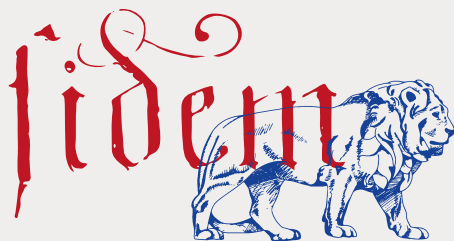




PROGRAM

**XXXVIII ART MEDAL CONGRESS
MUNICH 2025**

OCTOBER 15-19

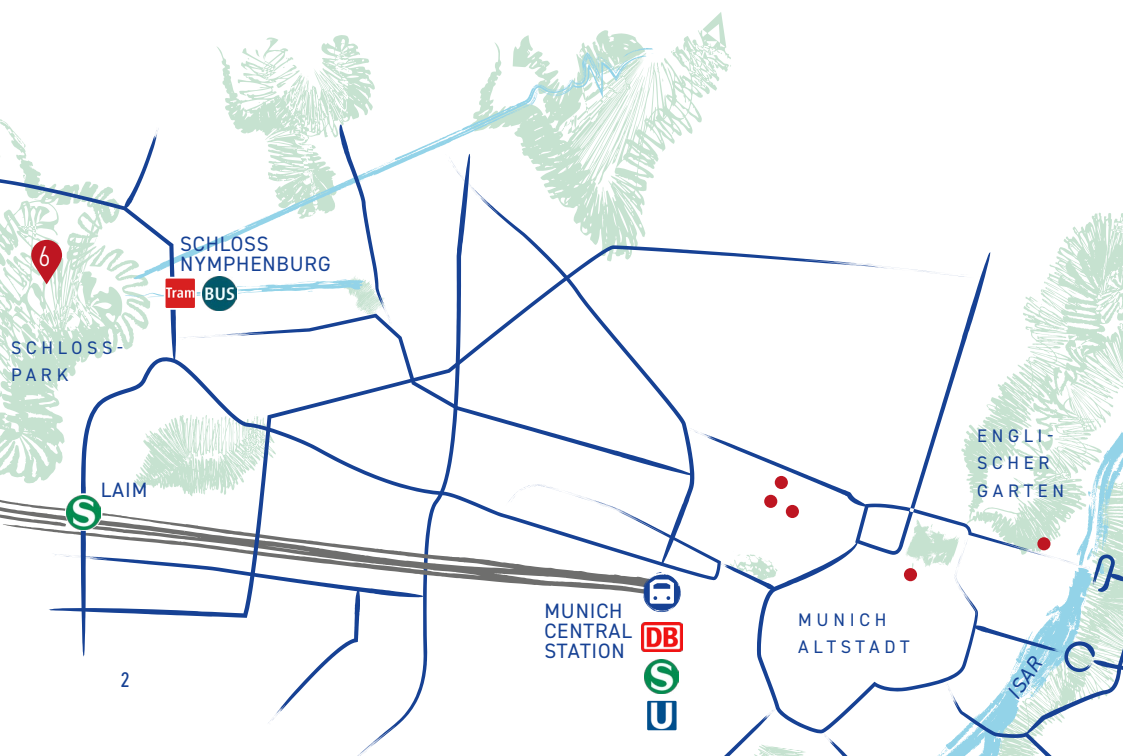




Get around: Map of Munich

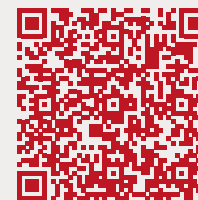
CONFERENCE VENUES

- 1 **MÜNCHNER HAUS DER KULTURINSTITUTE**
 ZI: ZENTRALINSTITUT FÜR KUNSTGESCHICHTE
 MFA: MUSEUM FÜR ABGÜSSE KLASSISCHER BILDWERKE MÜNCHEN
Katharina-von-Bora-Straße 10, 80333 München
- 2 **STAATLICHE ANTIKENSAMMLUNGEN**
Königsplatz 1, 80333 München
- 3 **GLYPTOTHEK**
Königsplatz 3, 80333 München
 Königsplatz | U2 | 5 min walk
 Hauptbahnhof | S1-S8 | 10 min walk
- 4 **STAATLICHE MÜNZSAMMLUNG MÜNCHEN**
Residenzstraße 1, 80333 München
 Odeonsplatz | U3-6 | 3 min walk
 Marienplatz | U3 U6 S1-8 | 10 min walk
- 5 **BAVARIAN NATIONAL MUSEUM**
Prinzregentenstraße 3, 80538 München
 Lehel | U4 U5 | 7 min walk
 Odeonsplatz | U3-6 | 10 min walk
 Rosenheimer Platz | S1-S8 + Bus 100 to Prinzregentenstraße |
 directly in front of the museum



GRAND DINNER

- 6 **SCHLOSSCAFÉ IM PALMENHAUS**
Schloß Nymphenburg 43, 80638 München
 Laim | S-Bahn | 15 min walk
 Schloss Nymphenburg | Tram 17 | 5 min walk



Behind this QR you'll find all congress venues on one map - for easy navigation.

For public transport visit mvv-muenchen.de or use [maps.google.com](https://www.google.com/maps)



TABLE OF CONTENTS

Get around: Map of Munich	2-3
Program	5-10
Lunch Options During The Lectures	11
Abstracts	12-23

IMPORTANT INFORMATION

NAME BADGE

Please wear your name badge throughout the entire conference; it also grants you free entry to the museums during the guided tours.

CONTACTS

Mail: fidem2025@staatliche-muenzsammlung.de
Phone: +49 89 22 72 21

Wednesday | 15.10.

1/2



**MÜNCHNER HAUS DER KULTURINSTITUTE
VORTRAGSSAAL, ZI**

09:30-10:30 REGISTRATION

10:30-10:50

Philip Attwood (London, UK)

Opening Remarks | Music by Hackbrettivo | Award of Bursary Diplomas from FIDEM and the DGMK

11:00-11:30

Martin Hirsch (Munich, Germany)

Mythology on Early German Medals

11:30-12:00

Maya Graber (Geschinen, Switzerland)

The Second Glance – German Medal Art in the 21st Century: Diversity and Tradition

12:00-14:00 LUNCH BREAK

Chair: Ira Rezak



14:00-14:30

Johannes Eberhardt (Berlin, Germany)

The Berliner Medailleurekreis, 2019-2025

14:30-15:00

Bernhard Weisser (Berlin, Germany)

Homo Politicus? The Medals of Andreas A. Jähnig

15:00-15:30

Virag Szabo (Budapest, Hungary)

The Contemporary Hungarian Medal Art 2025. A Presentation of the Exhibition of XXV Hungarian National Medal Art Biennial



**MÜNCHNER HAUS DER KULTURINSTITUTE
GRIECHENSAAL, MFA**

Chair: Tapio Suominen



14:00-14:30

Stefan de Lombaert (Asse, Belgium)

Victor Rousseau's Medal Œuvre Revisited

14:30-15:00

Herman Gerritsen

(Rotterdam, The Netherlands)
Chris van der Hoef – From Art Nouveau to Art Déco

15:00-15:30

Kateřina Nora Nováková

(Jablonec nad Nisou, Czech Republic)

Czech Mythological Themes in Medallary Art

Wednesday | 15.10.

