalogue was included in the congress fee and every displaying artist was provided with a catalogue after the exhibition. Ms Maria João Ferreira, Ms Rui Brito and Ms Cristina Fernandez had been responsible for the catalogue, whose pictures had been taken by Mr António Silva from Seixal City Council Graphic Support and Publications Section.



5. Participants at an interval between lectures, from left to right: Ms Marie-Astrid Voisin, Sweden, Mr Ron Dutton, UK, and Mr Thomas and Mrs Cory Gilliland, USA



6. Mr Helder Batista gives a lecture

The art medal workshop for artists was held at Escola Básic 2º e 3º Círculos Dr. António Augusto Louro on the morning of 27<sup>th</sup> October

The Medal Fair was held at Sociedade Filarmónica Timbre Seixalense on 28<sup>th</sup> October. At a FIDEM medal fair, which has been a FIDEM congress event since the early 1990's, artists, medal collectors, dealers and national medal societies have had a chance to provide the international public of FIDEM people and others with information and deal in medals.



7. Sculptor James Malone Beach, USA, at the Medal Fair

## MEDAL EXHIBITIONS VISITED DURING THE CONGRESS

María Rosa Figueredo

The FIDEM XXIX Congress program also included some visits to museums and exhibitions with special focus on medal collections.

Accordingly, on Tuesday afternoon, 27<sup>th</sup> October, the congressists left Seixal for the Calouste Gulbenkian Foundation in Lisbon, where they visited their two Museums: The Calouste Gulbenkian Museum, opened in 1969, where the collections of the Founder were put together, including a superb group of Renaissance medals; and the Centre of Modern Art José de Azeredo Perdigão, opened in 1983, which hosts the Foundation contemporary art collections, mainly Portuguese.



8. A visit to the Museum Calouste Gulbenkian Foundation



9. Modern Art Centre of the Calouste Gulbenkian Foundation

The next day, Wednesday the 28<sup>th</sup>, the group visited five medal exhibitions, especially conceived for the occasion. The tour started from the Mint of Lisbon, where an exhibition representative of the workmanship of the different artists working in the Mint during the last three centuries was organised. From the reign of King John the 1<sup>st</sup> (1705-1750), when the medal first took its proper place in the institution until present times, the show revealed the



evolution of the art of the medal in Portugal, since the first medals made by French artists in the 18<sup>th</sup> century, the medals made by Portuguese artists in the 19<sup>th</sup> –early 20<sup>th</sup> century, still influenced by foreign medallists, mainly French and Italian, up to the mid 20<sup>th</sup> century revolution when medals gained in creativity and originality, ceasing to be compulsory round, made of bronze or of silver. A new generation of artists, although cohabiting with a more traditional one, used new formats, new materials and new aesthetic conceptions, contributing to the flourishing of medallic art in Portugal.



10. The exhibition at the Lisbon Mint

After the Mint, the group went to the Faculty of Fine Arts of the University of Lisbon, housed in the old convent of Saint Francis, to visit two exhibitions organised by the *Volte Face* Research and Study Centre for Contemporary Medal. The first of these exhibitions, entitled *New Ideas in Medallic Sculpture*, presented the works of 27 students and ex-students of the University of Arts of Philadelphia, coordinated by Mashiko Nakashima, Professor at the University and director of *Medialia... Rack and Hamper Gallery and New Approach, Inc.* as well as FIDEM Vice Delegate (USA).

The second exhibition was called *Medallic Art* and presented the works of the students of the Faculty of Fine Arts, Lisbon University, who attended the *Medallic Art* classes, coordinated by Associate Professor João Duarte and Assistant Professor Rui Vasquez. This exhibition remained open to the public until the 26<sup>th</sup> November 2004.



11. Congress participants admiring the exhibition "New Ideas in Medallic Sculpture" at Faculty of Fine Arts of the University of Lisbon, in the foreground Mr. Reinhard Flören from Germany.

