

MÉDAILLES 2010



FIDEM
MEDALS



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2010

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The magazine
of the
International Art Medal Federation
FIDEM

FIDEM XXXI ART MEDAL WORLD CONGRESS

TAMPERE 2010

FIDEM
MEDALS



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Back: *Killing Time* (2008) by Elly Baltus, bronze, 41 mm
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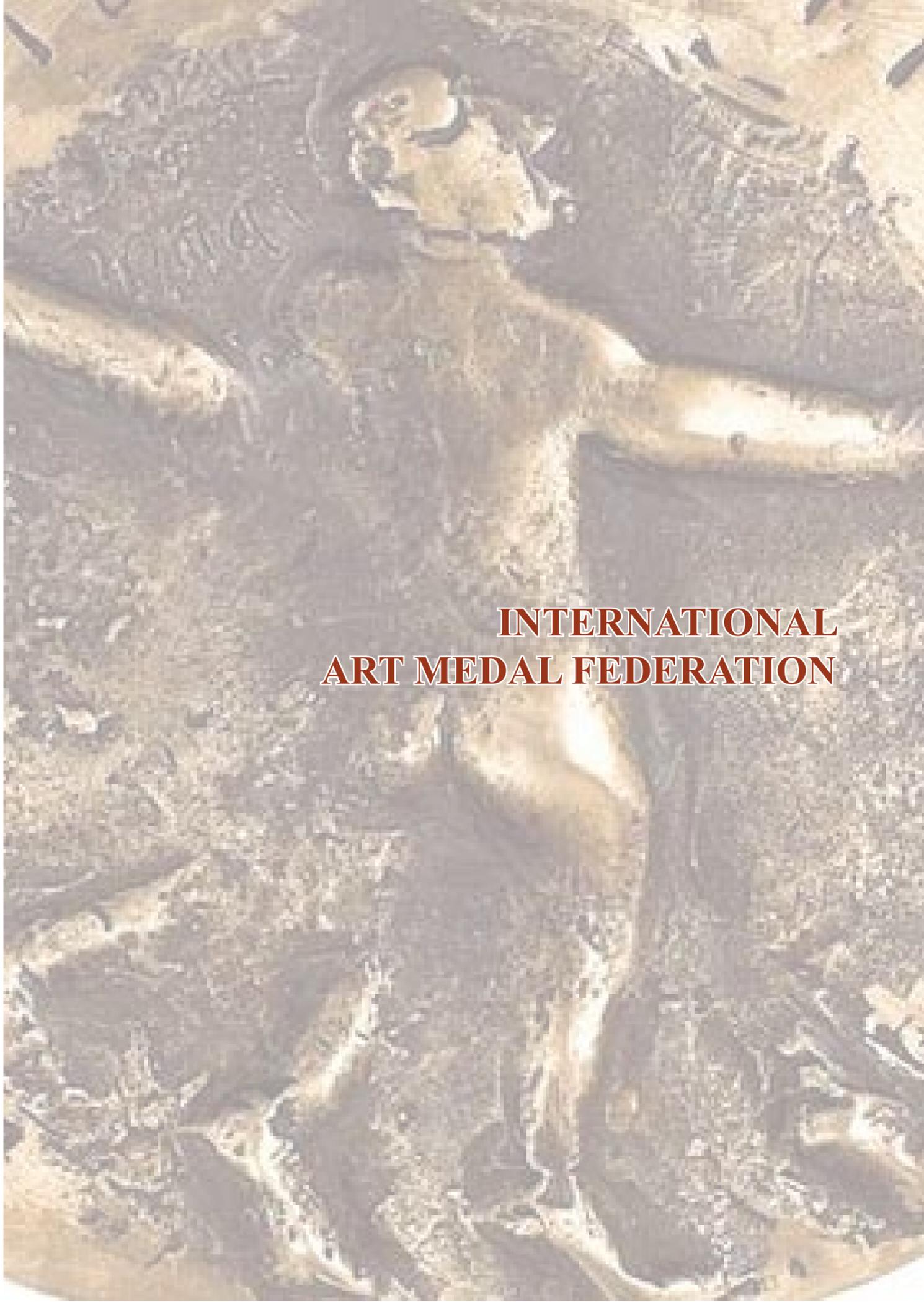
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**INTERNATIONAL
ART MEDAL FEDERATION**

WHAT IS FIDEM?

FIDEM, the International Art Medal Federation, was established in 1937. Its aims are to promote and diffuse the art of medals at international level, to make the art known and to guarantee recognition of its place among other arts by increasing awareness of the art, history and technology of art medals, mainly through publications and the organisation of international events. FIDEM also organises a congress every two years and an international exhibition of the art of medals in order to promote exchanges among artists and to make their work known internationally.

FIDEM operates in over 40 countries worldwide. It is represented by a delegate and a vice-delegate in every country, who maintain regular contact with the artists, FIDEM members and other people interested in the art of medals from their own country.

FIDEM publishes the magazine *Médailles*, which contains information on FIDEM activities and the minutes of each congress. Members receive this free of charge.

FIDEM members also receive *The Medal* magazine, which is normally published twice a year.

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**XXXI FIDEM ART MEDAL
WORLD CONGRESS
TAMPERE, FINLAND, 2010**



FIDEM XXXI - POST FESTUM ET ANTE

Ilkka Voionmaa

For the first time in Finnish history the city of Tampere has been the medallic capital of Finland as it hosted the FIDEM XXXI congress last June. The congress lasted for four days 16-19 June after which there was a two-day post-congress tour. The exhibition was open all summer till the end of August. The congress had about 130 participants; the exhibition – on the other hand - had about 950 different art medals by about 490 artists from 29 countries displayed at Tampere Art Museum. In addition, it was most interesting to see – for the first time at a FIDEM exhibition - how the FIDEM medals matched the eleven Finnish artists' works of sculpture that were displayed in the same rooms with the medals. The parallel exhibitions which the Guild of Medallic Art in Finland (the Guild) had arranged at Gallery Saskia and at Metso, the main library complemented our international medallic week superbly.

Thank you Tampere and Tampere Art Museum for the great job you did for us and for medallic art by organising the FIDEM XXXI congress! For us and those who knew something about the cultural and medallic background of Tampere it was a most welcome matter that you promised to do the job together with the Guild. Our special thanks go to Ms Taina Myllyharju, the director of the museum and to Mr Tapio Suominen, the curator of the exhibition, who together with their most professional team made it happen. Let us hope that our medallic cooperation will continue also in the years to come. Having a FIDEM network of delegates and medallists is also essential, since otherwise we could not have had all the medals at FIDEM XXXI. The role that FIDEM has had ever since it was established in 1937 is to promote medallic art globally together with our member countries and national organisations, artists, collectors as well as with universities, museums and galleries. FIDEM XXXI congress was a masterpiece of these ambitions. We do hope to be able to participate in yet another FIDEM congress in Tampere some time in the future.

The question of having a theme aroused a lot of interest before the congress. However, a decision was made to remove any possible limitations and let the artists as well the lecturers express themselves freely. The name of the exhibition “Art Medal in a Global World”, certainly inspired many artists to deal with their topics more freely and to try the limits of medallic art with different forms, materials and colours for example, as shown by medals with combinations of two or more materials. As Mr. Tapio Suominen pointed out in the exhibition catalogue “most medals were non-commissioned and often made in non-traditional ways, which makes them follow an orientation similar to other areas of sculpture”. It is evident that experimenting with medals is something that may keep up the interest of the younger generation, in particular, in this art form.

The congress in June 2010 was preceded by the traditional meetings of the committees and ended with the general assembly, which gave us time to concentrate on the past (the reports of the general secretary, webmaster and treasurer), and think about and discuss the future of FIDEM and art medals, as shown by the well-prepared and interesting comment given by Mr Arvo Aho (Finland) on the FIDEM art medal exhibition. An excellent arena between the congresses for us all members is our website where discussing and commenting will certainly continue. An excellent proof of the work of Ms Marie-Astrid Pelsdonk, the FIDEM webmaster, was putting a

few pictures with comments on the website so that we could see them the same day.

A FIDEM congress would not be complete without a many-sided lecture programme, which often clarifies the background of this art form, and gives us updated information as well as an insight into the communication going on between artists and medallic art. Receiving impulses is essential and these impulses belong to everybody, they are our privileges. One of the basic ideas with this *Médailles* magazine, on the other hand, is to give as good a coverage as possible of the lectures held during the congress. Each congress day started with a plenary lecture, after which there were two or three parallel lectures. The 32 lectures held offered a lot of knowledge and information on what is going on in the world of medallic art. It seems that if this magazine came out more regularly – and not just every second or third year - it would be even more difficult to limit the great enthusiasm the lecturers had. An interim weekend meeting might be a possible answer if there should be three years between two congresses.

Organising a FIDEM congress and the exhibition is always a big effort. The downturn of the world economy in the recent past did not make it easy either for the Guild or Tampere Art Museum to organize the event - or for the FIDEM artists to participate. The organizers had invested a lot of time and effort in planning the exhibition on three floors, and the glass cases (vitrines) with the LED lights. The exhibition catalogue (317 pages), which was in colour, contained a picture of one medal per each participating artist and a DVD with pictures on all the medals that had been displayed. It had been decided well before the congress that FIDEM non-member artists had to pay an extra exhibition fee, which may have reduced the total number of participants. From a FIDEM member's point of view, on the other hand, every non-member artist could be expected to pay for exhibiting his or her medals at a FIDEM exhibition, unless we find another kind of solution to the problem. For our artist members there has been the medal fair during the congress for the past 18 years and also the possibility to link one's homepage with the FIDEM website www.fidem-medals.org.

Little by little we will start getting prepared for the next congress. At the moment we know that we have one or two possible candidates but nothing final has been decided yet. We aim at having a two-year interval between the congresses. Updated information can be found on the website in due course.

Last but not least. During the past years there have been a lot of people – in addition to the members of the executive and consultative committees of FIDEM - who have given us advice and volunteered to help us. An example of this work was moving the FIDEM archives from Paris to Lisbon. Thanks to Mr Claude Arthus-Bertrand, the person with a lifelong interest in FIDEM, our ex-general secretary and auditor, who had looked after the FIDEM archives in Paris for years and was greatly helped by Ms Sylvie de Turckheim-Pey, our French delegate. In Lisbon it was professor João Duarte at the Faculty of Fine Arts who had arranged a room for the archives together with Ms Maria Rosa Figueiredo, our general secretary. It is now possible for the members of FIDEM and others interested in FIDEM to get better acquainted with the archives by contacting the faculty. More information about the archives can be found on our website.

FIDEM in Finland – outreach and revision

Frances Simmons

Tampere - home of Finnish tango? It is amazing what you can learn by attending a FIDEM congress. Tampere in my sober geography was known for textile production. The 'Manchester of Finland' like its English counterpart has abundant soft water - and rain - being situated between two lakes in the heart of Finnish lakeland. So I packed my umbrella and arrived to find several eclectic museums, loads of bars and restaurants, an amusement park and a grand congress/theatre complex all within a compact area - a party town.

It is also Tango Central, home to the national festival. Until I received the congress medal (designed by Assi Madekivi) in my welcome pack I had no idea about the Finnish national obsession with this dance (Fig 1). A figure reaches out to embrace the medal, impassioned. A fitting image for medal lovers. The reverse refers to the river and its falls, the basis of the economic rise of the city and foundation for its wealth, with the bridge over the Tammerkoski rapids



Fig 1. FIDEM XXXI official congress medal
Assi Madekivi

uniting all. However, without knowing the location it reminded me of the frills of a dance frock. Once there, the symbolism makes perfect sense. The medal is rough cast but deceptive in aspect - dig deeper and there is more to know.

We arrived the week before Midsummer - a festival as big as Christmas and Thanksgiving minus the religion which calls for family reunions. The 31st FIDEM 'family' reunion was smaller than previous gatherings with only 130 people attending congress but no less vibrant for all that.

Registration and lectures took place in the Tampere Hall, a modern congress and theatre complex next to the university campus. The congress was officially opened by the Deputy Mayor of Tampere, Mr Perttu Pesa, and we were warmly welcomed to Tampere, which in its post-industrial period is a major congress destination. Dr Jyrki Siukonen then gave the first plenary lecture on the medal and its negative - a world turned upside down. It was the first of many



Fig 2. Mashiko hosting the US delegation reception



Fig 3. The Canadian delegate Lynden Beesley with Jan Pelsdonk and FIDEM's own webmaster Marie-Astrid Pelsdonk

interventions and lectures that called for us to revisit received ideas and explore complexity.

Parallel series of lectures took place for three days so there was much to choose from. However, it seemed to me that there were less historical contributions this time and more reports of ‘work in progress’. This was possibly the result of the original call for papers on the teaching of medallic art and may also explain the slightly lower congress attendance figures; a pity as there were many stimulating reports. The historical lectures had a distinctly northern European flavour. For example, on the first day Lars O. Lagerqvist opened with a masterly and entertaining talk about the medals of Queen Josephine of Sweden-Norway, followed by Rainer Grund’s introduction to the work of the German 20th century medallist Peter Gotz Guttler and Jorgen Steen Jensen’s lecture on Krohn, a 19th century Danish medallist and collector.