2/2

15:30–16:00 COFFEE BREAK

Chair: Ilkka Voionmaa

Chair: Lynden Beesley

16:00–16:30

Ylva Haidenthaller (Lund, Sweden)

*Building on Roots and Creating a Myth:
Self-fashioning on Early Modern Swedish
Medals*

Natasha Burbridge and Louise Dentice
(London, UK)

*Medal Makers Then and Now:
Shared Traditions, Different Paths*

16:30–17:00

Ulrika Bornestaf (Stockholm, Sweden)

*Swedish Royalty and Roman Virtues and
Mythological Figures*

Tatiana Siopa (Montengrão, Portugal)

*The Grandparents' House and the Legacy of
Cardboard Die-Cutting*

17:00–17:30

Javier Gimeno (Spain)

*Évocation du mythe et pouvoir de l'image:
Manolo Prieto revisité*

Lina Kalinauskaitė (Vilnius, Lithuania)

*History of Lithuania in the Art of Medals of
Juozas Kalinauskas and Lina Kalinauskaitė*

2

STAATLICHE ANTIKENSAMMLUNGEN

19:00 OPENING AND RECEPTION

FIDEM XXXVIII

CONTEMPORARY ART MEDAL EXHIBITION

Our Myths, Our Roots



Thursday | 16.10.

4

**STAATLICHE MÜNZSAMMLUNG MÜNCHEN
BIBLIOTHEK**

09:30–12:30 MEDAL WORKSHOP

Carsten Theumer, Lena Zehringer

10:00–12:00 CURATOR TOURS

Please meet in the foyer of your designated museum.
It is necessary that you wear your name badge.

4

Staatliche Münzsammlung München

5

Bavarian National Museum

2

Staatliche Antikensammlungen

3

Glyptothek

1

MÜNCHNER HAUS DER KULTURINSTITUTE | VORTRAGSSAAL, ZI

18:30 KEYNOTE LECTURE AND RECEPTION

Prof. Dr. Ulrich Pfisterer (Munich, Germany)

*Wolfgang Lazius and the Transformation of Numismatics: Illustrated Collection
Catalogue and Iconographic Research in the Renaissance*

1

**MÜNCHNER HAUS DER KULTURINSTITUTE
VORTRAGSSAAL, ZI**

Chair: Virag Szabo

09:00–9:30

Tom Hockenhull (London, UK)

Searching for Sloane's Medals

1

**MÜNCHNER HAUS DER KULTURINSTITUTE
GRIECHENSAAL, MFA**

Chair: Mark A. Benvenuto

Mark A. Benvenuto (Detroit, USA)

*Creating Art Medals with Low-Melting
Alloys, Using Aluminum Dishes as Molds*

Friday | 17.10.

1/2

09:30–10:00

Jan Pelsdonk (Haarlem, The Netherlands)
From Chris van der Hoef to Chris van der Hoef. The Centenary of the Dutch Art Medal Association (1925–2025)

Prerecorded

Mark A. Benvenuto (Detroit, USA)
Using Kinetic Sand to Create Art Medals From Low-Melting Alloys

10:00–10:30

Tanya Szrajber (London, UK)
Our Myths, Our Roots: Analyzed with Medals from the Goldsmiths' Company Collection

Sam Yang (Guangzhou, China)
A Study on the Application of AI Technology in Sculptural Expression

10:30–11:00 COFFEE BREAK

Chair: George Cuhaj



Chair: Hanna Jelonek

**11:00–11:30**

Ira Rezak (New York, USA)
Medallic Medical Mythologies

L'uba Belohradská (Bratislava, Slovakia)
100 Years of Slovak Sculptor and Medalist Erna Masarovičová

11:30–12:00

Agnieszka Smolucha-Stadkowska (Krakow, Poland)
Ouroboros – A Perfect Medallic Motif. The Changes of Meaning

Elly Baltus (Amsterdam, The Netherlands)
We Love Nature. Do We?
 Prerecorded

12:00–12:30

Monika Sudintaitė (Samogitia, Lithuania)
The Myth of Palemon and Other Legends: The Search for Identity in Lithuanian Medal Art

Tetsuji Seta (Kasugai-shi, Japan)
I Am Now Here. Two Times and Places

12:30–13:30 LUNCH BREAK

Chair: Tom Hockenhull



Chair: Susan Taylor

**13:30–14:00**

Ulf Dräger (Halle an der Saale, Germany)
Current Medal Culture in Halle

Nicolas Salagnac (Lyon, France)
Transmettre et innover : un pas pour aider à la renaissance de la médaille française, de l'atelier scolaire à l'exposition internationale FIDEM de Munich

14:00–14:30

Anja Kindl (Osijek, Croatia)
Between Myth and Identity: Folk Themes in Croatian Secessionist Medallic Art

João Bernardo dos Santos (Rio de Mouro, Portugal)
The Making of a Portuguese-Style Fabricated Medal

14:30–15:00

Gilles Perret (Geneve, Switzerland)
Le traitement des mythes à Genève et en Suisse

Ventsislav Shishkov (Sofia, Bulgaria)
Medallic Art in Bulgaria in the Period 2020–2025

15:00–15:30 COFFEE BREAK

Chair: Johannes Eberhardt



Chair: Nadia Rozeva

**15:30–16:00**

Keiko Kubota-Miura (New York, USA)
Amaterasu to the Universe: A Mythological Journey of Creation

José S. Teixeira (Lisbon, Portugal)
Damnatio Memoriae - The Medalhistic Work of the Sculptor Alipio Pinto

16:00–16:30

Geer Steyn (Amsterdam, The Netherlands)
Roots – Inspiration and Continuation as a Subject and Object Inside Two Medals

Marcy Leavitt Bourne (London, United Kingdom)
Reading the Male Body: The Work of Ian Rank-Broadley

16:30–17:00

Susan Taylor (Ottawa, Canada)
Athena / Demeter: The Burden of War / The Power of Love. One Design, Two Approaches

Tatijana Gareljić (Zagreb, Croatia)
Matko Mijić, Artist of the Transformation of Matter into Myth

4

STAATLICHE MÜNZSAMMLUNG MÜNCHEN**18:00 AWARDS CEREMONY AND RECEPTION**

Deutscher Medaillepreis

19:30 EXHIBITION OPENINGS

Resonanzen. Deutsche Medaillenkunst der Gegenwart and Mit Sammleraugen: Die schönste Medaille!