The hectic round of visits then continued to the brand new premises of the Finnish Embassy where Erik Mäkinen and Raimo Jaatinen together with twelve young art students from Turku, Finland displayed their latest art medals. Most of the students had earlier participated in the international medal symposia arranged in Turku. The FIDEM guests were received by Mr Esko Kiuru, the Finnish ambassador in Portugal. The exhibition was held open a few weeks after the FIDEM congress.

The participating young Finnish artists were: Ms Milla Broman, Mr Juha-Matti Hynynen, Mr Raine



12. His Excellency, Mr Esko Kiuru, the Ambassador of Finland, addressing the participants

Körkkö, Ms Carita Holck, Mr Jani Lindgren, Mr Eero Merimaa, Mr Mika Natri, Mr Timo Nenonen, Mr Aarno Rankka, Mr Jani Rättyä, Mr Jyri Sammallahti, Mr Juha Welling and Mr Marcus Åström. Some of the artists had their medals also displayed at the FIDEM exhibition at Seixal.

At the National Society of Fine Arts (SNBA), the last visit of the day took place: an exhibition of



13. Erik Mäkinen and his pupils' medals at the Finnish Embassy



Sculptors/Medallists from the Portuguese Oporto School, who, with the exception of Irene Vilar, have had relatively little contact with FIDEM events in recent years. Some of these artists, like Irene Vilar and José Rodrigues, the most prolific ones, produced medallic art on a regular basis, others did it more occasionally and in parallel with their large-scale sculptures, like Zulmiro de Carvalho and Carlos Marques, shown in the exhibition with a more restricted output. The four artists have such varied approaches to contemporary medals, that the panorama of Portuguese Medallic Art as shown at the major international exhibition that was running in parallel with the Congress would be rather incomplete without a look at their work.

## CLOSING DINNER

Maria Rosa Figueredo

The closing dinner of the **Art Medal World Congress – FIDEM XXIX** took place at the Palmela Inn at 8 p.m. on the 28<sup>th</sup> October. The Palmela Inn is housed at the Palmela Castle, where the headquarters of the Santiago monastic order were located.

With a privileged view over Sines and Sintra, the Palmela Castle was built on the east side of Arrabida mountain and on account of its difficulty of access it was probably used only in times of great military instability. The first records of its existence date from the times of the Portuguese first King Afonso Henriques (1148), who was said to have reinforced the Muslim fort and then donated it to the friars of Santiago Order.

The earthquake of 1755 very much damaged the castle but the friars went on living there until 1834, when the religious orders were extinguished in Portugal. The castle was then left abandoned for more than a century. Conservation work started in 1945 and was pursued in the sixties, when the "Pousada" was installed, one of the most beautiful



14. Fado song at the closing dinner

inns in Portugal.

The program of the closing dinner included a show of the traditional Lisbon song – the "fado" –



15. Ms Maria João Ferreira (left) was awarded the Aimó N.K. Viitala Prize and is congratulated by the donor (in the middle) at the closing dinner

which took place at the Church of St. Francis. The interpreters were José Luís Nobre Costa (Portuguese guitar), João Chora (Spanish guitar and voice), Joel Pina (bass guitar) and Diamantina (voice). The repertoire included well-known fados like "Lisboa Antiga" (Old Lisbon) and some successes of the well-known fado singer, Amália Rodrigues. The dinner menu was delicious: Green salad with fried bacon (starter), Salmon with pink pepper (first course), Stuffed Pork leg with spinach (second course), "Encharcada de ovos", a nun's traditional dessert made with egg yolks and sugar. White and red region wines were served with the meal.

At the end of the dinner, in an atmosphere of great emotion, the prizes awarded during the Congress were announced and delivered to the artist winners.