Meanwhile in the other lecture hall, reports were given from Bulgaria, Canada, Portugal and Poland about outreach programmes, teaching new medallists and non-medallists and expanding the theoretical boundaries of the medal. Bogomil Nikolov’s studio workshop programmes in Bulgaria have produced an amazing torrent of medals, more than 800 pieces. The Medallic Sculpture Studio in Sofia goes from strength to strength having organised more than 30 medal events in the last 3 years which have given the opportunity to young medallists to engage with the medium and to practising medallists, refreshment and renewed energy.

Geert and Elly Maas told us about a public art competition to create the ‘Spirit of Kelowna’ in British Columbia, Canada and thereby foster community spirit. Geert Maas involved 102 local citizens each making a uniface bronze medal in ten three-day workshops over a five-month period. A terrific undertaking as no technical experience was required of the participants! Just a sketch of an idea which Geert coaxed into reality. The rough casting was done at a local foundry and eventually a special wall in the entrance foyer of Kelowna City Hall was built to display these medals permanently. Next Joao Teixeira explored the potential of the medal form in the light of technological advances and post-modern art theory - such as the revision of our idea of landscape and commemoration when satellite photos pinpoint our location, and it is possible to make truly personal D.I.Y. medals - I have the Dymo tape to prove it! Also on Wednesday was the first of two presentations from Poland, from the Nicolaus Copernicus University in Torun and from the Academy of Fine Art in Warsaw. Both showcased the work of their students, the transfer of traditional technical skills and the high quality of the work produced.

Over the following days we had reports from other countries about their outreach programmes and projects to stimulate medal making. From Portugal came an update on the 20 year old project, ‘Volte Face’ run from the College of Fine Arts, University of Lisbon which has produced two generations of medallists. They described how they took liberties with the medal and ‘debauched’ it while exploring just how far could you push the boundaries of the form before you no longer have a medal. Echoing Wednesday’s opening lecture by Dr Suikonen, ‘Volte Face’ - alternative or back-to-front thinking, through innovation and transgression started as fun, a dare, only to become an established school for medal making.

From the United Kingdom, Danuta Solowiej spoke about the foundry project with teenagers from inner London schools, run as part of the City of London festival. This project is now in its third year and supported by The Worshipful Company of Founders. As part of the coursework for the national GCSE art examination, students spend time over ten weeks in workshops designing medals on a set theme (this year Nordic Treasures). Just as with the Canadian Kelowna project, self-confidence and pride are produced together with the cast medals as they are exhibited in the City of London’s Guildhall and eventually taken home to be treasured.

Ben Carpenter from Wolverhampton University, Department of Fine Arts, showed how the long running BAMS Student art medal project facilitated the teaching and inclusion in coursework for fine art students of techniques that might otherwise have been left out of the course. From the Netherlands we received a double handed presentation by Elly Baltus (winner of the Grand Prix this year) and Miriam Meeras explaining the commissioning process for the VPK - Dutch Medal Society. By choosing themes such as the Aristotelian elements or times of the day the commissioning process stimulates connections between the medals issued although they may not be immediately obvious.

From the USA we learned via Donald Scarinici the history of the prestigious J Sanford Saltus Award for lifetime achievement in the art of the medal. It is given periodically by the American Numismatic Society, still funded by the gift of an eccentric New Yorker one hundred years ago. Several of the winners of this award have also won the Grand Prix de la FIDEM. On a practical note, George Cuhaj gave artists some detailed information about the generous Gilroy Roberts Fellowships offered through the American Numismatic Association, their history, how to apply and some of the results of participation. Some six fellowships are awarded for an intensive sculpture and engraving program held for one week in each of two successive years.

There isn’t the space here to detail all the lectures but I hope to have given you a taste of what was offered. Simultaneously an artist’s workshop was taking place in another part of town at the Maltinranta Art Centre with the results exhibited at the medal fair on the last day.

The social programme was equally full. We started at the Galleria Saskia with an exhibition of Finnish medallists and sculptors. Normally the Finns organise a special exhibition of their work at each congress but this time they were on home ground and we were able to see not only new works but also old favourites.

The opening of the FIDEM art medal exhibition is always one of the main events of the congress. This year Tampere Art Museum was taken over and dedicated to the world of medals, The Art Medal in a Global World (exhibition 17 June-29 August 2010). The medals were surrounded on the lower floor by modern Finnish sculpture in an exhibition entitled ‘Talking Substance - Nearby Sculpture’. This was the first time that the FIDEM exhibition had an entire museum devoted to it. The lighting and the display was most sympathetic to the medals, of which there were so many that it was impossible to view them all in one visit. We were also treated to a plentiful buffet of local Finnish dishes, much appreciated by one and all. The exhibition of medals continued well into the start of the new school year so that educational projects could be arranged. The exhibition is accompanied by a hard-back catalogue printed in Finnish, English and French with a CD containing images



Fig 4. Waiting at the quayside
Toshio Yamada, Mrs Cuhaj and George Cuhaj

of all the medals in the exhibitions, obverse and reverse as necessary, without text. At last technology has provided a means of providing a full yet cost effective method of recording a FIDEM exhibition.

Several trips were organised for the delegates so that we could fully experience Tampere and its surroundings. Although the city centre made an easy walking tour, without the bus we would not have enjoyed the panoramic views over the two lakes of Tampere from the Pispala ridge with its picturesque old wooden villas. We also took in the Finlayson district, once the heart of the textile



Fig 5. Carolien Voigtmann with liberated congress rubber chicken
(definitely not on our plates - Finnish food was delicious)

industry; now the factories house restaurants, bars, museums and shops. An unexpected treasure was Tampere Cathedral, completed in 1907 to the design of architect Lars Sonck, working in the National Romantic style and drawing heavily on the medieval Gothic. The architecture, like that of the town as a whole, is built for long winters with great doors of solid wood and stone, walls of hard rock, carved with vigour and founded on granite. Hugo Simberg designed the rich interior decoration of the church, the stained glass windows and the frescoes, including the Wounded Angel, voted Finland's favourite painting. The altar fresco of the Resurrection and the Cross with thorns window are the work of Magnus Enckell. Although the building is the work of many it has a unity and a determination entirely suited to its purpose as a place of worship as practised by the Lutherans who make up over 90% of the population. The bus tour ended with a visit to Tampere Public Library, built in the shape of a nesting woodcock. The library houses Tove Jansson's drawings for her

Moominvalley children's books. A special exhibition for the 60th anniversary of the publication of the first Moomin book showed not only sketches from Midsummer Moominvalley but also models of various scenes in the books. Later that evening during the civic reception at the Town Hall we were able to have a private view of the city's art collection while enjoying the refreshments laid on by the Mayor. Philip Attwood, Keeper of Coins and Medals at the British Museum, was awarded the Order of Chiquita (3rd class) by James Malone Beach to general amusement upon his elevation to the post of UK numismatic 'top banana'. One of the council officials was heard to murmur how easy we all were to look after unlike some other congresses - because we made our own entertainment!

On Friday we visited a group show of sculpture and other media at Purnu on one of the smaller lakes. Purnu holds a permanent exhibition of medals and large sculpture made by the late Aimo Tukainen. Many years ago he began the practice of organising summer art exhibitions with other artist friends. We were welcomed by Tukainen's daughter, who provided coffee and pastries for all and a chance to soak up the quiet reeds whispering by the lakeside. The weather was not as warm as one would have hoped for the boat trip to Viikinsaari Island later that evening but it was a charming venue and inspired some of the company to dance just as people have for decades there.

The final day featured the medal fair - restricted to congress attendees and held in the congress hall. It was a pity that members of the public were not able to appreciate the medals on sale firsthand. However on a positive note, it was possible to handle many of the medals we had seen both in the exhibition and illustrated in lectures on previous days.

The congress banquet on the final night was held in the Museum Centre Vapriikki, located in an old factory in the heart of Tampere, regenerated into a modern facility housing not one but at least three museums and several exhibition spaces. Once again we were treated to great food and impromptu entertainment (from Ilkka



Fig 6. Philip Attwood wearing his newly awarded Order of Chiquita (3rd class)



Fig 7. The three knights of the Order of Chiquita

Voinonmaa and Ron Dutton). The congress ended much as it had began in friendship, with grateful thanks expressed to the organisers who gave generously of their time and their facilities.

Like the congress itself Tampere is a symbol of renewal and reinterpretation - reaching out beyond national borders to welcome international views. FIDEM was not openly dramatic; there were no discernible upheavals or rifts. Not even all the nominated FIDEM delegates attended. There was a lack of collectors and representatives of the manufacturing mints but practising artists came and exchanged ideas. Would there have been a greater attendance if the theme of the congress had been different? Did the recession play a part? And yet, if you weren't there you missed one of the most relaxed and friendly gatherings of medal enthusiasts in years. The poem accompanying Polly Purvis' medal given by the American delegation sums it all up neatly:

*Midsummer sun glowing softly
Hovers long over shimmering lakes
Arched bridges traverse
We reunite
To speak the common language of medals*



Fig 8. USA delegation medal
Polly Purvis

Review of the FIDEM congress exhibition

Michael Meszaros

The idea of making medals as an expressive means of communication seems to many a curious preoccupation with such a wide range of artistic forms and disciplines available. Why would anybody take such a small object, a difficult circular shape, be limited by low relief and go to such pains to try to produce a work of art? The notion of working within such traditional formal restraints is rather unfashionable, but those who make medals understand the value of these self-imposed limits.

Most of those who exhibited in, or took part in, the congress in Tampere are aware of the modern medal's roots in ancient coinage and the Renaissance, but such knowledge is not so common in the general population. Despite that, nearly everybody knows that medals are the one of the commonest means of recognizing achievement or commemorating a special occasion. At the same time, few in the population know where modern medals come from, who makes them, how the designs are generated and what production processes are used. Even fewer understand the notion of an artist making a medal for the same reasons that a painter or a sculptor makes work for exhibition.

Those involved in FIDEM understand the attraction of the medal and many would have experienced the enlightenment in those we have introduced to medallic art. Watching them come to understand the conciseness, economy and expressive power of a good medal can be quite exciting. Some people 'get it' while others simply cannot see the point.

Most artists want to show their work to the public and medal artists are no different. Most have something to communicate and they need to get access to an interested viewing public. An international platform, such as the congress, with its excellent exhibition, a beautifully produced, illustrated catalogue, and connections to a specialized website and printed periodicals is an irresistible combination to most medallists.

The Congress exhibition provided a venue where medallists could see other artists' work, compare their own with others, observe trends and movements and gain some perspective of how their work fits into the medallic spectrum. Similarly, the public had an opportunity to see medals as an expressive art form, rather than as the popular notion of military and commemorative issues. I suspect that the Finnish public may be a little better informed than the public in some other countries, due to the higher public profile medals seem to have in the host country.

Here we had a major assembly of nearly 1000 medals from 28 countries, exhibited in a fine venue and set up so that every work could be properly examined and enjoyed from close range. The display cases were excellent and the lighting innovative, using LED technology. While the display was quite dense, there was no feeling of the works being too close to each other. Indeed, each work seemed to have its own little space cocoon around it to separate it from its neighbours. It was interesting to see how works of widely differing characteristics could

co-exist with each other without conflict.

This may well have been the result of the skilled placement of works by the curator, Tapio Suominen, and his staff, who did a magnificent job of displaying the works. Works were carefully placed so that clashes of style, size and shape were minimized.

At first, I felt that the section downstairs, comprising about one third of the show, was a little remote from the upstairs section, but when viewing the whole exhibition, it did not become a problem and the display retained its coherence. The steel cut-out floor sculpture, 'All the Holy Lakes in Finland' by Hanna Jaanisoo, provided an interesting introduction to the lower section and something of a link to the rest of the exhibition.

This work was part of the interesting display of large three dimensional sculptures by local Finnish sculptors. Apart from the interest and the quality of these larger works in themselves, their presence helped reinforce the sculptural connection between them and medals. The spatial freedom of the larger works helped to emphasize and contrast with the discipline of the medallic format.

Ten years ago, I was asked to write a review of the congress exhibition in Weimar for 'The Medal'. Having been asked to write this review, it seemed like a good opportunity to examine what has happened in medallic art in the last decade.

In Weimar, Portugal was notable for a new generation of simple, abstract, clean and beautifully crafted works. The contrast of these works with the previous trend of heavily textured, craggily modelled works in high relief was substantial. For perhaps thirty years, there was a developing stylistic movement which began in France and then Finland and was rapidly taken up in many countries, and by the Eastern European countries in particular. In 2000, the Portuguese development was a major change. I wondered at the time how long it could be sustained and what would follow it. The danger of a particular style is that meaning tends to be overridden by the imperative of maintaining the stylistic character.