Saturday | 18.10.

1

MÜNCHNER HAUS DER KULTURINSTITUTE
GRIECHENSAAL AND ATRIUM, MFA

09:30-13:30 MEDAL FAIR

11:00-12:00 SWISSPOINT

Introduction of Smed'A (Swiss Society for Medal Art) and young Swiss medallic artists, yodelling and surprise.

1

MÜNCHNER HAUS DER KULTURINSTITUTE
VORTRAGSSAAL, ZI

14:30-16:00 GENERAL ASSEMBLY

6

SCHLOSSCAFÉ IM PALMENHAUS

18:00-22:00 GRAND DINNER

Sunday | 19.10.

1

LÖWENBRUNNEN, MARSTALLPLATZ
80539 MUNICH

08:00-18:30 EXCURSION TO SALZBURG

• 08:00-10:00 Trip to Salzburg

Please arrive at least 15 minutes before departure at the Löwenbrunnen, Marstallplatz (07:45)

• 10:30-11:30 Guided City Tour

• 12:00-13:30 Lunch (self paid)

Sternbräu
Griesgasse 23, 5020 Salzburg, Austria

• 14:00-14:30 Trip to the Museum

Trip from Busterminal Nonntal
Erzabt-Klotz-Straße 6, 5020 Salzburg,
Österreich
to

Mozarteum Salzburg - KunstWerk
Alpenstraße 75, 5020 Salzburg, Österreich

• 14:30-16:00 Guided Tour

Exclusive Guided Tour with the Curators of the Salzburg Museum in the Museum's Depot
*Treasures of the Salzburg Museum:
From Celtic Hoards to Baroque Medals*

• 16:00-18:00/30 Back to Munich

Trip from
Mozarteum Salzburg - KunstWerk
Alpenstraße 75, 5020 Salzburg, Österreich
to
Löwenbrunnen
Marstallplatz, 80539 Munich



LUNCH OPTIONS DURING THE LECTURES



CAFÉ GLYPTOTHEK

Königsplatz 3, 80333 München

Walking Distance: 3 min.



ELLA - RESTAURANT & CAFÉ AM KÖNIGSPLATZ

Luisenstraße 33, 80333 München

Walking Distance: 6 min.



PARK CAFÉ

Sophienstraße 7, 80333 München

Walking Distance: 4 min.

Abstracts

ELLY BALTUS

We Love Nature. Do We?

In 2024, I received the innovation prize from the Münzkabinett Winterthur Swiss in collaboration with the Swiss Society for Medal Art (SMEDA) for my proposed medal project *We Love Nature*. This medal is about the illusory yet contradictory balance between human needs and how we value nature. The contradiction inherent in this societal problem (urban environment versus nature) is embodied in the message and physical nature of the medal.

Two small LCD screens in the medal display myths and fantasies about nature and about housing; in the same way as the advertising billboards erected along our roads do.

In the process of creating this medal not only size – small versus large – are important elements, but also performance plays a role. I filmed two people gluing large size posters – housing over trees and trees over housing – onto a billboard (4200 x 2400 cm) in real time. These films are the ones which run in the medal simultaneously. Meaning, technique, and performance are thus interdependent. This embodies the contradiction inherent in the medal and the wider societal problem. By shrinking the greater problem of urban environment versus nature into a handheld medal, the spectator experiences the contradiction and considers their personal responsibility in relation to this contradiction.

Is the message displayed on the two small screens in the medal as effective as advertisements on billboards?

L'UBA BELOHRADSKÁ

100 Years of Slovak Sculptor and Medalist Erna Masarovičová

Academic sculptor Erna Masarovičová was born in February 1926 into the family of the administrator of the Andrassy family estate in the small village of Betliar. Her childhood and youth experiences provided her with inspiration from the world of animals. After the end of the Second World War, she studied at the ceramics department of the College of Applied Arts in Bratislava. There she also continued her university studies in sculpture at the Academy of Fine Arts. Her generation was deeply affected by the change in the political orientation of Czechoslovakia after 1948. Artistic creation, sculpture, and medal making was at the service of ideological and propaganda purposes. Erna Masarovičová worked her way up from sculpture to medals and plaques and became the founder of the Slovakian modern medal. She explored themes related to her personal experiences and societal inspirations. She significantly penetrated the official medal scene at the 15th Congress of FIDEM in Helsinki in 1973. In total, she represented Slovak medals at FIDEM for 33 years. In 2007, she was included in the honorary section of artists 70+ at the 30th FIDEM Congress in Colorado Springs. She is among the sculptors who transferred their unique style from free creation to medal making and reached agreement on the principles of creating sculpture with a miniature plaque or medal.

Erna Masarovičová was an avant-garde protagonist of welded and bent metal sculpture in semi-figurative artistic stylisation. She loosened the medallist's style from modelling to assemblage, *innovatively* with the possibilities of jewellery techniques. In some works, she also applied the kinetic moment and variability. Free sculpture, medals, plaques, and art jewellery form an equal triad of her artistic legacy. Erna Masarovičová died in Bratislava in 2008.

MARK A. BENVENUTO (WITH ROXANA NISTOR, HAZEL SONG, JEWELS HAISHA, ELIONA ISLAMI, ULAH FARGO, TAYLOR ROCHA, LIA WHITE, HADEEL BAZZI, LEZA JEKI, LUNA SHARAK, BATOUL MORTADA, ANUM KHAN)

Creating Art Medals with Low-Melting Alloys, Using Aluminum Dishes as Molds

We have found recently that aluminium dishes, often called aluminium weighing boats by scientists and engineers, can serve as excellent molds for the creation of art medals, providing that the metal to be poured

is low enough melting that it will not melt the aluminium. Examples of such metals include tin, lead, zinc, bismuth, Wood's metal fusible alloy, and Onion's metal alloy. Our seminar will detail how such aluminium molds can be carved or etched, what techniques maximize the design elements, how molten metals can be poured safely, and the best methods by which such medals can be cooled and separated from the aluminium molds. Advantages and disadvantages of aluminium dishes as molds, when compared to other techniques, will be presented and discussed. Our discussion will include examples that have been created with the FIDEM theme *Our Myths, Our Roots* in mind.