16. Lord Mayor of Seixal, Mr Alfredo Monteiro (right), presenting a statuette to the President of FIDEM, Mr Carlos Baptista da Silva, to the left Ms Maria Rosa Figueredo



## POST-CONGRESS TOUR

Aimo Linkosalmi and Ilkka Voionmaa

Day 1. Friday 29<sup>th</sup> October

Departure from Lisbon, lunch at Setúbal, leaving for Alentejo (Évora region), arrival at Évora

Day 2. Saturday

Guided tour in Évora, departure to Herdade do Esporão (lunch), visit to the wine cellar, return to Lisbon

Twenty-five participants of the congress guided by Maria João Ferreira and Maria João Ruas left for a tour of Portuguese culture. During the two days we saw some of the most historic places, and had an opportunity to get more thoroughly acquainted with Portugal – its history, culture and way of life. Although it was pouring with rain all Friday morning we could catch a fascinating glimpse of Serra da Arrábida, the mountain with a view towards the Atlantic Ocean below.



17. View from Serra da Arrábida

A FIDEM post-congress tour is most often also a gastronomic enjoyment, which was most true from the very first lunch at Setúbal with delicious fresh cuttlefish caught by local Portuguese fishermen. Later in the afternoon we were taken on a tour at the Ducal Palace and Castle of the Duke of Bragança (later King John IV 1640-56). In the evening we arrived at Évora where we spent the night in rooms with bathrooms lined with marble walls and where champagne was one of the drinks on breakfast tables.

Seen from afar, the unique outline of the city is marked by the imposing Cathedral, from the top of which the eye is at first drawn to the most distant features on the horizon, then moves closer in – to the farms, convents and suburbs which surround the city, finally focussing on an amazing symphony of architectural styles and forms. We got truly acquainted with the city's old urban

centre, declared World Patrimony by UNESCO in 1986. Some of us had time to stroll about the ancient parts of Évora, its winding streets which invite discovery giving flashbacks of Portuguese history from the Roman period to the Renaissance period, centuries XVIII and XIX.



18. Ms Leena Linkosalmi and Mr Mauno Honkanen in front of the Roman Temple in Évora

Later on Saturday we were taken to the wine cellars of The Esporão Estate where wine, cheese and olive oil is produced using the most advanced technologies.

The bus journey back to Lisbon went smoothly and happily.



19. Esporão wine estate

Photos 1, 2, 4, 5, 6, 11, 13, and 14 are taken by Gabriel Hildebrand, Kungliga Myntkabinettet, Sweden, photos 12, 17, 18, and 19 by Aimo Linkosalmi, Finland, and photos 7, 15 and 16 by Ilkka Voionmaa, Finland. The other photos were provided by the congress organisers.

# MINUTES OF THE GENERAL ASSEMBLY OF FIDEM

Time and place      Seixal Cultural Forum  
At 3 p.m. on October 28<sup>th</sup>, 2004