This year's offering from Portugal shows that it has not stagnated on that stylistic platform. Rather, the imaginative impetus in Portugal has been sustained and there was a greater variety of thought and invention. Perhaps the freedom which was developed around 2000 has created a momentum which encourages further experimentation. The architects of the movement, Helder Batista and Joao Duarte being among them, continue to broaden their expressive horizons and much of the mechanical precision of 2000 has been replaced by a more organic tendency, with much more variety. Cloth and thread, hinges, acrylics and enamels feature amongst more traditional materials and methods. It is also interesting to see some very traditional works amongst the more adventurous pieces.

The Portuguese contribution has an extra significance due to the Biennale in Seixal, which has created a focus of attention on Portuguese work as well as bringing work from all over the world to Portugal and exposing Portuguese artists to world influences.

The United States is in some ways a parallel with Portugal. Coming from a much more conservative base of 20-30 years ago, its variety of ideas and expression has blossomed into a range of work which defies generalization. Certainly, the influence of James Malonebeach has been significant, and continues to show itself. His 'medals of honour', which created such a stir 20 or so years ago, are now almost mainstream, and have allowed a freedom of invention and expression which has been taken up by most of the US exhibitors. As

with Portugal, the introduction to freedom has been the key. This freedom has also allowed the return of some more conservative works than ten years ago.

I mention these two countries particularly because they seem to exemplify much of what is happening to the medal internationally, and therefore, to FIDEM.

The host country, Finland, provided a strong and varied exhibit. It still draws on its stylistic base established in the 1970's, but each work has a meaning and message worth considering closely. The style has become the tool for conveying meaning.

Convention is a very strong force, giving both guidance and security to those who adhere to it. Convention has a bad press these days, implying conservatism and lack of both adventure and inspiration. In an art form such as the medal, we see this force, but not necessarily as a force of conservatism. Convention can also impose a radical style, as we have already seen. However, progressiveness in style and in content are often confused. Too often, a more stylistically conventional work is dismissed as conventional without the adventure of the idea and its expression being properly recognized. Conversely, works which look radical in stylistic terms attract attention, but may fail to communicate a worthwhile meaning. Some of the works from Portugal of 10 years ago fell into this latter category and the development there since then is evidence that style alone does not carry such long term weight.

This exhibition demonstrated more than ever the tension between the forces of stylistic fashion, the quality of the idea, the expression of the idea and the wish to catch attention.

It also demonstrated the continuing debate as to what constitutes a medal and how far the definition or convention of the medal can be stretched. Certainly there was a far greater proportion of works which either played with the circle or ignored it completely compared to ten years ago. In Weimar, a large majority of works were placed within the conventional circle. In Tampere probably less than half were in this category. Many were variations on the circle, many were rectangular, either precisely or roughly, and some were completely free form.

If the primary intention of a work of art is to communicate an idea, fact or feeling, then every element in the work should be aimed at achieving this end. The naming of works raised an interesting issue in this respect. The title is the entry point to give an understanding to the work. The more abstract or unconventional the work, the more important the title becomes. There were many works where the artist understood this and matched the title to the work effectively. There were others who failed or did not attempt a title at all and left me wondering what the object meant, no matter how attractive the medal. The proposition by some artists that it is up to the viewer to make their own interpretation of the work, is, to my mind, simply avoiding the basic necessity, maybe even duty, of the artist's intent to be communicated.

Within the Netherlands' interesting exhibit, these points were well demonstrated. Pauline Hoeboer's "Listen, I Whisper", NE18, (Fig 1) is a very simple, abstract piece, which is brought to life through its title. Without it, the work would be simply a



Fig 1. Listen, I whisper, 2008
Pauline Hoeboer
Cat. NE 18 - Photo: Jari Kuusenaho

pleasing, tactile object. It also takes the traditional medallion form, massages it into a rounded porcelain square, but maintains the essential self-containment of the traditional medal, even giving references to the struck forms of antique coins.



Fig 2. Mortal/Ubi solitudinem faciunt pacem appellant, 2009
Jennifer Hoes
Cat. NE 20 - Photo: Jari Kuusenaho

The very next illustrated entry in the catalogue was Jennifer Hoes "Mortal/Ubi Solitudinem Faciunt Pacem Appellant" NE20, (Fig 2) a total contrast to NE18. This is a highly detailed work, beautifully composed into the circle with references to the Hieronymus Bosch and Michelangelo biblical damnations. Even if you cannot decipher the Latin, the word "Mortal" is enough.

NE27 "Man is but a Worm" by Judith Pfaltzer (Fig.3) gives a clear title and meaning, and an unusual result which is both within, and extending, the medallion tradition, while producing a smile as well.



Fig 3. Man is but a worm: to Charles Darwin, 2008
Judith Pfaltzer
Cat. NE 27 - Photo: Jari Kuusenaho

NE 25 by Hanneke Mols-van Gool (Fig.4) dodges the whole medallion issue with a tasteful three dimensional piece called 'Untitled', leaving us no wiser as to her intent. Theo van de Vathorst's "Rosa Spier House Award", NE39, (Fig.5) is a nice little sculpture, but owes little to the notion of the medal. The title does not tell us much about its purpose.



Fig 4. Untitled, 2009
Hanneke Mols-van Gool
Cat. NE 25 - Photo: Jari Kuusenaho



Fig 5. Rosa Spier House Award, 2008
Theo van de Vathorst
Cat. NE 39 - Photo: Jari Kuusenaho

Many works which played with the circle, but retained the its essential character gave us interesting thoughts and compositions. Stefan Dousa's "Spring Hope", Poland PO10, (Fig.6) used sketchily modelled figures following an ecstatic figure emerging into an open space at the top of, and within, the circle. Title, shape,



Fig 6. Spring Hope, 2009
Stefan Dousa
Cat. PO 10 - Photo: Jari Kuusenaho

Fig 7. Border-Lines I, 2009
István Ézsias
Cat. HU 18 - Photo: Jari Kuusenaho

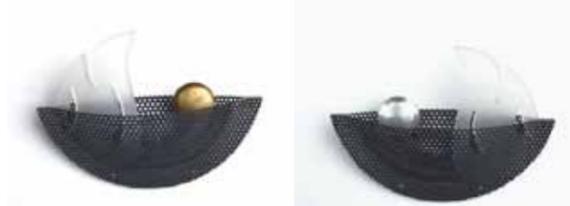


Fig 8. Eclipse, 2009
John Thearle
Cat. AU 17 - Photo: Jari Kuusenaho

subject, feeling, movement, solids and empty voids and style were all in balance to produce a satisfying result. Hungarian Istvan Ezsias's work "Border-Lines I", HU18, (Fig 7) took the circle apart and reassembled it using circles of different diameters to convey a clear meaning, using the dotted lines which denote 'frontier' on maps. Australian John Thearle with his "Eclipse", AU17 (Fig 8) utilised the circles of the Sun and Moon with different aspects from each side and the cloud helping to imply the circle.



Fig 9. Brown Bread, 2009
Ilze Burkovska
Cat. LA 7 - Photo: Jari Kuusenaho

Latvia's Ilze Burkovska's "Brown Bread", LA7, (Fig 9) expresses the basic need for bread and the cost of it, using the bread shape to form an approximation of the circle. The broken/bitten piece taken out of both bread and money was particularly moving.



Fig 10. Sad or Glad, 2006
Bo Thorén
Cat. SE 14 - Photo: Jari Kuusenaho

grain in a piece of wood in his work "Sad or Glad", SE14 (Fig 10) expressing opposite moods on each side of the work.

Finland's Sakari Kannosto made a penetrating comment on the fragility of sea life with his piece "Oxygen", FI18, (Fig 11) using both sides, orientation and different patinas to make his important point, while maintaining the essence of the circular shape.

Marte Szirmay from New Zealand, NZ5, (Fig 12) turned the medal into the world globe, a flight of birds navigating its way around the circumference and coming to rest on the other side. We have the departure point, the route, the arrival point and the world, all in one concise statement.

Olaf Stoy from Germany, with his Ship of Fools, GE53, (Fig 13) seemed to be making a comment on the



Fig 12. Seeking Refuge, 2009
Marte Szirmay
Cat. NZ 5 - Photo: Jari Kuusenaho

Fig 13. Ship of Fools, 2009
Olaf Stoy
Cat. GE 53 - Photo: Jari Kuusenaho

leaders of today (the ship's name, 'Heute') as a bunch of idiots. His interesting composition and the use of his ceramic experience produced an unusual and witty medal.

Those artists who kept the faith and worked within the conventional circle did not necessarily lose any expressive force.

Tapio Kettunen's work, "My Letter to You", FI21, (Fig 14) contains a moving depth of rejected passion, unrequited love and disappointment expressed with the simple sequence of an unfolded letter on one side and the crumpled, discarded letter on the other.



Fig 14. My Letter to You, 2009
Tapio Kettunen
Cat. FI 21 - Photo: Jari Kuusenaho



Fig 15. It was exterminated
Yuriy Shevyakov
Cat. UA 1 - Photo: Jari Kuusenaho

Fig 16. IEcology, 2009
Alexandra Shevyakova
Cat. UA 3 - Photo: Jari Kuusenaho

The works by Ukrainians Yuriy Shevyakov UA1 (Fig 15) and daughter Alexandra Shevyakova, UA3, (Fig 16) done in a slightly naïve style, conveyed force and conviction on important subjects.

Great Britain's Natasha Ratcliffe gave us "Hope", GB32, (Fig 17) turning the medal into views as if through a telescope. A polished bird alights onto the prow of a gondola-like shape formed out of a city skyline. The black background gives a foreboding mood. There is depth, fear, hope, civilization and nihilism in two little circles.



Fig 17. Hope, 2008
Natasha Ratcliffe
Cat. GB 32 - Photo: Jari Kuusenaho

Deborah Werbner's "Vote" Great Britain GB43, (Fig 18) puts a man at the centre of a range of qualities and directions made possible by the act of voting. The man spanning the hole at the eccentric focus and its titled radii make a strong statement about democracy's possibilities.



Fig 18. Vote, 2009
Deborah Werbner
Cat. GB 43 - Photo: Jari Kuusenaho



Fig 19. Touch, 2008
Peter Jacquemyn
Cat. BE 15 - Photo: Jari Kuusenaho

Fig 20. The Peace of the Dictator, 2009
Ramon Ferran
Cat. SP 8 - Photo: Jari Kuusenaho

Belgian, Peter Jacquemyn's "Touch", BE15, (Fig 19) evoked both the search to make tactile contact with hands in relief and engraved with the eyeless face being perceived differently by each hand. The calculated crudity of the modelling enhanced the elemental act of feeling.

Ramon Ferran from Spain, SP8, (Fig 20) gave us a brutally direct political statement with his 'The Peace of the Dictator'.

Each of these works succeeded because they achieved an economic balance between thought, expression, design and style.

Commissioned medals were a relative rarity, amongst the vast bulk of personal expressions on self nominated subjects. The modern preoccupation with self expression seems to overwhelm the more traditional notion of works designed to fulfill somebody else's requirements.

Only France had a high proportion of them, surely through the influence of the Monnaie de Paris.

The scarcity of commissioned works seems a shame and a shrinking of one of the main roots of the medal. Until early in the 20th century, most medals were commissioned in one form or another and much world history can be traced through commissioned works. The idea of an artist making medals for his own artistic expression was a rarity. This is similar to what is happening in other areas of the arts, but I fear that an important part of the medal spectrum, while not in danger of being lost altogether, is becoming the poor cousin to the personal medal.

A commissioned medal, to my mind, is much harder than a personal work. The artist has to become educated in a subject nominated by somebody else, reach a philosophical conclusion about its importance and then devise a design to express that conclusion. The client has to be satisfied, a range of technical requirements often have to be met and the artist must retain artistic integrity throughout the whole process. Works which succeed should be celebrated because they are the pieces which take the medal to the broader world. Commissioned medals are generally the ones which the wider population knows and remembers, and which have public significance. Prizes and awards are displayed by some of the most eminent people in our societies.

Perhaps future congress exhibitions should consider the creation of a separate section for commissioned medals, to draw attention to them and to avoid them being submerged by the large numbers of personal works.



Fig 21. Assar Lindbeck, Professor in National Economy, 2008
Annie Winblad Jakubowski
Cat. SE 16 - Photo: Jari Kuusenaho

As in most collections of medals portraits were an important part of this show. They ranged from the highly traditional to sketchy, craggy, incuse, high and low relief. They were of living people, historical figures, people known and unknown. Perhaps what I found lacking in many of them was some indication



Fig 22. Auli and Paavo Toivanen - Family Medal, 2008
Jarkko Roth
Cat. FI 43 - Photo: Jari Kuusenaho



Fig 23. Marjan Scharloo & Folkert van Kemenade 25 year anniversary, 2008
Geer Steyn
Cat. NE 36 - Photo: Jari Kuusenaho

as to why their portrait was done at all. There were many likenesses, but not so many portraits in the true sense of the word.