MARK A. BENVENUTO (WITH CECELIA PHIPPS, EVAN TODD, KELLY CHO, ROXANA NISTOR, HAZEL SONG, ULAH FARGO, ELIONA ISLAMI, JEWELS HAISHA)

Using Kinetic Sand to Create Art Medals From Low-Melting Alloys

The use of sand to cast tools, weapons, and other objects from bronze, and later from iron, has a history that goes back almost four millennia, apparently having started first in ancient China. The material known as kinetic sand is a fairly new invention, a toy really, marketed to children so that they can create sand castles and other designs. We have found that no artists are currently using this material to produce art medals. Kinetic sand contains a small amount of polydimethylsiloxane (PDMS), a polymer that holds the sand together so that it can be formed and used as a mold material. The PDMS prevents the kinetic sand from falling apart when it has been shaped, and is dry, as untreated sand would. We have found that kinetic sand can be worked with easily and is an excellent material for new and inexperienced artists to use when creating designs. It has worked very well when using metals such as tin, bismuth, and Wood's metal fusible alloy. The advantages as well as disadvantages of using kinetic sand, when compared to other molding materials, will be discussed. Our discussion of the use of kinetic sand will include different example medals that we have created that incorporate the FIDEM theme *Our Myths, Our Roots*.

ULRIKA BORNSTAF

Swedish Royalty and Roman Virtues and Mythological Figures

From the middle of the 16th century until the middle of the 19th century roman gods, heroes and virtues were frequently used on medals to portray royal ideals and achievements. The ancient myths formed a common ground for both the senders and the beholders of the medals. During these three hundred years, different eras and royals wanted to highlight different virtues, thereby different gods and virtues were used. We can also see different patterns between female and male royals. By studying how the myths are used we get one extra layer of history.

NATASHA BURBRIDGE - LOUISE DENTICE

Medal Makers Then and Now: Shared Traditions, Different Paths

Using *myths* and *roots* as a point of departure, this presentation will explore what an early modern and contemporary medal maker have in common. Like myths, medals are reshaped and reinterpreted over time by those who sustain the tradition. So too is the act of making itself influenced by material and technical knowledge, artistic choices, and different societal contexts.

This raises questions about how medal makers across different periods engaged with materials and techniques, what motivated them to make medals, and how their knowledge and access to resources may have influenced their artistic decisions.

The idea to explore these questions in relation to both historical and contemporary practice first emerged at FIDEM in Florence in 2023, where our discussions centred on one sixteenth-century medallist in particular. These conversations led to the idea of testing some of the hypotheses we had formulated – why this artist chose certain materials and why his medals took the forms they did – by using a contemporary artist's hands-

on, embodied knowledge to explore and evaluate different possibilities.

In this presentation, we will share some initial findings of our collaboration, highlighting where early modern and contemporary makers align, where they diverge, and what these comparisons reveal about the tradition of medal-making.

ULF DRÄGER

Current Medal Culture in Halle

Thanks to the sculptural training at the Burg Giebichenstein University of Art and Design Halle, Halle (Saale) has developed into an important center for medal art over the last 100 years. Teachers Gustav Weidanz, Gerhard Lichtenfeld, Bernd Göbel, and Carsten Theumer inspired the exploration of this hand-held relief. Various producers, with their commissions, created a sounding board for a flourishing of medal culture, particularly in the modern and contemporary era. For several years, the Halle Medalists' Circle has been implementing various projects. A recent call for participation inspired over 120 Halle residents to design medals. This demonstrates a cross-section of medals created by children, ambitious amateurs, and academically trained artists.

JOHANNES EBERHARDT

The Berliner Medailleurkreis, 2019–2025

Every year, the *Berliner Medailleurkreis* (Circle of Medallists in Berlin) meets at the Münzkabinett to choose a topic for its annual edition, to discuss the work in progress as well as the results. In the last years the following topics like *Animals*, *Women*, *Proximity and Distance*, *Ius in nummis* and *Tipping Points* were chosen. In addition, medals were created on the occasion of the 2022 Medal Symposium *Hope*. The aim of the presentation is to explore the work of the Berliner Medailleurkreis through unpublished medals from 2019 to 2025. The talk will conclude with an outlook on the annual theme for 2026: *Alternative Commemorative Coin Art*.

TATIJANA GARELJIĆ

Matko Mijić, Artist of the Transformation of Matter into Myth

Matko Mijić, born in 1955 in Split, grew up in the idyllic setting of Milna on the island of Brač and currently resides in the ancient city of Trogir. Through his rich and diverse artistic oeuvre, he has left an indelible mark on contemporary art. He graduated in sculpture from the Faculty of Applied Arts in Belgrade in 1981 and has since been dedicated to the development and transmission of artistic practice, serving as a professor at the Academy of Arts in Split.

Mijić's work is particularly distinguished by his medalist practice, which is not only technically demanding but also deeply symbolic. His works exude an enigmatic quality and rich plasticity – each medal is imbued with an intense sensory experience. What sets Mijić apart is his innovative use of non-traditional sculptural materials, often those discarded or already worn by time. This fusion of materials and techniques enables the creation of works that invite interaction – not just visually, but also through touch, blurring the boundaries between the everyday and the mythical. The artist masterfully transforms the material world into new archetypal and hermetic symbols.

In his medalist works, matter is shaped by subconscious states, creating symbols that, while rooted in reality, transcend everyday experience. This approach results in a conceptual and morphological expression that references the mythical world of symbolic connotations – a realm where the rational and the irrational, the conscious and the subconscious, converge. Each detail holds the potential to open new spaces of meaning and interpretation, making Mijić's artistic language a bridge between material transformation and the timeless language of myth.

HERMAN GERRITSEN

Chris van der Hoef – From Art Nouveau to Art Déco

Christiaan Johannes van der Hoef (1875–1933) was a Dutch sculptor, ceramist, decorative artist, and medalist. Trained in the execution of building ornaments he started work in 1894 at the workshop of the sculptor Lambertus Zijl. From 1898 to 1910, he designed and decorated vases and household earthenware for various potteries. At national and international expositions his art was quickly recognized and his designs received attention and prizes. In 1908, the Utrecht firm of C. J. Begeer invited Van der Hoef to make designs for its decorative vases, tea sets, and other kitchenware, plus medals. From 1910 to 1925, he worked primarily for Begeer, notably on designing medals. Almost all his medal designs are for commissioned work, often for renowned companies and organizations. For example, his 1918 Jaarbeurs medal shows a characteristic simplicity of design, though with high relief. Unusual for the time, several of his medals are not struck but cast, in high relief, with diameters between 8 and 12 cm. While his early medal designs are typically in the Art Nouveau style, Van der Hoef followed the artistic developments and moved on to Art Déco, culminating with the dominating legends of Amsterdam School. His medallic legacy consists of some 275 medal designs, plus over 30 designs for tokens for local electricity and gas slot machines. In 2025 the Dutch Art Medal Society (Vereniging voor Penningkunst) pays a special tribute to Van der Hoef, who has put such a strong stamp on Dutch medallic art in the early 1900s.