Participants        54 members of FIDEM  
Mr Chris Cipoletti, ANA

1. *Opening of the meeting*  
Mr Carlos Baptista da Silva, President of FIDEM opened the meeting extending his welcome to those present
2. *Financial report by Mr Mikko Timisjärvi, the treasurer*  
Mr Mikko Timisjärvi had distributed the following documents:  
The income statement 2002-2004 and the budget calculation till the next congress. The income statement included the bank account statement of Nordea Bank Finland (account number 122030-235578), the statement of Nordea investment account and that of BICS Paris.  
Mr Timisjärvi's detailed calculations suggested that FIDEM should cover the yearly expenses of about € 20 000 irrespective of the period between the two successive congresses. This would also mean that the membership fees of the FIDEM members – 354 individual members, 34 museums and 18 companies (October 20, 2004) – should be raised. In addition, the statement also suggested that the number of FIDEM members had been on the decline during the past two years.  
After a lively discussion, the meeting resolved that the yearly membership be raised as follows: students € 30, other individual members € 50, museums € 120 and companies € 200.
3. *Report of the Accountancy Auditor, Mr Claude Arthus-Bertrand*  
The report was read in English by Mr Ilkka Voionmaa, the General Secretary. Mr Claude Arthus-Bertrand had found the treasurer's accounts in perfect order.  
The General Assembly approved of the financial report.
4. *The Moral Report of the General Secretary*  
Mr Voionmaa presented the report which covered the period from the FIDEM congress held in Paris till October 20, 2004. The report contained the following items: FIDEM administration, a report on the meeting of the Executive and Consultative committees with the delegates in Lisbon on November 21, 2003, a report on the Medailles magazine and on the FIDEM website.
5. *New member countries of FIDEM*  
China was accepted as a new member country of FIDEM unanimously.
6. *New FIDEM delegates and vice delegates*  
It was decided that the following persons would be new delegates and vice-delegates of FIDEM: Austria: Mr Heinz Winter (delegate), Bulgaria: Mr Bogomil Nikolov (delegate), China: Ms Zhao Min (delegate), Croatia: Mr Ivan Mirnik (delegate), The Czech Republic: Ms Alena Krizova (delegate), France: Ms Sylvie de Turckheim-Pey (delegate), Germany: Mr Rainer Grund (delegate), Mr Markus Wesche (vice-delegate), Norway: Mr Henrik von Achen (delegate) and Ms Ingrid Astlid-Rise (vice-delegate), Poland: Mr Pawel Leski (delegate), Slovakia: Mr Rastislav Popelka (delegate), The United States: Ms Mashiko (vice-delegate).
7. *Proposal for amendments to the FIDEM constitution as proposed by Mr Ron Dutton (Great Britain) and supported by Mrs Cory Gilliland (the United States).*  
It was stated that the proposal for the amendments to the FIDEM constitution with supporting information had been sent to the delegates on August 11, 2004.  
Mr Pierre Zanchi summarized the discussions held at the committee meetings and at the delegates' meeting where special attention had been paid to the specific areas of activities as defined in the proposed Article V of the FIDEM constitution, according to which the number of members of the committee should be increased so that the members could agree to accept the responsibilities covering the areas of membership, education, publicity and publications, interaction and congress. Mr Ron Dutton had emphasized the importance of clarifying the position and tasks of FIDEM so that FIDEM could be recognised more easily as a worldwide organisation. Mr



Dutton also referred to the two papers he had written (i.e. Proposal for amendments to the Constitution of FIDEM and Supporting Information for Proposed Changes to FIDEM Articles). The papers had been distributed earlier to the members of the committees and the delegates.

In addition, the following items had been dealt with at the previous meetings concerning the proposals at hand:

The possibility of electing all FIDEM officers for a period of four years or until the next meeting of the FIDEM congress.

The functions of the president and those of the suggested vice-presidents (or: co-ordinators or new members of the committee).

The participants of the Assembly had a lively and constructive discussion on the proposals, after which it was stated unanimously that the next Executive Committee should start working on the tasks and assignments mentioned in the proposals for amendments soonest and consider the ways in which the assignments could be included in the amended version of the Constitution.

The Assembly granted the Executive Committee the authority to meet in the near future, possibly in mid-February, somewhere in Europe (Amsterdam?) in order to:

1. prepare the final version of the FIDEM constitution after introducing relevant amendments.
2. distribute responsibilities among elected members of the Executive Committee.

8. *Re-electing the Executive Committee*

It was stated that four members of the Executive Committee i.e. President Carlos Baptista da Silva, Vice-President Mariangela Johnson, Vice-President Pierre Zanchi and General Secretary Ilkka Voionmaa had been elected in 2000 and that they had all agreed to be nominated for the second four-year period. They were re-elected unanimously.

After the re-election of the four it was stated that the new assignments that had been proposed previously would mean that the number of Executive Committee members had to be raised. After a discussion it was decided unanimously that the number of the Committee members would be raised by four, and that there would be no non-voting members in the Committee. The following members received unanimous support and were elected for 2005-2008: Ms Carolien Voigtmann from Holland, Ms Maria Rosa Figueiredo from Portugal, Ms Cory Gilliland

from the USA and Mr Ron Dutton from Great Britain.