Annie Winblad Jakubowski's portrait of Assar Lindbeck, Sweden SE16 (Fig 21) was original and humorous and seemed a good characterization in very simple terms, if a little too cartoonish.

Finland's Jarkko Roth, FI43, (Fig 22) utilised an oval shape cleverly to incorporate portraits of a couple. Geer Steyn's work, NE36, (Fig 23) Marjan Scharloo & Folkert van Kemenade 25 Year Anniversary used an interesting arrangement of masses of which each portrait was one mass.

So, what has happened to the medal in the last ten years?

Certainly the definition of the medal has been extended, though the notion of the medal as a being derived from the circle is alive and well. The license as to what can be done within the recognizable circle has been widened and many artists have done

interesting, expressive and witty works using this wider freedom. More works have abandoned the circle altogether and, as before, there are a number of works which are small sculptures rather than medals. The number of works which I found difficult to decode because of their obscurity seems about the same as before.

The discipline of the circle seems to increase the force of expression, concentrating the idea and its expression. Some works which abandoned the circle also tended to lose its power.

In following the trend to push the circle as far as possible the danger is that the pursuit of freedom for fashionable reasons may overwhelm the need for idea, expression and communication. There were those artists who did it well and some who tried, but failed, for many different reasons. The range of approaches was greater and one could discern shifts of influence from one country to another.

The range of materials is much the same except for the few works involving delicately carved wood, and those of weaving and embroidery. These brought a welcome dash of folksy colour to the show. The introduction of such traditional crafts to the medal could lead to interesting developments.

If one goes to any exhibition there are likely to be no more than one or two pieces one would like to take home. In this show there were quite a number of moving and inventive pieces I could happily live with. It was pleasing to see the development of works from relatively new member countries such as Croatia, Russia, the Ukraine and Lithuania and that the contributions from non-European countries like New Zealand, Canada, Japan, Israel, the US and Australia were strong and imaginative.

The central European strongholds of the medal, Poland, Hungary, Czech Republic and Slovakia continue

produce forceful, thoughtful and innovative works. In Eastern Europe, Bulgaria is emerging as a new force in the medal world.

The countries which have been the traditional home of the medal - France, Italy, Spain and Great Britain continue to both maintain modern traditions and to innovate.

Altogether, this exhibition showed that the art of the medal is very much alive, well and prospering.

The examples of medals chosen here are all taken from the catalogue. However, the innovation of the accompanying DVD allows all medals to be viewed at leisure.

FIDEM Grand Prix

The jury

"Concept innovation and techniques were the agreed main guidelines employed by the jury at their first meeting for the selection process for the FIDEM Grand Prix. It was also agreed that the first viewing would look at every countries display and each juror would select their nominations for further consideration.

A second meeting was then held during which each juror listed their particular choices. These were then discussed and a new list prepared over artists whose work had received a general consensus.

A third meeting was then held during which more debate covering such issues as quality of modelling, construction, carving, patination and originality of concept and the appropriateness of the medal in expressing the ideas.

A fourth meeting then decided on the final nomination which each individual members viewed again before formally agreeing on their choice.

It was felt that Elly Baltus group of medals were of outstanding quality and fully met the agreed criteria."

Ron Dutton, Marie-Astrid Pelsdonk and Tapio Suominen



Fig 1. Killing Time, 2008
Elly Baltus
Cat. NE 1 - Photo: Jari Kuusenaho

Fig 2. Elly Baltus receiving
the prize in Helsinki
Photo: Mirjam Mieras



Elly Baltus (b. 1956) is a Dutch artist living in Amsterdam. She studied art at the Gerrit Rietveld Academy in Amsterdam and at the University of Wales. Next to monumental sculpture, Baltus makes medals. She made her first medals in 1994 and has exhibited in FIDEM since 2000. In 2003, she won a prize at the Medal Biennale of Seixal in Portugal.

For this years' FIDEM exhibition, Elly Baltus choose three medals, which refer to the idea 'Time Based': Moving images have to do with time. They are small cast bronze medals, not necessarily pleasing to the hand, but clear in their message. Next to *Waiting for the Bus* and *Killing Time*, the medal *Running Round* was exhibited in Tampere Art Museum. In a 'static' medal-object Baltus envisages how we deal with time: the small figures at the rim, like some sort of a perpetuum mobile, recall at the same time 21 century's rat race.

The meeting of ancient and modern, tradition and experiment have lead to exciting developments and new directions in her medals. A philosophical spirit is ever present in her work.

Carolien Voigtmann

Aimo Viitala Prize

Gunnel Sievers

Aimo N.K. Viitala Prize (700 €) for a young artist was awarded Natasha Ratcliffe from Great Britain for her three medals at the exhibition: *Hope* (2008, bronze), *Where do we go from here?* (2009, brass), and *At your fingertip* (2006, cast brass).

Natasha Ratcliffe (b. 1982) is BA from Falmouth College of Arts. She has been awarded several prizes such as George Cuhaj Prize for Young Artists in 2004 and the Prize for New Medallist by BAMS in 2005. She has exhibited in the Royal Academy Summer Show London and at several FIDEM exhibitions. Natasha Ratcliffe lives in Falmouth.



Fig 1. *Where do we go from here?*, 2009
Natasha Ratcliffe
Cat. GB 33 - Photo: Jari Kuusenaho

Natasha Ratcliffe was not present at the congress, but at the General Assembly Mr Ron Dutton received the prize from Mr Viitala on behalf of the prize winner.

The prize has been awarded since FIDEM XXIV in Budapest 1994 with the exception of Colorado Springs in 2007, first under the name of Hungaria – Baltia - Fennia Prize and was then presented to artists from Hungary, Baltic countries and Finland. In 2004 in Seixal the purpose of the prize was changed to be awarded to a young artist less than 35 years of age.

Cuhaj Prize

Donald Scarinci

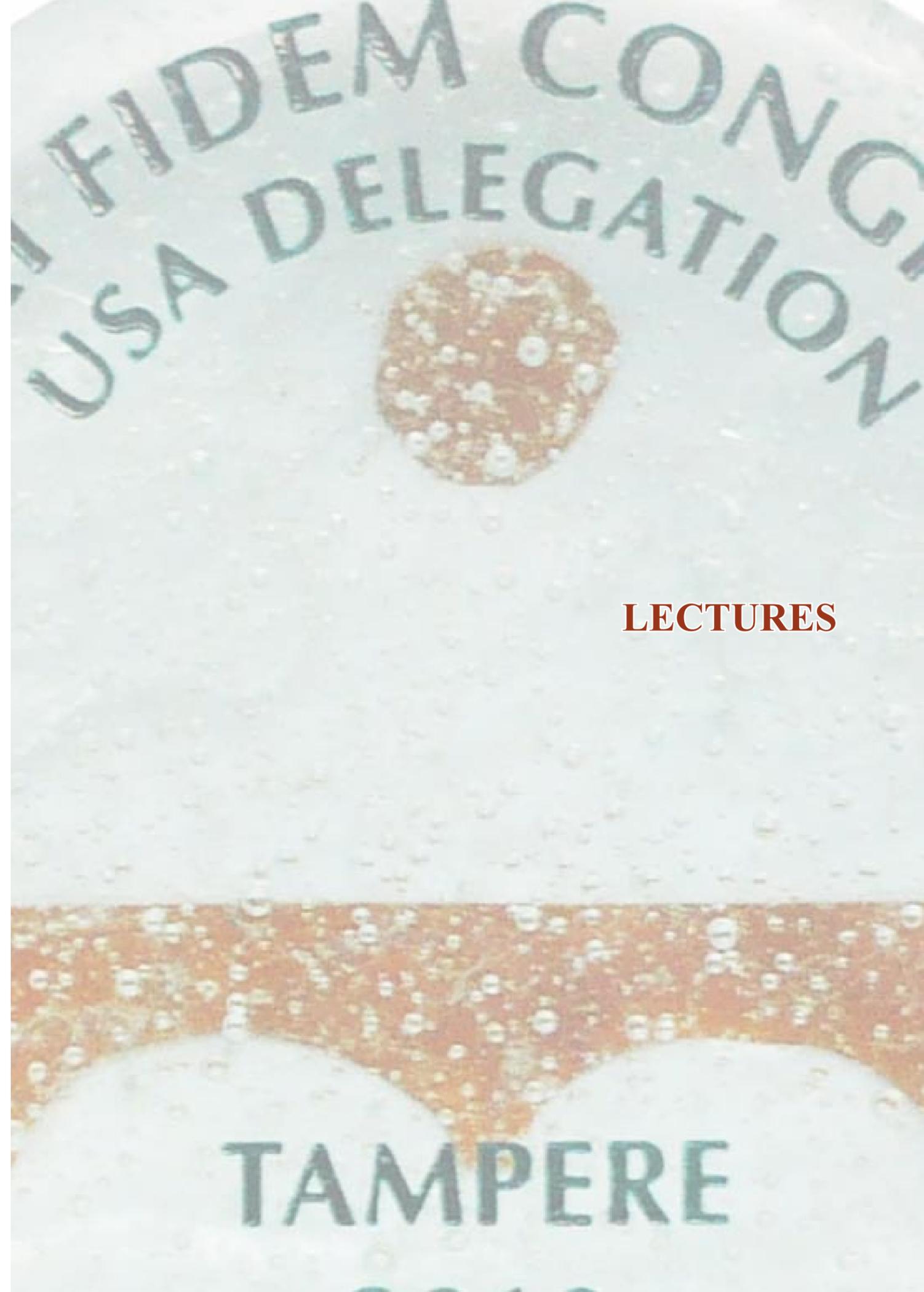
Two artists shared the Cuhaj Prize for Young Artists: Bryan Beaverson of the United States (Fig 2) and Ida Karkoszka of Poland (Fig 3). Beaverson is currently studying engineering at Kettering University. A student of James Malone Beach, he uses mixed media and recycled materials to create medals with messages about our times. Ida Karkoszka is a recent graduate of the Academy of Fine Arts in Warsaw.



Fig 2. *Gasping for Air*, 2009
Bryan Beaverson
Cat. US 4 - Photo: Jari Kuusenaho



Fig 3. *Signs of Time, Verdigris II*, 2008
Ida Karkoszka
Cat. PO 20 - Photo: Jari Kuusenaho



LECTURES

Queen Josephine of Sweden-Norway and her medals

Lars O. Lagerqvist

The Bernadotte dynasty, which in this FIDEM year 2010 celebrates its 200th anniversary in Sweden, is the only “Napoleonide” house of rulers which survived the mighty French emperor’s fall. The *maréchal de France* and Prince of Ponte Corvo, Jean Bernadotte, was elected heir to the Swedish throne by the Diet (*Rikets Ständer*, the Estates of the Realm) on August 21st 1810 at their meeting in Örebro. He arrived later in the autumn, was adopted by the decrepit and childless Swedish king, Charles XIII, and took the name Karl Johan (Charles Jean in French), and immediately became the real ruler of

so did his only son, Oscar (1799-1859), who often acted as his father’s interpreter.

THE MARRIAGE

A marriage in 1823 between the hereditary prince Oscar (later king Oscar I) and princess Josephine of Leuchtenberg linked the new, bourgeois dynasty with the vanished Bonaparte rulers as well as with one of the oldest German houses, the Wittelsbachs. How was this possible? The explanation is as follows.

Josephine was born in Milan on March 3, 1807,



Fig 1. Joséphine and Oscar, the betrothal in 1822.

Oil paintings by Joseph Stieber, Bavaria. Belongs to H.M. the King. Photo Alexis Daflos.

the country. He soon allied Sweden with Napoleon’s enemies and acquired Norway, which by force had to elect the Swedish king as ruler of Norway; in exchange the country was allowed to retain its for the time quite liberal constitution. This unwanted union lasted until 1905. The French born king (from Pau in Bearn) never learned to speak Swedish, but

as the daughter of Eugène de Beauharnais (1781-1824) and Augusta Amalia of Bavaria of the old Wittelsbach dynasty (1788-1851), a marriage forced upon them by Napoleon, but which turned out to be a success. Eugène was the son of the French empress Joséphine de Beauharnais, whose first husband had been beheaded during the French revolution. He

and his sister were adopted by Napoleon, to whom Eugène was very faithful. He became viceroy of Italy and resided in Milan, where Josephine subsequently was born, and was given her grandmother's name as well as Maximiliana Eugénie Napoleona (not allowed to use the last name in Sweden!). She received a fine education and was fluent in several languages – Italian, French and particularly German. After the fall of Napoleon her family was given the principality of Leuchtenberg in Bavaria by Augusta Amalia's father. There they lived a quiet life, mostly at Eichstädt. Joséphine became a devout catholic.