JAVIER GIMENO

Évocation du mythe et pouvoir de l'image: Manolo Prieto revisité

Manolo Prieto (1912–1991) est une des figures clé de la médaille espagnole du XX^{ème} siècle. La médaille représente une deuxième phase de sa carrière artistique, après un fécond parcours dans l'illustration littéraire et l'affiche publicitaire. Cet acquis a marqué, outre une approche très personnelle du langage de la médaille, une nette prédilection, entre autres, pour les sujets issus du récit littéraire, élargie ensuite au répertoire mythologique. C'est de ce fait, et de son originalité, la figure qui probablement mieux représente l'interprétation. Un projet en cours de systématisation de son héritage artistique, mené par la Fundación Manolo Prieto, a permis de repérer et inventorier nombre de matériel inédit permettant de mieux systématiser et comprendre l'ensemble de l'œuvre. La communication a pour objet d'analyser l'évolution de ces représentations et de la vision par Prieto du mythe et ses valeurs et non-valeurs, ainsi que du rapprochement qu'il propose entre mythe et récit – paramythe –, l'esprit du message et le puissant langage expressif.

YLVA HAIDENTHALLER

Building on Roots and Creating a Myth: Self-fashioning on Early Modern Swedish Medals

During the early modern era, medal art emerged as a popular medium for conveying royal propaganda. Alongside architecture, art, commemorative poetry, and music, medals were a powerful means of shaping and projecting identity, reaching both contemporary audiences and posterity. However, medals presented a unique challenge: imagery and text had to be merged within the constraints of limited space, requiring a message that was both concise and persuasive. Moreover, the figures depicted on these medals did not merely present a condensed version of national identity but also an idealized notion of it. Referring to the nation's roots to construct a mythological hero was an integral part of this process. Yet, how was this achieved? On what foundations did royals build their public image – national or universal myths? What references, imagery, and language were used to fashion oneself as a societal role model, a *pater patriae*?

This paper provides a comprehensive overview of Swedish royal medals from the late 16th to the 18th century, examining how the use of roots and myths evolved over time. It explores well-established methods regarding building on roots, such as heraldry and religious confessions, while also addressing contradictions in the

Swedish case – favouring Gothicism while simultaneously following the broader European trend of emulating antique role models. A closer examination of these medals adds another dimension to understanding the power of legacy and its impact on Swedish identity as displayed on medals.

TOM HOCKENHULL

Searching for Sloane's Medals

Upon his death in 1753, Sir Hans Sloane's vast collection was bequeathed to the British nation. It led to the establishment of a new national museum – the British Museum – for the public to benefit from this unique repository. Medals formed a major component of Sloane's holdings, but the loss of the original object tickets coupled with the later disappearance of his manuscript medals catalogue (under mysterious circumstances), means that even basic details concerning its original scale and breadth are now largely unknown. This paper summarizes the numerous efforts made over the last thirty years, including on-going research, to establish what medals belonged to Sloane, from whom he acquired, and what proportion remain in the British Museum today.

LINA KALINAUSKAITĖ

History of Lithuania in the Art of Medals of Juozas Kalinauskas and Lina Kalinauskaitė

Juozas Kalinauskas is an accomplished Lithuanian sculptor, born in 1935 and now celebrating a 90 years jubilee. Among the solid body of works he created throughout his career (drawings, sculptures, monuments, medals), the most important theme is the history of Lithuania. His motherland has suffered many dramatic changes, he has seen four different governing powers, two independences, two occupations, terrors, tragedies, and the regaining of independence. Those experiences shaped his focal point. Through the lens of historical moments, he was trying to understand the current historical events. And we heard that history repeats, so we should learn from it. And that is what Juozas Kalinauskas is trying to say to the audience, that we should know our heroes and foes, to celebrate the achieved victories, to value our freedom, and to understand the tragic periods of the country, so they may never repeat. I am his daughter and a continuation not only of his genes, but also of the artistic pursuit. I learned medal art from my father, we also did collaborative work together and I want to tell the story of this dense mosaic of Lithuanian history embodied in our art.

ANJA KINDL

Between Myth and Identity: Folk Themes in Croatian Secessionist Medalllic Art

Building upon the insights of Bogdan Mesinger, who argues that myth fundamentally constitutes the relationship between humans and their environment, this paper asserts that Croatian Secessionist medalists contributed to the creation of culturally specific mythology through the reinterpretation of folk themes. At the turn of the 20th century, Croatia was navigating a complex political landscape marked by rising nationalism and a quest for cultural autonomy, either within or beyond the framework of the Austro-Hungarian Empire. The Secessionist style, with its emphasis on modernity and individuality, provided an ideal medium for expressing this (re)emerging national consciousness. Rather than relying on classical mythological figures, these artists adapted folk subjects – symbols that resonated more profoundly with national identity and cultural heritage.

Often referred to as *The Trio of Modern Croatian Medalllic Art* – Robert Frangeš Mihanović, Rudolf Valdec and Ivo Kerdić – transformed depictions of rural life and everyday occupations into symbols of national pride. Works such as Frangeš Mihanović's *The Digger*, Kerdić's *The Dance of Croats in Vienna*, and Valdec's *The People for their Weak*, among other examples, shaped a new visual language that directly connected art to the lived experiences of Croatian society.

Through visual analysis and historical contextualization, this paper will examine how the fusion of folklore and Secessionist aesthetics contributed to the formation of a new mythology – one that played a role in laying the foundation for Croatian national identity during a period of political and cultural transformation at the beginning of the 20th century.