The nine members of the next Executive Committee are the following:

President of FIDEM Carlos Baptista da Silva, Portugal, Vice-President Mariangela Johnson, Italy, Vice-President Pierre Zanchi, Switzerland, General Secretary Ilkka Voionmaa, Finland, Treasurer Mikko Timisjärvi, Finland, and Ms Carolien Voigtmann, Ms Maria Rosa Figueiredo, Ms Cory Gilliland and Mr Ron Dutton.

Reservation: President Carlos Baptista da Silva, Vice-President Mariangela Johnson and Vice-President Pierre Zanchi had expressed a wish that they would stay as members of the committee only till the next congress.

9. *Electing the Consultative Committee*

Since no new names had been suggested and since Ms Cory Gilliland had become a member of the Executive Committee, the new Consultative Committee for 2005-2008 was the following:

Ms Marjan Scharloo, Holland, Ms Ewa Olszewska-Borys, Poland, Mr Mark Jones, Great Britain, Ms Enikő Szöllösy, Hungary, and Mr Aimo Viitala, Finland

10. *Médailles Journal – contents, printing*

It had been agreed earlier that editing the next Médailles magazine would be organised by the General Secretary in Finland. The contents of the magazine would be very much the same as those of earlier Médailles and the material should reach the editor by the end of January 2005.

11. *FIDEM website today*

The General Secretary presented some of the pages of the renewed FIDEM website and emphasized the importance of the fact that the members of FIDEM should – as best they could – keep the webmaster informed of changes of addresses, exhibitions in members countries and other matters that would be of interest on the net.

12. *The next FIDEM congress 2007*

It was decided that the next FIDEM congress be held in Colorado Springs, the USA. Mr Chris Cipoletti as a representative of the congress organisers then presented some congress facts to the meeting: he gave a short introduction to the congress arrangements and organisation, general information on sponsors and congress fees, hotel reservations, the medal exhibition as well as the post-congress tour. The presentation was received most positively.

13. *Future congresses*

The Executive committee had received one preliminary suggestion for the FIDEM congress of 2009 from Ms Eileen Slarke of Australia. It was decided that the committee would discuss Ms Slarke's suggestion in its future meetings.

14. *Other subjects*

It was decided that Mr Michael Meszaros suggestion on internationally accepted competition conditions would be dealt with by the Executive committee as soon as possible.

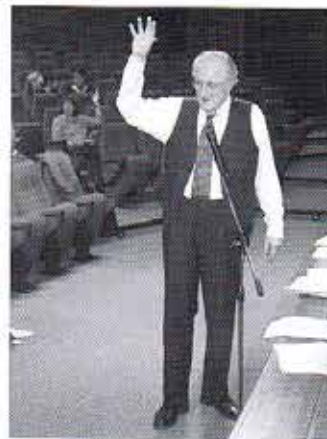
Ms Maria João Ferreira then gave a presentation on the economy of a FIDEM congress and pointed out the importance of co-operation between the congress organisers and FIDEM.

15. *Closing the meeting*

President Carlos Baptista da Silva closed the meeting at 6.30 p.m.



Mr Chris Cipoletti, USA, giving the General Assembly his presentation on FIDEM XXX in Colorado Springs, USA, in 2007. From left to right: Mr Ilkka Voionmaa, General Secretary, Mr Pierre Zanchi, Vice-President, Mr Carlos Baptista da Silva, President, Mr Cipoletti, Mr Mikko Timisjärvi, Treasurer  
(photo: Gabriel Hildebrand)



Dr Lars O. Lagerqvist, the Honorary President of FIDEM, at the General Assembly  
(photo: Gabriel Hildebrand)



## QUESTIONNAIRE RESULTS FROM SEIXAL

Ilkka Voionmaa

On the last day of the FIDEM XXIX Congress a questionnaire was distributed to the participants. A fifth of the participants answered the questionnaire whose 14 questions dealt with FIDEM congresses, the *Médailles* magazine and the FIDEM website. Naturally, a larger number of answers would have given a better accuracy, wherefore the questionnaire could only give a trend.