ARRIVAL IN SWEDEN – THE FIRST MEDAL

In Sweden the upstart king Bernadotte, who succeeded his adoptive father Charles XIII in 1818 and had taken the name Charles XIV John, wanted grandchildren as soon as possible, in order to become a real dynastic founder. Prince Oscar was sent on a suitor's trip around Europe in 1822. Finally in Bavaria he found what his father had hoped for, the young daughter of Eugène and Augusta Amalia. He proposed and she accepted (Fig 1). In June 1823 she arrived in Stockholm on one of the biggest ships of the Swedish navy – incidentally, she brought with her the mother-in-law Desirée, who, although queen of Sweden since five years, had continued to reside in Paris, but now at last returned to her husband's new country. The festivities went on for several days in a wonderful weather (Fig 2). The marriage medal, as usual ordered by the Parliament (Rikets ständer), was engraved by the young Heinrich Gube in Berlin. Probably the aged chief engraver at the Royal Mint in Stockholm, Lars Grandel, was regarded with some suspicion, he was always late. But the medal from Berlin was also too late! It has a good portrait of the royal couple and an unusual reverse, with a galaxy motif (Fig 3). The marriage in the Stockholm City Church can be studied in detail on a contemporary painting (Fig 4).

In their marriage, Oscar and Josephine had five children: Charles (1826-1872, later Charles XV), Gustavus (1827-1852), the "artist prince", Oscar (1829-1907, later king Oscar II), August (1831-



Fig 2. The arrival in Stockholm, June 13, 1823.
Unknown artist.
H.M. the King, the Bernadotte Memorial Collection.
Photo Alexis Daflos.

1873), and Eugenie (1830-1889). Oscar was devout to his wife, but could not control his erotic disposition. In the 1830's he had a mistress, the actress Emelie Höggqvist, who gave birth to two sons, more or less



Fig 3. The marriage, Stockholm 1823.
By Heinrich Gube, Berlin.
The Royal Coin Cabinet, Stockholm.
Photo Gabriel Hildebrand.



Fig 4. The marriage in 1823 seen by the painter Per Krafft junior, finally accomplished in 1830.
Charles XIV John is seen at the left.
H.M. the King. Photo Alexis Daflos.

as a joke called "the princes of Lapland". Josephine was a sad woman and devoted herself to charity and other interests, such as silkworm cultivation (Fig 5). These interests leads us finally to the medals; we will describe them in chronological order.

THE FOLLOWING MEDALS

In the mid 18th century, Sweden had begun to cultivate mulberry trees, in order to feed silkworms. Some silk was produced and the Royal house, particularly queen Louise Ulrique, was very interested. When the new government in 1765 reduced all subsidies, the cultivation of silk came to an end. In 1830, a Mrs. Charlotte Östberg, born Hilfeling, took the initiative to start the "Society for domestic silk cultivation". Crown princess Josephine became interested and agreed to be Patron to the society, and she and her husband offered land for the plantation of mulberry trees at Bellevue, just outside Stockholm. More that 40 000 were planted

and some of them were sent to several places in Sweden, including Visby on Gotland. This work continued for several decades. Josephine now instituted an award medal, "Silkesodlingen förnyad" (the silk cultivation renewed) with her portrait on the obverse. It was engraved by Mauritz Frumerie and struck from 1833 at the Royal Mint. It was given to Mrs. Östberg in gold and to several others in silver (Fig 6). A remarkable feature is Josephine's diadem. It has not been identified by any of the experts that I have consulted. The Bernadotte family jewels are considered to be well known, but not in this case.



Fig 5. Joséphine as Crown Princess in 1836, wearing the famous diadem which once belonged to her grandmother and was used at the royal wedding in 2010.
Painting by Fredric Westin in 1836.
H.M. the King.
Photo Alexis Daflos.



Fig 6. Cultivation of silk. Crown princess Josephine's award medal.
By M. Frumerie.
The Royal Coin Cabinet. Photo Gabriel Hildebrand.

When the royal couple visited the Royal Mint in October 1835, two medals were struck to commemorate this event – an old tradition. The obverse die from the 1833 medal was used again for Josephine, but with a reverse just giving the date. We have a Norwegian medal portrait of her from c. 1840 (Fig 7).

In 1841, the chief engraver at the Royal Mint, Ludvig Persson Lundgren, on his own initiative engraved and struck a medal with portraits of the whole royal family. Oscar and Josephine can be seen on the reverse with their five children. It became very appreciated and the king bought quite a number in silver, to be used as gifts (Fig 8).



Fig 7. Josephine as seen by the Norwegian Jacob Tostrup in Christiania c. 1840.
Photo Gabriel Hildebrand.

Josephine became queen in 1844, when her father-in-law, the first Bernadotte, died. She and the new king Oscar I were crowned in Stockholm in late September 1844. The medal struck at the Royal Mint by the Parliament (Rikets ständer) was engraved by L.P. Lundgren, but the models had been made by

professor C.G. Qvarnström at the Royal Academy of Fine Arts (Fig 9).



Fig 8. The Bernadotte Dynasty medal by L.P. Lundgren in 1841.
Reverse showing Oscar and Joséphine and their children.
The Royal Coin Cabinet. Photo Gabriel Hildebrand.

As queen, Josephine issued several awards and gift medals (Fig 10), one for scientific or artistic achievements (1845), INGENIO ET ARTI, another for civic merits, "Virtue is its own award" (VIRTUS IPSA PRETIUM); these two were not worn, they were given "to be kept" (att förvaras). They both have a new portrait. The same has been used for TESSERA MEMORIAE, which is somewhat smaller and was given to be worn in a ribbon. All three were engraved by Pehr Henrik Lundgren. And then came the last award medal, which was engraved by the first female chief engraver in the



Fig 9. The coronation of Oscar I and Joséphine in Stockholm 1844.
By P.H. Lundgren.
The Royal Coin Cabinet. Photo Gabriel Hildebrand.

world, Mrs. Lea Ahlborn, born Lundgren (daughter of the above mentioned L.P. Lundgren and sister of P.H. Lundgren, who became insane and then died). She held the position at the Royal Mint in Stockholm from 1853 until the autumn of 1897, when she died. This medal had a blank reverse, when used it was engraved with the recipient's name, as far as we know servants to the dowager queen (Fig 12). Some of the official duties of a queen are not depicted on medals, such as the marriage of her oldest son in 1850, the future Charles XV (Fig 11).



Fig 10. "Ingenio et Arti", one of the Queen's three medals "for keeping".
The Royal Coin Cabinet. Photo Gabriel Hildebrand.

COMMEMORATIVE MEDALS

In 1873 the queen, a widow since 1859, celebrated the 50th anniversary of her arrival in Stockholm. The commemorative medal was made by Lea Ahlborn and shows Josephine as an old woman with a widow's veil (Fig 13). On the reverse there is a depiction of her arrival at Manilla in Stockholm in 1823. The diadem she is wearing on this portrait has not been identified either – it would seem peculiar if she had accepted an imaginary headgear on her head! Another medal with the same obverse was struck by friends from the Royal court – it has "Memory" and



Fig 11. The Queen in state procession for her son's marriage in 1850, escorted by the bride's father Prince Frederick of the Netherlands.
Watercolour by her daughter Princess Eugenie.
H.M. the King, the Bernadotte Memorial Collection.
Photo Alexis Daflos.

"Hope" on the reverse (Fig 14). Did they also accept a non-existing diadem? A special medal bestowed by the dowager queen herself has her portrait as a young woman on the obverse and 1823 13 JUNI 1873 on the reverse. And finally we must mention a smaller award medal – also by Lea Ahlborn – made in gold with a diamond-studded crown. This medal



Fig 12. The Queen's award medal for servants, this one given to the charwoman Christina Strömbäck in 1873 "for 21 years of faithful service".
Örebro District Museum. Photographer unknown.

Josephine presented to those still in living and who had accompanied her to Sweden or received her at the arrival in 1823. Not so many, it is a very rare medal indeed! (Fig 15)

When the queen died, after an accomplished pilgrimage to pope Pius IX in Rome, this happened on June 7, 1876, at the Royal Palace in Stockholm, in her own apartment. The Swedish Prime Minister, Louis De Geer, took her dictation for her rather



Fig 13. The Dowager Queen celebrates that 50 years have passed since her arrival in Sweden 1823-1873. By Lea Ahlborn. The Royal Coin Cabinet. Photo Gabriel Hildebrand.



Fig 14. The same subject but struck as a gift from members of the Royal Court. By Lea Ahlborn. The Royal Coin Cabinet. Photo Gabriel Hildebrand.

A medal by Lea Ahlborn (using the 1873 portrait) was struck (Fig. 16), and one in Germany (Fig. 17). Later medals with her image have been made from time to time, particularly in medal series such as “Queens



Fig16. The Dowager Queen’s death in 1876. By Lea Ahlborn. H.M. the King’s collection. Photo Gabriel Hildebrand.



Fig 17. Same subject, but by E. Weigand och G. Loos, Berlin. Gold. H.M. the King’s collection. Photo Gabriel Hildebrand.

complicated Will and Last Testament, which she just could sign with a capital “J”. Two burial ceremonies followed – one of a more private character according to the Roman-Catholic ritual, arranged in the Royal Palace, and the official one in the Riddarholm Church, where she is buried in the Bernadotte Chapel.

of the Bernadotte House” (1970), by Léo Holmgren, the last chief engraver at the Royal Mint (Fig 18). The queen is particularly remembered for her charity and for her donations, some of them still active, but particularly in the Roman-Catholic congregations in Sweden and Norway, which she had helped so much. And her own medals were made in the same spirit – that of compassion.



Fig 15. The Queen’s award medal in gold and with a diamond-studded crown, bestowed in 1873 to still living followers from 1823. The Royal Coin Cabinet. Photo Gabriel Hildebrand.



Fig 18. The Queen as seen by Léo Holmgren in 1970. The Royal Coin Cabinet. Photo Jan-Eve Olsson.

The Medallist Peter Götz Güttler

Rainer Grund

Peter Götz Güttler is one of the most productive and creative medal artists in Germany, and one who has gained recognition well beyond the borders of his homeland. On the occasion of his 70th birthday in 2009, the Münzkabinett of the Staatliche Kunstsammlungen Dresden in association with the Dresden City Archives held the largest solo exhibition of this artist’s career reflecting his impressive achievements in the field of medallic art. In celebration of his life’s work, the artist was also awarded two important national prizes in that year: the Hilde Broër Prize for Medallic Art, which has been awarded jointly every year since 2005 by the Deutsche Gesellschaft für Medaillenkunst / German Society for Medallic Art and the Kulturgemeinschaft Kressbronn (near Lake Constance), and the Eligius Prize of the German Numismatic Society.

where he studied Architecture at the University of Technology from 1961 to 1967. He settled down in the capital of Saxony, where he worked for several decades as an architect, as well as establishing a family and devoting himself to further education and training in the fine arts in his free time. The year 1971 marked the beginning of his activities in the sphere of medallic art. His first work had as its subject the birth of his son. In the four decades since then, Peter Götz Güttler has continued to design cast medals, and since retiring as an architect in 2004 he has done so with increasing intensity. His oeuvre in this art form now extends to more than 500 works (including relief coin designs). As a matter of principle, he conducts all the stages in the development of a medal, from the initial design to the final casting, himself. The artist’s preferred material is white metal, an alloy of lead, tin, antimony and other components, the use of which has more or less become his trademark.

Let us look back over the career of this artist whose great productivity and burgeoning creativity never cease to arouse amazement and admiration among numismatics enthusiasts throughout Germany.

The spectrum of themes he covers is utterly inexhaustible; it ranges from historic and contemporary



Fig 1. 25 Years of the GDR / Prager Straße Dresden – Staatliche Kunstsammlungen Dresden, 1974, cast white metal, Ø 61,5 mm photographer: Robert Raitzel, Leipzig

Peter Götz Güttler was born in Greifswald on the Baltic Sea coast in 1939, but later moved to Dresden

personalities and events via architecture, urban and rural landscapes, to mythology, sport and the human

nude.

A particular focal point of the artist's work consists in his medals relating to Dresden. They illustrate Peter Götz Güttler's profound and intimate affiliation with this city, which is particularly dear to his heart on account of its development and its fate. With his interest in the architectural legacy of the past, his consternation at the terrible destruction suffered during the Second World War and his engagement and critical reflection on the reconstruction and new building work going on in the city, Peter Götz Güttler combines his observation of bygone times with evaluation of that which is developing now. The Dresden cityscape already appeared on his "miniature monuments" at an early stage in his career. In 1974 he produced a work entitled "25 Years of the GDR / Prager Strasse Dresden – Staatliche Kunstsammlungen Dresden" (fig 1). The

obverse shows Prager Strasse in bright sunshine and crowded with pedestrians; the view is towards the main station, with the "round cinema" in the foreground. At that time this newly built road with its modern apartment blocks, hotels and shops, as well as numerous fountains, was quickly gaining popularity. The modern cinema won renown far beyond the boundaries of Dresden. In contrast to this motif, the reverse shows the neo-Renaissance gallery building designed by Gottfried Semper, with the Zwinger courtyard in the foreground. On other medals produced in the 1970s and 80s, Peter Götz Güttler expresses his view of Dresden by focusing on specific details. The combination of old and new buildings is particularly successful in the medal entitled "775 Years of Dresden 1206 – 1981" (fig 2). The two sides show birds-eye views of the Altstadt (the old city centre) and the Neustadt (or 'new town' district) of Dresden respectively. The image of the



Fig 2. 775 Years of Dresden 1206 – 1981, 1981
cast white metal, 92,7 x 104 mm
photographer: Robert Raithel, Leipzig



Fig 3. The days of October 1989 in Dresden, 1989
cast white metal, Ø 101 mm
photographer: Robert Raithel, Leipzig

old town includes not only the historic buildings but also the Palace of Culture (Kulturpalast), the Centrum department store and the round cinema, while that of the new town shows the area around the Neustadt Market and the road which in GDR times was called Strasse der Befreiung (it has now reverted to its old name of Hauptstrasse).