KEIKO KUBOTA-MIURA

Amaterasu to the Universe: A Mythological Journey of Creation

Although I have spent more than half of my life in the United States, when reflecting on *Our Myths, Our Roots*, I strongly feel that Japan, where I was born and raised, remains my foundation. My daily conversations may be in English, but my sense of ethics and artistic concepts are always rooted in Japanese thought. This highlights the profound influence of Japanese culture on my work. Japanese myths and legends have played a crucial role in shaping the country's culture, history, and values. Many of these stories trace Japan's origins to deities such as Amaterasu Omikami, the ancestral goddess of the Imperial family, who is enshrined at Ise Jingu. These divine narratives continue to shape the Japanese worldview, fostering a deep connection between humanity and the cosmos. Perhaps due to this cultural legacy, I feel a strong spiritual link to cosmic energy. For nearly 20 years, I have engaged in meditation to receive inspiration as energy from the heavens and the universe. This connection informs my creative process, allowing me to express celestial and planetary forces in my artwork. My artistic roots extend from Japan to Earth and ultimately to the heavens. Through this paper, I aim to explore how Japanese myths continue to influence contemporary artists, including myself, and how these timeless stories shape artistic expressions that transcend cultural and geographical boundaries.

MARCY LEAVITT BOURNE

Reading the Male Body: The Work of Ian Rank-Broadley

This paper will focus on the work of the renowned UK sculptor and medal maker, Ian Rank-Broadley, also known for his portrait of the late Queen Elizabeth II on English coinage. Rank-Broadley has long featured the male nude on reverses of his portrait medals and on his large bronze reliefs, explaining that in his view the male nude can be as expressive an artistic figure as the more frequently seen female. Rank-Broadley's portrait medals, some of famous personages, often depict full male figures – drawn from other relevant sources – on the reverse, which, combined with the obverse profile, create a whole that is intriguing and powerful. Body position is utilized to give a more complete picture of the individual, both physically and emotionally.

The BAMS medal *Prisoner of Conscience* and the medal of the artist/film maker *Derek Jarman* are among those that will be cited. In addition, there are larger reliefs of the male body, some from Classical mythology, such as the relief of *Troilus at the Spring*. The question arises: does the myth of such a male figure imbue Rank-Broadley's work? This relief will be related to recent large-scale public sculptures by Rank-Broadley that also depict man and horse. How much does the profile of a face suggest the body; what can one ascertain from the facial expression; and how does the body language complement and construct the whole person? These are questions that this paper will pose, and will illustrate potential answers, using reliefs, medals, and sculptures of one of Britain's most lauded sculptors, Ian Rank-Broadley.

STEFAN DE LOMBAERT

Victor Rousseau's Medal Œuvre Revisited

Victor Rousseau (1865–1954) was a successful Belgian sculptor with quite some fame outside Belgium. A nicely illustrated book was written by a relative in 2003 but ignored the medallic production almost completely. François de Callatay had described (and illustrated) at the occasion of a retrospective in Forest (Brussels) in 1992 the six most well-known types. We have found and identified more creations and variants and can now present a more complete opus.

KATEŘINA NORA NOVÁKOVÁ

Czech Mythological Themes in Medallion Art

Czech medal making is completely imbued with mythological themes. Such themes have been used in our medal art in the past and were associated with the promotion of Czech nationality and national consciousness. Some themes, for example, connected with Bohemian saints or other mythical figures, appeared as early as the Renaissance. Authors began to focus on them much more extensively in the 19th century, when individual themes based on mythological figures and stories from our history were intended to promote Czech national self-awareness within the Austro-Hungarian monarchy. However, these themes began to appear even more strongly as national symbols after 1918, when the first independent Czechoslovak Republic was established. Also during the 20th century, despite the ruling communist regime, some themes continued to appear as a link to national consciousness. After 1989, in a democratic society, none of these themes and motifs were any longer politically restricted and individual artists and especially mints were given great freedom to represent them. Therefore, if we limit ourselves to the motifs from Czech national myths, their number and variety of artistic concepts is truly fascinating and the quality of the artistic designs and craftsmanship is pleasing for both experts and private collectors.

JAN PELSDONK

From Chris van der Hoef to Chris van der Hoef: The Centenary of the Dutch Art Medal Association (1925–2025)

The Dutch Art Medal Association (Vereniging voor Penningkunst) is celebrating its 100th anniversary this year. The celebrations include a publication about the medals issued by the association and exhibitions in the City Museum of Zutphen (with a complete overview of the medals produced) and in the Rijksmuseum in Amsterdam (with a focus on the style development). Since 1925, the association has issued approximately two medals per year. Over the course of 100 years, this has resulted in a fascinating and diverse collection of medals, varying in form and production method. The association strives to invite different artists for each medal. The association also aims to broaden the artistic perspective by commissioning artists who do not typically create medals. Several of the medals are designed by now internationally renowned artists, like Chris van der Hoef (1875–1933). He created the so-called *Founders medal*, a very rare medal that was only presented to the members of the board in 1925. The aforementioned publication will include a modern reproduction of this medal. Additionally, the association issues two new medals in 2025. The first – *Colonialism 2025* – reflects on the changing perspectives of colonialism, racism, and slavery, themes present in some of the association's early medals. The second – *150 Years Chris van der Hoef* – celebrates the life and work of this famous artist. During the lecture, I will highlight the process of creating this second medal by showing a short film.

GILLES PERRET

Le traitement des mythes à Genève et en Suisse

Au début du XXe siècle, la médaille de création libre s'affermait en Suisse. L'intérêt des sculpteurs pour l'intimité du petit format, l'utilisation généralisée du tour à réduire, mais surtout une formation artistique plus poussée des *décorateurs* de boîtes de montre en sont probablement les causes. Comment ce développement a-t-il influencé la médaille commémorative? Le traitement des événements historiques et des mythes fondateurs en a-t-il bénéficié? L'évolution chronologique de quelques thèmes, ainsi que la comparaison d'œuvres libres et de commande issues d'une même main nous permettront peut-être de répondre à ces questions.

IRA REZAK

Medallion Medical Mythologies

Myths and Religions are closely related categories, belief systems that are traditional yet difficult to objectively confirm or disprove. Both have nevertheless been commonly invoked in medical contexts through the ages, indeed often considered to be of particular importance in the prevention and cure of disease. Coins and medals as published forms of public expression have consequently served as vehicles for the communication of mythological and religious tropes that bear on the nature of medicine, its practitioners, and its role in society.

Beginning in antiquity, therefore, numismatic items of various forms incorporated elements of contemporary medical beliefs and aspirations, using imagery and textual contents to symbolize health and healing and, in some cases, to actually help achieve them.

On ancient coins, medically effective gods appear as entities associated with political authorities and even as advertisements for venues associated with healing. Medieval and modern coins, especially those associated with Christianity, often contain religiously potent images and icons serve, in addition to their function as currency, as amulets carried or worn individually. Medals tokens and badges, categories unconstrained by a need to circulate as money, have in modern times been even freer to perform all the earlier functions, but in addition serve as insignia, rewards, commemoratives, or works of art.