According to the answers 86 % of us attend a FIDEM congress whenever it is arranged. Most of us had come to Seixal mainly because of the program, also because the congress was held in Portugal and because there was a medal fair.

According to the respondents the length of the congress should rather be four than five days. Nine of ten were of the opinion that lectures are important. It should have an extensive medal exhibition, a good social program, a workshop for artists, and also visits to artists' studios.

The majority of the respondents were of the opinion that a congress should have lectures on every congress day and they should not compete with the workshop. The topics of the lectures could/ should deal with new trends in medallic art and striking and casting of medals. Other popular topic items would be, renaissance medals, medal symposia, exhibiting medals, medal competitions and defining the medal.

A FIDEM congress should be arranged every two years (52 %) – on the other hand 43 % were

supporters of "every three years". Between two congresses quite a few of us would like to visit artists' studios or attend a medal weekend in Central Europe.

*The Médailles* is published by FIDEM and *The Medal* by BAMS (The British Art Medal Society), which is the praxis FIDEM should stick to. A fourth was of the opinion that *Médailles* could come out more often than once in two years.

Almost half the respondents had visited the FIDEM website but only a few had yet paid their membership fees using the site. The FIDEM website, on the other hand, could have more news, more information on FIDEM, pictures on art medals and a chat forum for members of FIDEM or for all friends of medallic art.

At the end of the questionnaire the respondents could give their comments and suggestions, below is a gist of the comments:

- FIDEM should make new members feel welcome
- The theme of the next congress should be presented at every General Assembly
- Instructors and lecturers could be exempt from congress participation fees. Fees could be raised but not for students. Young artists should be provided with moderately priced accommodation.
- FIDEM is the only world organisation, which should be emphasized whenever possible, particularly to all producers of medals.

# ART MEDAL WORLD CONGRESS FIDEM XXX

Colorado Springs, The USA  
September 17-24, 2007

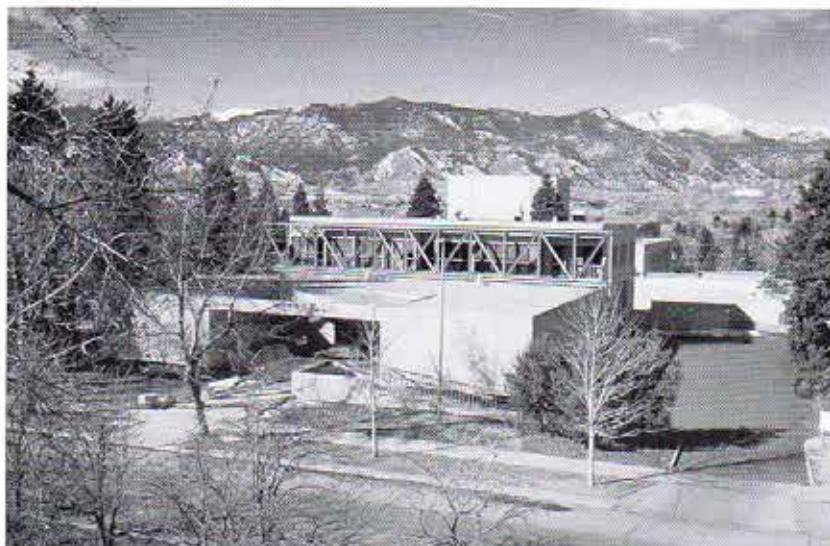
The congress venue will be the ANA Money Museum in Colorado Springs.

Preliminary program:

Monday, September 17 <sup>th</sup>	Arrival
Tuesday	Committee meetings
Wednesday	Official opening, conference cycle
Thursday - Saturday	Conference cycle
Sunday	Post congress tour

The host of the congress is the American Numismatic Association (ANA) –[newsom@money.org](mailto:newsom@money.org).  
The website of the congress will be later linked with [www.fidem-medals.org](http://www.fidem-medals.org), the FIDEM website.  
Read more about ANA on their website [www.money.org](http://www.money.org)

The liaison person with the organisers is Mrs Cory Gilliland, the US delegate of FIDEM  
[gilliland@artinthehand.com](mailto:gilliland@artinthehand.com)