For the medallic art of Peter Götz Güttler, the political changes that occurred in the GDR in 1989 and 1990 and the subsequent unification of Germany meant, on the one hand, a change of themes and a broadening of horizons, but, on the other hand, continuity in his application of tried and tested artistic principles. The medal commemorating the eventful days of October 1989 in Dresden (fig 3) reminds the viewer



Fig 4. Inauguration of the Frauenkirche in Dresden, 2005
cast white metal, Ø 110 mm
photographer: Robert Raithel, Leipzig

of the demonstrations that took place here and in other GDR towns, giving impetus to the peaceful revolution. The towers of the Kreuzkirche (Church of the Holy Cross) and the Cathedral represent the most important sacred buildings which in those dramatic days became havens of free expression. In the centre of the medal, positioned above burning candles symbolising the peaceful character of the revolution, is a figure group adapted from Eugene Delacroix's famous 1830 painting "Liberty Leading the People". This highly expressive work, which illustrates the artist's emotional response to the events of those days, is a cogent contemporary document.

The medals showing the Frauenkirche, the rebuilding of which was an event of world significance, constitute an independent group within the oeuvre of Peter Götz Güttler. Whereas in the first decades after the Second World War the ruins of the church had the character of a monument, the reconstructed baroque edifice known as the "stone bell" is now a distinctive highlight that enriches the skyline of the old town. The artist has pursued the theme of the Frauenkirche with particular intensity. His works range from the depiction of individual phases in the reconstruction of the church, including the consecration of the bells, to its completion on the day before Reformation Day

(31 October) in 2005 (fig 4). His artistic treatment of the latter event is based on an original idea which avoids the mere depiction of an architectural structure, which might have become monotonous through reproduction. An angel hovering downwards in the left hemisphere of the obverse of the medal is carrying a model of the church in his hands; above this is the Dove of the Holy Ghost and the Eye of Providence surrounded by rays of light and enclosed in a triangle. As regards the pictorial elements, the artist has taken his inspiration from the abundance of baroque forms found on the church's altarpiece, which was created between 1734 and 1739. The inscription on the right-hand side reads: "Vom Krieg genommen. Von der Welt wiedergegeben" (Taken by war. Returned by the world). The reverse of the medal refers to the occasion in elegant script. The lower section contains a small cross, an anchor and a heart as symbols of faith, hope and love.

In 1993 Peter Götz Güttler created the original Art Prize, a bronze in the form of a divided apple, for the City of Dresden (fig 5). It shows a number of prominent buildings both old and new. The Frauenkirche appears in a separate section, since at that time it was still a ruin, although the decision to rebuild it had already been made. In 2003 the artist

also created the Medal of Honour as the second highest accolade of the City of Dresden, as well as a design and model for the obverse of the official struck medal marking the 800th anniversary of the city in 2006 (fig 6). Produced using gold, silver and tin, this high quality medal was struck by the company 1. Dresdner Medaillenmünze (First Dresden Medal Mint) Glaser & Sohn GmbH. The work is remarkable



Fig 5. Art Prize of the City of Dresden, 1993
cast bronze, Ø 82 mm, height 95 mm
photographer: Robert Raitchel, Leipzig

for its original idea of presenting the Dresden skyline as the opulent headwear of a female personification of the city. The left-turning head with its fine facial features is delightfully appealing. Only upon closer inspection does one notice the number 800, referring to the city's centenary, forming a delicate drop ear-ring. The view looking downstream along the River Elbe incorporates the Neustadt side of the city, the bend in the river and the two bridges, the Augustusbrücke and the Carolabrücke. There are ships on the water and hot air balloons are rising up into the sky. The grace of the female face corresponds to the beauty of the city that attracted particular attention during its anniversary year. This medal, in which the artist pays homage to Dresden, is undoubtedly a highlight among Peter Götz Güttler's



Fig 6. 800 Years of Dresden, 2006
struck silver, Ø 40,3 mm
photographer: Roger Paul, Dresden

representations of the city. It was one of four works exhibited as the German contribution to FIDEM Colorado Springs in 2007.

Peter Götz Güttler has long been associated with numismatics and medallic art, as is reflected in his membership of the Dresden Numismatic Club, the Speyer Numismatic Society, the German Society for Medallic Art and the International Art Medal Federation FIDEM. His decades-long relationships with numerous coin societies in Saxony and (since the peaceful revolution) all over Germany have brought him numerous commissions for medals to commemorate coin collectors' congresses as well as the anniversaries of various numismatics societies and birthdays of individual numismatics experts. The medal marking the 20th anniversary of the Görlitz Numismatics Group dates from 1986 (fig 7). It demonstrates particularly clearly Peter Götz Güttler's remarkable skills as a draughtsman. The



Fig 7. 20th anniversary of the Görlitz Numismatics Group, 1986
cast white metal, Ø 79,8 mm
photographer: Robert Raitchel, Leipzig

reverse shows eye-catching buildings in the city which is now located on the border to Poland, although for compositional reasons they are not arranged with topographical accuracy. The many towers continue the emphasis on the vertical initiated by the pillars of the viaduct over the River Neisse. On the obverse there is an enlarged detail of a Görlitz bracteate from the period around 1250.

Peter Götz Güttler has created original cast medals to mark the occasion of each Central German Coin Collectors' Congress, from the first event in Freiberg in 1993 to that held in Meissen in 2009. Here we can see the first of these works (fig 8). It is an excellent piece which optimally combines content and form.



Fig 8. 1st Central German Coin Collectors' Congress in Freiberg (Saxony), 1993
cast white metal, Ø 82 mm
photographer: Robert Raitchel, Leipzig

The reverse shows a miner kneeling as he goes about his strenuous work underground. He is chiselling the silver ore out of the rock; the ore is then transported in a basket to the pit head. The sign at the bottom depicts a hammer and chisel - symbols of the mining industry. On the other side the molten ore is depicted flowing from the notched edge of the medal, thereafter to be turned into blanks for minting. A minter is working with a hammer at the minting anvil. The signs on the left and right stand for the Saxon Numismatic Society (the Meissen Lion) and the local numismatic society, the Freiburger Münzfreunde (Otto the Rich); the occasion for the issue of this medal is shown in the lower section. Only on few medals does the edge possess such great significance as in this excellent work.

In 2001 a horizontal-format plaque bearing a half-length right-facing portrait of the goddess Athena looking majestic and strong was created to mark the 65th birthday of Dr. Paul Arnold, who had held the position of Director of the Dresden Münzkabinett for many years (fig 9). The owl, her sacred animal, sits as if on the round edge of a coin between the goddess's left shoulder and her helmet. In this well-designed composition, Athena holds a laurel wreath in her left hand which she reaches out towards the jubilarian

in such a way that it extends beyond the right-hand edge. On the reverse the laurel wreath is repeated, this time containing the number 65 and Dr. Arnold's date of birth. The symbols and the inscriptions provide the essential information. The top line reads GLÜCKWUNSCH ANERKENNUNG DANKE (congratulations, recognition, thanks); underneath the name Numismatischer Verein zu Dresden (Dresden Numismatic Club) identifies the giver.

In 2001 Peter Götz Güttler produced a design, cast in white metal (fig 10), for a medal commemorating the 10th anniversary of the German Society for Medallic Art, an organisation which was founded in Bonn on 15 June 1991 under somewhat extraordinary circumstances. This design was later struck in copper by the Munich mint. The obverse of the jubilee medal shows the place of the organisation's foundation and the location of the Society's headquarters, Bonn and Berlin respectively, on the left and right edges, while in the middle is a victory column made up of the 15 volumes of the Society's publication series produced to date, along with a figure of Nike. In place of the head of the goddess of victory, however, there is just a circle penetrated by an arrow. This detail can be understood through the motif on the reverse, which shows an outline of the Federal Republic of Germany



Fig 9. 65th birthday of Dr. Paul Arnold, 2001
cast white metal, 75 x 124 mm
photographer: Robert Raithel, Leipzig

with the logo of the German Society for Medallion Art inside it. One component of this logo – which, incidentally, was designed by Prof. Bernd Göbel and was the winning entry in a competition -is this very circle pierced by an arrow.

A group of successfully executed medal designs created by Peter Götz Güttler are his charity fundraising medals associated with natural disasters. The huge floods that befell parts of central Europe



Fig 10. 10th anniversary of the German Society for Medallion Art, 2001
cast white metal, Ø 105 mm
photographer: Robert Raithel, Leipzig

in August 2002 occasioned the German Numismatic Society to issue a cast medal depicting a river landscape with a flooded house on the obverse (fig 11). Endangered people have fled to the roof of the

house; help is arriving from above in the form of a helicopter. Rays of sunshine appearing on the horizon represent a glimmer of hope in this dramatic situation. The inscription on the reverse is appropriate for the emotional character of the situation. There are four lines in large letters reading: LEID MITTRAGEN DURCH HELFEN (alleviate suffering through aid). The Saxon Numismatic Society in association with



Fig 11. Charity medal of the German Numismatic Society in the occasion of the huge floods in central Europe in August 2002
cast white metal, Ø 101 mm
photographer: Robert Raithel, Leipzig



Fig 12. Charity medal of the Saxon Numismatic Society and the Staatliche Kunstsammlungen Dresden for reconstruction work after the flood 2002
struck silver, Ø 40 mm
photographer: Robert Raithel, Leipzig

the Münzkabinett initiated the charity medal of the Staatliche Kunstsammlungen Dresden to raise funds for reconstruction work after the flood (fig 12). The designs were realized by the First Dresden Medal Mint Glaser & Son in silver. The obverse, designed after a cast model by Peter Götz Güttler, shows beneath the municipal coat of arms an inwardly inclined silhouette of the old town of Dresden with the Augustus Bridge and the River Elbe in flood. On the reverse, which was designed by Dirks Krauss (Dresden), we can see the upper part of the Dresden water gauge, showing the highest water level ever recorded on the River Elbe at Dresden, namely 9.40 m on 17th August 2002. The motifs on the

obverse and reverse of the medal are strongly three-dimensional. The combination of the two sides, with the contrast between the expressive depiction of a dramatic situation and the more graphic design with clear geometric contours, create tension through the juxtaposition of opposites. The proceeds from the sale of this charity medal amounted to nearly 10,000 euro and were handed over to the Society of Friends of the Staatliche Kunstsammlungen Dresden in 2003.

After the terrible tsunami at Christmas 2004, the Saxon Numismatic Society undertook a similar charity medal project (fig 13). It was decided to use the proceeds to support a specially selected project for children and teenagers in Southeast Asia. In this case, Peter Götz Güttler produced the designs and models for both sides, and the medal was again struck by the aforesaid company, the First Dresden Medal Mint Glaser & Son. On the obverse this circular medal shows a map of the world with all the continents. Three vertical wave-like elevations rising up to different heights extend over the whole earth from north to south. This evokes the uncanny feeling that major natural disasters can befall humanity at any time and in any place. The deep relief decoration on the reverse reflects the destructive power of the



Fig 13. Charity medal Tsunami 2004, 2005
struck silver, Ø 40 mm
photographer: Robert Raithel, Leipzig

tsunami. The shape of the wave is extremely well adapted to fit into the circular form. A horizontal band which extends across the middle on the front and continues onto the back bears an inscription reading: HELFEN... SCHÜTZEN... WEHREN (help... protect... defend). This expresses what is needed after disasters and what ought to be done as a consequence. The medal deals with this event in an impressive way, testing the limits of technical

viability. For the design and for the execution of the medal respectively, Peter Götz Güttler and Ralf Exner, managing director of the First Dresden Medal Mint, were awarded the first “Johann Veit Döll” German Art Medal Prize in 2006. At the request of the Saxon Numismatic Society, Peter Götz Güttler also created a white metal counterpart to this struck medal, dealing in an impressive way with the same theme but using a different technical approach. This work, which was cast in white metal, was on display at the FIDEM exhibition in Colorado Springs in 2007.