This presentation in addition to illustrating specimens of these various categories, will analyze the evolution and the nature of the roles that particular patterns of numismatic imagery have played during differing epochs and within a variety of cultures.

NICOLAS SALAGNAC

Transmettre et innover : un pas pour aider à la renaissance de la médaille française, de l'atelier scolaire à l'exposition internationale FIDEM de Munich

La médaille est bien plus qu'un objet: c'est un héritage, un langage artistique, et un pont entre les générations. Aujourd'hui, je souhaite vous partager par cette vidéo/conférence une aventure française à deux voix. D'abord, celle d'un projet pédagogique qui me tient à cœur depuis des décennies (avec une belle influence anglaise), né du constat que la France, berceau historique de la médaille, voit s'éteindre peu à peu ses ateliers et artistes en gravure médaille.

Ensuite, celle d'une collaboration artistique avec ma collègue polonaise Ewa Olszewska-Boris, où tradition et modernité dialoguent pour donner naissance à des œuvres exposées ici même, à Munich, lors de ce congrès FIDEM.

JOÃO BERNARDO DOS SANTOS

The Making of a Portuguese-Style Fabricated Medal

It was necessary to attend my first FIDEM congress and interact with artists from other countries to realise, without knowing, although seemingly evident to everyone else outside our bubble, that I had absorbed a distinct Portuguese style of medal-making. Having studied at the Lisbon school under Andreia Pereira and José Teixeira, and afterwards undertaken an apprenticeship at the atelier of João Duarte, it is clear now that the influence could not have been another. And in that FIDEM congress, while I was fascinated by the way other artists from different countries applied their techniques, they were interested in the Portuguese way of solving the medallion challenge. In this paper, I will try to distill what that supposed Portuguese style is, going through the different techniques and tools used to achieve those results – mainly fabrication processes – from the beginning of the creative process to the end result.

TETSUJI SETA

I Am Now Here. Two Times and Places

The concept behind my new series of medal:

Coins from ancient Rome, coins salvaged from sunken ships, etc. I fuse parts of plants onto historical coins along with the date I collected them.

The coin/medal contains two times and places: the time and place when the coins were in circulation, and the present when I and the plants existed. The two time periods may be new myths that include me.

VENTSISLAV SHISHKOV

Medallic Art in Bulgaria in the Period 2020–2025

Medallic sculpture has long been held in high regard in Bulgaria, consistently attracting considerable interest, with talented young colleagues, including recent graduates, joining the ranks of established artists. In the last five years, various events have served as springboards for young artists, helping them gain a solid reputation in medallic art, both at home and abroad. Some of the achievements of the Metal Department of Bulgaria's National Academy of Art (NAA) include international prizes from prestigious competitions, significant accomplishments in coin design, graduation projects showcasing series of medallic works, a strong presence in national exhibitions, forums, symposiums, and conferences, and numerous publications.

In addition to Professor Bogomil Nikolov's project, ten workshops on medallic objects from steel have taken place, also showcasing combinations of different materials. Public figures from different walks of life have had their achievements recognised with plaques, medals, and awards crafted by the students of the department, honouring partnerships and significant contributions to public organisations and private businesses.

The paper covers the period from 2020 to 2025, highlighting the achievements in medallic sculpture of students, graduates and alumni. It is relevant to the proposed theme of the FIDEM Congress in Munich *Our Myths, Our Roots* in light of the enduring contributions of Professor Nikolov who firmly established medallic sculpture as a significant art form within Bulgarian cultural life. The foundation he laid is being built upon through the creative work of contemporary artists and NAA tutors.

These creative endeavours have not been documented in published materials or on the websites of FIDEM and BAMS, prompting a need for an up-to-date overview of all activities of the Medallic Sculpture Studio at NAA's Metal Department.

TATIANA SIOPA

The Grandparents' House and the Legacy of Cardboard Die-Cutting

In the 1960s, my grandfather founded a very rudimentary and artisanal business in the area of cardboard die-cutting. At a time when Portugal was in a state of resigned poverty, he went against the grain by creating a business in the back of his house that competed with the large industry protected by the Portuguese state. I grew up without my father and my only father figure was undoubtedly my grandfather. My grandparents were very present in my childhood. So, every time I went to their house, they would always show me treats and curiosities. My grandfather loved to show me how he managed to use his skills, modify traditional machines, make copies of paper with ammonia in the sun inside a wooden box, among many other things he invented. When I created my piece *At Grandpa's House*, I did not do it the way my grandfather used to do it. I used a vector program and gave it to my uncle Jaime, the only one of his sons who followed my grandfather's art. I asked him if he would like to help me create a small die-cutting tool, which would cut out small patterns from a box and that these closed patterns would form a small cardboard house. This small cardboard house represents my grandparents' house, where everything happened, it represents the house of my childhood imagination. *My tribute to my grandfather.*

AGNIESZKA SMOŁUCHA-SŁADKOWSKA

Ouroboros – A Perfect Medallic Motif. The Changes of Meaning

Ouroboros – a snake eating its own tail – is one of the most universal mythological symbols. It originated from ancient Egypt as a symbol of permanent renewal (a repetitive cycle) and got into the Greco-Roman tradition as related with philosophy of Hermetism, which itself derived from ancient Egypt. Here, it became a symbol of unity in the hermetic understanding of *The One*. It was adapted also in alchemy. It was widely used in hermetic traditions of mature Renaissance, especially in the circles of papal Rome. Ouroboros narrowed its meaning in 19th century, becoming mainly the symbol of Eternity, and also as such it appeared in 20th-century iconography. Being circular-shaped, ouroboros often appeared on medals, several examples of which, dating from the 16th to the 21st century, will be presented and discussed. Because of its range of meanings ouroboros faces many iconological problems, depending on the time and cultural circle in which a given work originated. Only by taking them into account a correct interpretation is possible.

GEER STEYN

Roots. Inspiration and Continuation as a Subject and Object Inside Two Medals

A general, axiomatic statement about the phenomenon medal. A way of visual thinking.

1. The *Charlotte van Pallandt* medal from 2024. Obverse and reverse.

My fascination for her as an artist and person will be illustrated by some of her medals and sculptures. I show some of my own drawings which were essential in creating a portrait medal of her.

2. The annual medal 2025. *The Cockchafer*. Obverse and reverse.

I will talk about the meaning of form in general and explain how and why the obverse changes into a reverse.