AMERICAN NUMISMATIC ASSOCIATION  
**MONEY MUSEUM**  
818 N. Cascade Ave., Colorado Springs, CO 80903

Photo caption: American Numismatic Association Headquarters and Money Museum, Colorado Springs, Colorado

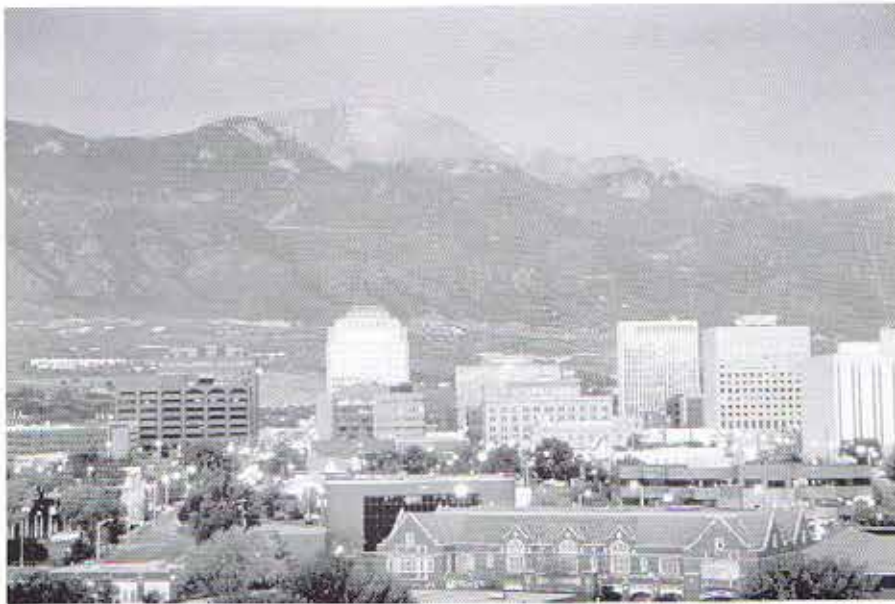




The Bass Gallery of the Museum



The Lower Gallery



Colorado Springs

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*Eventual address inquiries to  
Mr Ilkka Voionmaa, the General Secretary*



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**Benjamin Wyon**  
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*Zoological Society of  
London Prize  
Medal, 1826,*  
silver, awarded to  
*H.H. Sayid  
Bughash bin Said,  
Sultan of Zanzibar,*  
1875.

Sold on 14 December  
2004 for £1,840



**Geneviève Granger**  
(French, 1877-1967),  
*Le Gouter, 1909,* silver.

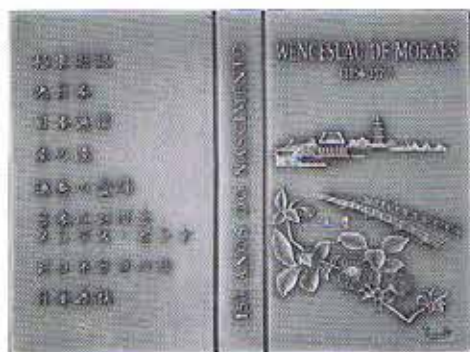
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100 ANOS DO NASCIMENTO  
DE PEDRO HOMEM DE MELO  
Autor: Irene Vilar



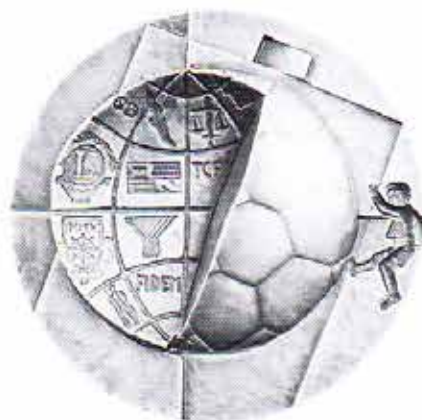
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