As already mentioned at the beginning, the works of Peter Götz Güttler are characterised by an almost limitless diversity. The artist intensively explores the history and culture of Germany and Europe. However, he does not only deal with the merit-worthy traditions of the European West; he also calls the past into question and observes contemporary events with an alert and critical eye. In each new project Peter Götz Güttler seeks out background knowledge so that he is able to present his own position. His works show the evidence of his intellectual penetration. In numerous specimens, if not in all, his presentation of the theme is combined with a corresponding design vocabulary.



Fig 14. 3.10.90 – German Unity, 1990
cast white metal, painted, 114 x 112 mm
photographer: Robert Raithel, Leipzig

An excellent example of this is the plaque entitled “3.10.90 - Einheit Deutschlands” (3.10.90 - German Unity) (fig 14) which was created in response to personally experienced contemporary events. This single-sided, patinated and painted relief plaque, which was presented at the FIDEM exhibition in

London in 1992, has itself become a monument in miniature. Under the motto WIR WOLLEN SEIN EIN EIN(Z)IG VOLK VON BRÜDERN... (We want to be a united nation of brothers), a quotation from the Ruetli oath in Friedrich von Schiller's "Wilhelm Tell", we see the outlines of the two German states, above which is a blue ribbon decorated with golden stars and bearing the historic date of German unification. The ribbon not only unites the two German states but also incorporates the idea of Europe by extending out towards both West and East. On the left-hand side, the "Geistkämpfer" ('Spirit Fighter') – after the large-scale bronze figure created by Ernst Barlach - symbolises the victory of the intellect over the power of evil.

The 1991 medal entitled "Burial place Speyer" (fig 15) reflects the reception of German mediaeval history, in which this town in the federal state of Rhineland Palatinate played an important role. The motif on the obverse of the medal combines numismatics and architecture. The magnificent Romanesque cathedral is depicted with its many decorative details; in combination with the ship below it and the cross above it, the medal has the form of a denar, a type of coin minted in Speyer. The reverse shows Emperors and Kings who were buried in the crypt of Speyer Cathedral, along with the insignia of their power. Apart from the standing figure of Rudolf von Habsburg, all the others are depicted enthroned. All the rulers are named. This medal can therefore be seen as providing a lesson in the history of the rulers of the Salian period and as illustrating the characteristic features of the Romanesque style in the Holy Roman Empire of the German Nation.



Fig 15. Burial place Speyer, 1991
cast white metal, Ø 108 mm
photographer: Robert Raithel, Leipzig

When the 200th anniversary of the death of Friedrich von Schiller was marked in Germany in 2005, several medals commemorating the poet were produced including this horizontally oval cast medal made of white metal designed by Peter Götz Güttler (fig 16). The artist does not make things easy for the viewer. The work can only be understood after detailed study; it contains so many details from the life and works of Schiller and concerning the period in which he lived that only some of them can be discussed here. The unusual form of this medal emphasises the dynamic aspect of this composition. The young Schiller of the 'Sturm und Drang' period is depicted in a bust portrait with right-turning head and characteristic collar above an open book, out of which Pegasus is shown flying towards the right. The numerous pictorial elements allude to contemporary events in France. On the right-hand side of the reverse of the medal there is a box with its lid open, out of which appears the terrifying face of Medusa.



Fig 16. 200th anniversary of the death of Friedrich von Schiller (2005), 2004
cast white metal, 94 x 118 mm
photographer: Robert Raithel, Leipzig



Fig 17. Dante and Beatrice, 2007
cast white metal, 85 x 98 mm
photographer: Robert Raithel, Leipzig

To the right of this is a standing figure of Schiller wearing a long coat and depicted in right-facing profile. What has become of this poet's ideals today – in a world dominated by money? The inscription is a quotation from Goethe taken from the "Epilogue to Schiller's Die Glocke (The Bell)", which constitutes an obituary to his friend who died such an untimely death.

Friends of the art of Peter Götz Güttler are to be found not only in Germany but also in Italy. In February 2004 the city of Ravenna placed his bust of the musician Arcangelo Corelli in its municipal theatre; the Centro Dantesca in the same city commissioned the artist to produce a new Dante Medal, which he created in 2002. Peter Götz Güttler has continued to deal with this theme: the German contribution to FIDEM Tampere 2010 includes an amorphous cast medal made in 2007 entitled "Dante and Beatrice" (fig 17). On the left the head of the Italian poet is shown en face but is half concealed by the large vertical inscription DANTE. To the right of the outline, like a silhouette, is a profile image of the poet's beloved BEATRICE. The reverse refers to the major work of Dante Alighieri – the "Divina

Commedia". Inside concentric circles, in the middle of the composition, Beatrice, the Queen of Heaven, is positioned on a sphere and stands opposite the poet. The bilingual inscription (in Italian and German) quotes verses from the 31st chapter of the part of the "Divina Commedia" entitled Paradiso.

More recent German history is reflected in a medal made of white metal which is also on display in Tampere: "75 Years of the Gorch Fock I – 50 Years of the Gorch Fock II" (fig 18). In this work Peter Götz Güttler commemorates two sailing tall ships of almost identical design built as training vessels for the German Navy and named after a German author whose pseudonym was Gorch Fock (his real name was Johann Wilhelm Kinau). This author, who died in the First World War in 1916, wrote stories both in the Plattdeutsch dialect and in standard German, or Hochdeutsch. Later, during the Third Reich, his works were exploited for propaganda purposes. Data relating to the first Gorch Fock ship, which was launched in 1933, appear on the obverse of the medal. In the centre is a head-on view of the sailing ship, above which is a panorama of the port of Stralsund. Since 2003 Gorch Fock I has been preserved in the harbour of this city on the Baltic Sea. The Gorch Fock II is depicted on the reverse of the medal, with a map of the world behind it. This training ship, which was launched in 1958, was also the subject of a 10 euro silver commemorative medal produced by the Federal Republic of Germany in 2008 to mark its anniversary. The formal designs on the obverse and reverse of the Güttler medal complement one another in an outstanding way.



Fig 18. 75 Years of the Gorch Fock I – 50 Years of the Gorch Fock II, 2008
cast white metal, Ø 102 mm
photographer: Robert Raithel, Leipzig

The oeuvre of Peter Götz Güttler has not only been influenced by authentic history but also by legend. The large medal entitled "The Judgement of Paris" (fig 19), a popular motif from classical mythology, was produced as early as 1987. This theme gave the artist the opportunity to depict naked female figures, lending the image an aspect of sensuality and frivolity. In the centre are the extremely three-dimensional images of the goddesses Aphrodite, Hera and Athena with their respective attributes. Paris, who is seated on the left-hand edge in his capacity as judge in the



Fig 19. The Judgement of Paris, 1987
cast white metal, 116 x 126 mm
photographer: Robert Raithel, Leipzig

beauty contest, appears to be of little consequence by comparison. The image of the burning city of Troy on the right-hand side alludes to later events. As is well known, this drama was a consequence of the judgement of Paris. Its effects also included suffering and death, as is symbolised by the sacrificial lamb pierced by a sword. There is also another striking detail: the two goddesses on the right are wearing high-heeled shoes as are commonly worn in modern society. Hence, the myth is transported into the here and now. The inherent behaviour of human beings, with all their faults and weaknesses, has not changed. This medal is definitely one of the most successful works by Peter Götz Güttler.

To conclude, I should like to mention another category of works that again and again bring joy to the artist's friends and colleagues, in particular - his New Year's medals. These very small objects are characterised by wit and irony, along with hints of social criticism. Since they are mostly punched, these New Year's medals can even be worn on a chain. For the year 2000 the artist produced a surprising work depicting acrobatic tricks being performed by spindly figures (fig. 20). One man is juggling on a tight-rope with a balancing pole. The end of the pole bearing the word SEIN (to be) is moving slightly downwards compared with the end bearing the words NICHT SEIN (not to be). The female figure swinging under the tight-rope cyclist is holding a sign with the number 21 written



Fig. 20: New Year's Medal 2000, 1999
cast white metal, 50 x 50 mm
photographer: Robert Raithel, Leipzig

on it. This is the artist's 21st New Year's medal. The reverse underscores the significance of the images, reading: AUCH NACH DEM 1.1.2000 BALANCE HALTEN (Continue to keep your balance even after 1 January 2000).

This paper has only been able to present a small portion of the oeuvre of the medal artist Peter Götz Güttler, but I hope that I have at least touched on the essential aspects of this extraordinary artist's work. His numerous contributions to competitions and exhibitions both in Germany and internationally, the various prizes and honours he has been awarded and, last but not least, the presence of his works in many museums and collections, such as those in Dresden, Berlin, Munich, Vienna, London, Ravenna and Rome, all reflect the success of his chosen artistic path, which he has been pursuing for nigh on four decades. May we wish Peter Götz Güttler all the best for the future, especially good health and continued creativity, so that the friends of his art can look forward to many original new works.

Frederik Christopher Krohn (1806-83), the early career of a Danish medallist and collector Jørgen Steen Jensen

The Danish sculpturer and medallist of the 19th century, Frederik (Frits) Christopher Krohn has gradually won my interest. He was not an extraordinary artist, but he had the good luck to live in a period when medallic art was highly appreciated. In his personal life and in his art many influences and interests are meeting, so it is possible to say that the lives of Krohn and of his family reflect some of the important currents in the cultural history of 19th century Denmark.¹ His father was an officer, Johan Jakob Krohn, who had immigrated to Denmark from Holstein – this was the time of enlightened absolutism, when the inhabitants of Denmark, Norway and Holstein were looked upon as 'children of the King', being entitled to jobs and services everywhere within the borders of the Kingdom. His mother was of native Danish family, and he was born at a beautiful corner of Central Sealand, close to Sorø.

When Krohn was 17 years old, he in 1823 entered the Royal Academy of Arts² in order to become a sculpturer. He had luck with him, his initial efforts being crowned by both the minor and the maior silver medal.

At the time the president of the Academy was the intelligent and enthusiastic heir to the crown, Prince Christian Frederic (later on known as Christian VIII), and he encouraged Krohn to take an interest in medallic art. In this new field he was helped by Hermann Ernst Freund (1786-1840), originally an assistant to Bertel Thorvaldsen in Rome (1770-1844), later on Professor at the Academy in Copenhagen.

Krohn prepared a medal to commemorate the halfcentury after the death of the Danish-Norwegian poet Johan Hermann Wessel (1743-85). It was a success, and in 1835 he got the greater gold medal of the Academy for this medal, a much sought after reward, and was entitled to go abroad with public support, first he got 2½, but later on one year more,



Fig 1. Frederik VI. Medal by Krohn illustrating the Royal edict giving equal rights to the inhabitants of the Danish West Indies, 1834.
Bergsøe 115

totally 3½ years. Krohn wanted to go to Rome, Southern Italy and Sicily.

It is worth the while to discuss another of Krohn's early medals, which was struck on a peculiar occasion (fig 1), the equality of rights for the inhabitants of the Danish West Indies, 1834. It was *not* the abolition of slavery, which only happened 14 years afterwards, in 1848, thanks to the liberal thinking governor general of the three islands, Peter von Scholten (1784-1854). Some years ago the history of this medal was studied by a specialist in the history of the Danish West Indies, Dr. Per Nielsen.³ It appears that it probably was rather the wealthy merchants of St. Thomas, many of them were coloured, who, assisted by Peter von Scholten, wanted to offer the King a medal to thank him for a minor rescript in 1831, about a *plan* to help the free coloured inhabitants. With some patience and no doubt also diplomacy, the plan was changed into a law in 1834, and the Latin inscription of the medal was also changed accordingly. The obverse gives an impression of the aged King, which perhaps may be called flattered, but the reverse, the august equity, *Aequitas Augusta*, is appropriate to the theme of the medal and is probably influenced by the classical surroundings of Krohn and the Academy. For the donors of the medal, the wealthy free coloured merchants of St. Thomas, it may perhaps have been looked upon

as a little far-fetched. But no doubt, von Scholten helped them with the necessary explanations. The scepter indicates power, the weight justice, or in this connection perhaps rather equality for the law, the lion is the symbol of strength or royal power, while the ship is the symbol for commerce and naval trade, a symbol which may be quite close to the black Danes of St. Thomas. The cross at the ship is discussed and several explanations were suggested. It could perhaps be a symbol for one of the islands, St. Croix. It may also be explained as a symbol for mutual belief in and a notion of justice for the inhabitants both of African and European descent, and consequently another symbol of equality.⁴

After having obtained the rewards of the Academy the world was open to Krohn, but he first wanted to marry. The person to whom he was engaged was Sophie Susanne Dorothea Købke (1807-53), the daughter of the baker to the army Peter Berendt Købke, and the sister of the painter Christen Købke (1810-48). Christen Købke was an artist who in recent years has won international recognition, a selection of his pictures was in the summer of 2010 on exhibition at the National Gallery in London together with paintings by the German Caspar David Friedrich (1774-1840).