MONIKA SUDINTAITĖ

The Myth of Palemon and Other Legends: The Search for Identity in Lithuanian Medal Art

Since the 16th century, the Myth of Palemon has shaped Lithuania's historical imagination, presenting a Roman-origin narrative for the nation's elites. Though once regarded as a historical narrative, today it is understood as a Renaissance-era intellectual construct, aligning with the political and cultural aspirations of the time. Over several centuries, the Palemon legend has been continuously reinterpreted by historians, philologists, mythologists, and other scholars. Its influence is inevitably reflected in Lithuanian medal art, which constantly reexamines the forms of Lithuanian and Samogitian identity. In exploring how myths and legends are revived and function in contemporary society, medal art emerges as one of the key cultural forms continuing Lithuania's mythological tradition. Since 1984, the International Medallic Art Symposium in Telšiai and its medal collection have documented the prevailing trends in the mythologization of Lithuania and Samogitia. Today, medal artists draw not only from centuries-old myths but also from the extensive historiography surrounding them. Through intertextual references, quotations, and symbols, medal creators construct a multilayered mythological narrative. By analyzing the artistic expression in medallic art, we can explore how the Roman-origin narrative of Lithuanians is both preserved and reinterpreted, and how contemporary medals reflect and engage with the political contexts that shape the ongoing legacy of the *Myth of Palemon* and other Lithuanian legends.

VIRAG SZABO

The Contemporary Hungarian Medal Art 2025. A Presentation of the Exhibition of XXV Hungarian National Medal Art Biennial

The most significant forum for introducing Hungarian medal art has been operating for 50 years, and this year we are celebrating our 25th anniversary.

It is usual that around 130 medals are exhibited. The organizers strive to present the works of all generations. I would like to invite the Fidem congress' participants to a virtual exhibition tour. I would like to present a wide selection of the exhibited material, choosing those medals that can be compared to the recommended themes of this year's Fidem Exhibition *Our Myths, Our Roots*. I would also like to show a brief overview of my own medal work as the Grand Prize winner of the XXIV. Biennale.

In sum, with this presentation, I would like to complement the range of Hungarian medals presented at Fidem Exhibitions.

TANYA SZRAJBER

Our Myths, Our Roots: Analyzed with Medals from the Goldsmiths' Company Collection

This paper offers a brief introduction to the medal collection of the Goldsmiths' Company in London following a more detailed presentation at the BAMS 2024 Conference in Příbor, Czech Republic. The focus here, however, is an analysis of the FIDEM Conference theme using examples from that collection. The concepts *my myths* and *my roots* have multiple and subjective interpretations. Myths can be understood as traditional stories, often but not exclusively ancient in origin, reflecting a particular belief system held by different cultures, societies, or even individuals (*personal myths*). They are regarded as distinct from legends although the two categories are often conflated. This ambivalence is illustrated with medals on classical mythology and the exploits of saints. Another definition of a myth is *an unfounded or false notion*, as when the snake is regarded as a symbol of evil. *Our roots* covers a spectrum of possible connections. These generally range from a person's family history or that of an institution, to a national or cultural associations, including natural and built heritage, as illustrated by certain portrait medals and others emphasizing emblematic landscapes, buildings or commemorative events. It is proposed that on a broader level, humanity itself is essentially rooted in the natural environment. The examples selected will be used to explore these ideas, including when our *roots* are threatened by war, displacement, and the destruction of the environment.

SUSAN TAYLOR

Athena / Demeter: The Burden of War / The Power of Love. One Design, Two Approaches

Sculpting in a digital format offers the opportunity to create a handheld object such as a medal in a variety of ways. Two methods will be explored in this talk: a 3D print in a castable wax for the lost wax process in fine silver and the other a 3D print in resin patinated to look like silver. Both were printed from the same digital stl file and have the same dimensions. The presentation will be accompanied photographs detailing the processes. This medal *Athena/Demeter: The Burden of War/The Power of Love* will be on exhibit at the State Antique Collection (Antikensammlung) as part of the 2025 FIDEM Congress and Exhibit in Munich. The design honours the optional theme set by FIDEM XXXVIII Munich 2025, *Our Myths – Our Roots*.

JOSÉ S. TEIXEIRA

Damnatio Memoriae – The Medallistic Work of the Sculptor Alípio Pinto

Our memory is selective, being configured from narratives that adapt to the construction of an idealized reality. How the social cohesion of countries results from the recognition of their identity, which is largely determined by the sharing of collective historical memory?

We exist because the presence of the being is immanent or, to the extent that we create memories to be evoked and remembered? Is the work of an artist a testimony to the struggle against non-sense and oblivion?

The lecture that we propose is a simple tribute to the sculptor Alípio Pinto whose work, unusually, has passed almost unnoticed. The medallistic work of Alípio Pinto, although it is not numerous, deserves, as Hélder Batista pointed out, to be remembered and analyzed for constituting a uniquely innovative legacy in the context of contemporary production that risks embarking on paths yet untraveled.

BERNHARD WEISSER

Homo Politicus? The Medals of Andreas A. Jähnig

Andreas A. Jähnig was born in Leipzig in 1951. After graduating as a civil engineer in Leipzig in 1976, he studied sculpture in Berlin. *Sculpture in Open Spaces* was the subject of his diploma thesis in 1983. Since then, Jähnig has been a freelance sculptor. Like few other artists, he persistently uses the two-sided nature of the medal as a medium for critical observations on society. Without succumbing to societal expectations, he maintains his independence and his own perspective. In recognition of his genuine work, Jähnig has received the Deutscher Medaillenpreis, the Hilde Broër-Preis and just recently the J. Sanford Saltus Award.

SAM YANG

A Study on the Application of AI Technology in Sculptural Expression

This study investigates the innovative application of artificial intelligence (AI) technology in sculptural expression, with a particular emphasis on AI-generated imagery as a means of capturing and conveying emotions. Traditionally, the challenge of depicting nuanced facial expressions in sculpture has relied on live models – a method often constrained by availability and time limitations. AI presents a groundbreaking alternative by generating diverse expressive images, offering artists multiple perspectives of a single emotion from various angles and contexts. This technology enables the simulation of individuals across different ages, genders, and cultural backgrounds, thereby expanding artistic references and fostering inclusivity in sculptural works. More than just a tool, AI functions as a creative collaborator, enhancing artistic flexibility and facilitating the exploration of subtle emotional variations. Ultimately, this integration deepens the understanding and depiction of the complexity and richness of human emotions in sculptural art.

As AI technology continues to evolve, its role in sculptural art will expand, enabling more profound emotional expression and driving artistic innovation. The convergence of AI and sculptural practice not only enhances creative flexibility but also provokes deeper reflection on human emotions, ultimately pushing the boundaries of contemporary sculptural expression.



XXXVIII
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