It should be added that at the time it was not



Fig 2. Exhibition of Industry, Copenhagen 1836.
Bergsøe 119

particularly often that young artists, who went abroad on public money, were accompanied by their wives, but in this respect Købke was, as we see, an exception. They were away in the period 1835-39, but did not lose contact with Copenhagen, as we shall see later on. It should be added that Denmark was not at the time a rich country, and public scholarships, like the one Krohn had, were not munificent, so the young couple had in various respects to be careful, which is delicately mentioned in the letters of Sophie Købke to her mother.⁵

Krohn and his wife took their time, slowly travelling through Germany, in Berlin he saw the medallist H.F.Brandt (1789-1845), who advised him in medallic art.

While in Rome, Krohn made the medal for an industrial exhibition in Copenhagen 1836 (fig 2), and no doubt it was also a way to add to the meagre subvention from the Academy. The medal is noteworthy for several reasons, one of them is the fact that a classical representation, Pallas Athene, was found suitable for an industrial exhibition! It is, as far as I know the last time in Denmark that such a theme is used for a medal commemorating an industrial exhibition.⁶ By the way, Denmark was far from being industrialized at the time, only some few iron foundries existed in Copenhagen and surroundings.

Krohn got other opportunities for showing his ability, not only in medallic art, e.g. the three hundred years' jubilee of the Lutheran Reformation of the Danish church, 1536-1836, but also various sculptures for the castle of Christiansborg in Copenhagen, which was under restauration after a devastating fire. Time was ripe for a more permanent job and in 1841 Krohn was appointed medallist at the Royal Mints, both in Copenhagen and Altona. At the mint of Altona, close to Hamburg, he only kept his connection till 1852, the civil war 1848-50 interrupting his service *de facto*.⁷

It should be mentioned that in 1844 Krohn was once more in Rome, the visit was however of

comparatively short duration, as he had left his family in Copenhagen.



Fig 3. Silver wedding of Christian VIII and Caroline Amalie, 22 May 1840
Obverse by C. Christensen, reverse by B.Thorvaldsen and F.Krohn
Bergsøe 168

At first some of the contributions of Krohn might appear modest. Half a year after the old king Frederik VI had deceased in December 1839 and was succeeded by his nephew Christian VIII, the new King and the Queen had their silver marriage, May 1840. The King was really most interested in the medallic art, and a medal was struck (fig 3). The obverse was by the gifted Christen Christensen (1806-45), who was of the same age as Krohn, but unfortunately overworked himself and died young. The reverse was drawn by Bertel Thorvaldsen, who by now had returned from Rome to his native Copenhagen. It represents Amor uniting two torches with a flower garland, which are presented to him by Hymen. The inscription means 'We nourished the flame and made the wreath younger', perhaps somewhat empty words, as the Royal couple never got any children. It was left to Krohn to do the technical and sculptural work at the medal.

Christian VIII died a few weeks before the Revolutionary movement of 1848 spread over Europe (fig 4). He was the last absolutist King in Denmark, and feeling the turn of tide, he is said to have left a letter to his son, the later King Frederik VII (1848-63), recommending him to give a free constitution, just as he himself had done as a shortlived King of Norway in 1814. Christian VIII was probably the most intelligent Danish King between the famous Christian IV (1588-1648) and our present Queen, Her Majesty Queen Margaret the 2nd. When the National Museum, which also owes much to Christian VIII – in the numismatic field e.g.



Fig 4. Christian VIII (1839-48). Memorial medal
Bergsøe 182

both the fantastic collection of Sicilian and Southern Italian Greek coins and a great collection of medals from the French revolution and restoration, most of it a gift from King Louis Philippe to his Danish colleague – marked the 150th day of Christian VIII's death,⁸ Her Majesty who attended our symposium, told us that Christian VIII was the one of her predecessors to whom she felt most related.

After this digression we return to the medal on the death of Christian VIII (fig 4). Here both obverse and reverse are signed by Krohn. The inscription at the obverse means 'Deliberate in his councils, upright in his acts' while the reverse has a crucifix, and the day of the King's death (which happened in his Cabinet of Greek Vases, where he spent his last days), surrounded by branches of cypress and laurel.

During the reign of Christian VIII and especially that of his son Frederik VII (1848-63) there was a considerable production of coins, and Krohn got his part of the medallic work (fig 5). The whole monetary system was in need of unification and rationalization after the economic disasters connected with the Napoleonic wars and the civil war between the Kingdom of Denmark and the insurgents from the duchies of Slesvig and – especially – Holstein.



Fig 5. Frederik VII. 2 rigsdaler, 1855
Hede 7

Krohn continued his public career as a medallist until he retired in 1873, often making medals for annual meetings of Danish farmers. We get a nice impression of a quiet, but busy working medallist, when we look at the portrait by his son, Pietro Krohn from 1865 (fig 6). Frits Krohn is working with some medal, using a magnifying glass, and protecting his eyes by some sort of eyeshade, no doubt the demanding work of a medallist had taken its toll on his eyes. Krohn appears to have been eagerly smoking his various pipes.

We know that Krohn as a private man was a great collector, and he had a considerable collection of prints and etchings. He prepared an all embracing catalogue of Danish prints and etchings, which was published some six years after his death by his son, Pietro, *Samlinger til en beskrivende Fortegnelse over danske Kobberstik, Raderinger, Illustrationer m.m.*⁹

The home of Frits Krohn and his two wives, Sophie Købke and her cousin, Emilie Købke (1812-80), whom he married after the death of Sophie, must have been encouraging for gifted young people interested in the arts. One of the sons, Pietro (1840-



Fig 6. Portrait of Frits Krohn
by his son Pietro Krohn. Etching 1865.

1905) won, as we just saw, fame as an artist, and he was later on responsible for the design of the china from the Copenhagen factory of Bing and Grøndahl. Finally he was appointed as the first director of the Danish Museum of Applied Arts 1893.

The other son was Johan Jacob (1841-1925). He considered no doubt his job as headmaster of one of the famous Copenhagen private schools as his main job, and he had it for 34 years. But today he is remembered for something else, the versified book, *Peters Jul* (the Christmas of Peter), which was published anonymously in 1866, and which has accompanied the Christmas of generations of children for c. 150 years. It was illustrated by the brother Pietro, and even if younger artists have tried their hands on it, it is still the Krohn version (in one of the numerous reprints), which lies at the shelves of the shop of the National Museum before Christmas. It may seem strange, as the book is a rather sentimental reflection on families and societies before the industrial revolution, but it is still amusing.

Let us return to Frits Krohn. He had a considerable collection of Danish, Norwegian and Swedish

modern coins. They were sold at a public sale by his estate.¹⁰ Several of the great silver coins were indicated to have been struck as medals, i.e. they were of an extraordinary quality, of which the medallist himself (and his family!) were proud. There were no gold coins, their material value may have made it difficult for Frits Krohn to acquire them, for he was apparently never a rich man.

Frits Krohn, however, had not only a collection of coins from his own country and the close, Scandinavian neighbours, the second half of the 19th century being also a highday of inter Nordic or Scandinavian cultural collaboration. He had also a considerable collection of Italian medieval coins, which was sold privately to the Coin Cabinet, 389 silver and 108 copper coins, of which nearly a half was lacking in the collection. The rest was treated as duplicates. We do not know, how Krohn acquired these coins, it was hardly in connection with his first long stay in Italy, where his economic means, as we know, were limited. Perhaps during the second, shorter stay in 1844?

Still more interesting is some further information in the same register of the Royal Collection of Coins and Medals.¹¹ Here we learn, that the Cabinet bought 165 modern bronze medals, of which 2 were English, 7 from Holland, 39 from France, 3 from Lorraine and Switzerland, 33 from Germany, 62 from Italy, 3 from Russia, 3 from Spain and Portugal, and 13 from Brasil. The total price was 500 DKr., or about 3 Dkr. a piece. No specification exists, so it is complicated, but not impossible to identify the individual specimens.

During the war 1848-50 a young Copenhagen engraver, Chr. Lüster (1822-71), was mixed into an affair falsifying current Danish coins.¹² He was imprisoned, but after some years a petition from influential people made him free, and he was sent to Brasil. Here Lüster started a second career, this time legal, and he was employed at the imperial mint of Rio de Janeiro from 1855, engraver 1863, chief engraver 1869. He sent specimens of his production home to Krohn, no doubt being proud of the results

from his new career. It is a token of the magnanimity of Krohn that he privately followed the life of Lüster abroad, even if he had trespassed most seriously.

The Italian bronze medals were to all appearance mostly Popal medals, of which a considerable collection is present at the Cabinet. We may suppose that Krohn somehow kept some of the personal contacts he had acquired in his youth, and, probably by way of exchange or through the good offices of travellers going to Rome and returning from Rome, he was able to develop his collection. Extensive archives from the Krohn family are kept at the Royal Library in Copenhagen, but Frits Krohn's private archives do not appear to have been preserved, so the medals themselves are probably the only material evidence of his international contacts.

CREDIT

The medals are in The Royal Collection of Coins and Medals, National Museum, Copenhagen. Photos by Maria Louise Storm Svendsen.

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Giovanni de' Candida and the beginnings of Dutch medallic art in the Netherlands, 1477-1519

Carolien Voigtmann

[summary]

In 1910, Dr. Julien Simonis published his classical studies on the origins of the medal in the Low Countries, *L'Art du médailleur en Belgique*. In his introduction, Simonis states that the medal does not appear in the Netherlands until the end of the 15th and the beginning of the 16th century. He does, however, make one Italian medallist responsible for bringing the medal to these places: Giovanni de' Candida.

De Candida, a Naples born lawyer and amateur medallist, came in the service of the Archduke of Burgundy, Charles the Bold in 1467, and acted as his secretary. He would remain in these courtly surroundings until about 1480, when he became secretary to the French king Charles VIII and subsequently Louis XI.

It is not likely that building a position as a medallist was easy for De Candida. Which medal he actually made first is uncertain. Interestingly, this may well have been the medal with the portrait of Anthony of Burgund, le Grand Bâtard, or that of his half-brother, the Burgundian Duke Charles the Bold. These wonderful portraits embody the Renaissance in the best way possible and recall inspiration from Roman coins.

Anthony was one of the men instrumental in arranging the political marriage of Mary of Burgundy to the heir of the Habsburg crown, Maximilian of Austria. If Anthony's portraitmedal was not actually the first

medal made by Candida, it may well be the so-called Allegiance medal, dated 1475-1476, portraying on a double obverse (there is no distinction in portraiture indicating the obverse or the reverse) the ruler of Burgundy, Charles the Bold and his future son in law and heir to the Habsburg throne, Maximilian.

In August 1477, Maximilian & Mary of Burgundy got married in Ghent. On this occasion, Candida created a wonderful portrait medal. The medal, probably offered as a personal token of respect to the young couple, is one of the first instances of art in the new Italian Renaissance fashion to reach Dutch soil. Since it is not so much a commission by the sitters, but a gesture by the artist himself, he operated as the 'auctor intellectualis', the inventor of the medal.

Apart from the marriage medal, De Candida created another portrait medal of the couple, dated about 1479. An indication of the fondness Maximilian held for this medal, is the official commission he gave as late as 1517 for medals being struck in Innsbruck 'auf dessen einer Seite seine Person in der Jugend und auf der anderen seine erste Gemahlin mit aufgeschürtztem haar abgebildet sei'. Candida's medallic portrait of Maximilian would remain the only authentic portrait of Maximilian for over 25 years.

Still, it was assumed by Simonis that Candida's work left no traces on the art of Flanders, or gave the portrait medal a place in Flemish art. So, if we conclude that the Italian period, as Simonis described it, lasted until Candida left for France, would that indicate that

nothing did happen in the field of medallic art before it was the painter Quentin Matsijs' coming to stage? Given the number of iconic medals left to us, one is tempted to go with Simonis. In the Burgundian art of the last quarter of the fifteenth century, there was not so much a rejection, but simply no need: Portraiture was thriving, not in metal but on wood, and the Burgundian court and its growing circle of courtiers had other forms of portable art, for instance their miniature books and portable altars.

But on other medallic objects, one slowly sees Renaissance ideas coming about. For instance, in the intriguing world of the jeton, a subject not generally studied by medal scholars. There are changes discernable on several jetons struck between 1480 and 1520: classically inspired figures, the text changing from French to Latin and the lettering transforming from gothic to roman script. And there are some signs apparent of what was already happening in Italy: some wonderful portraits appear on these small struck objects, likely to be inspired or designed by painters.



Fig 2. Charles V

Handsome and in particular his grandson Charles.

We don't know exactly who was responsible for issuing these portrait-jetons. Since the jeton was, although not a coin, still an official product of the mints, it had to be approved by the head of the mint.

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Fig 1. Charles V

The best known of these is the portrait of Philip of Burgundy, dated about 1519-1520, probably designed by Jan Gossaert. In his medallic portrait he shows some Renaissance bravura in the very confident portrait with the broad outlines of the hat. But although the lettering is no longer Gothic but Roman, he is still afraid of leaving the background of the portrait devoid of any ornament. The same feeling occurs when looking at other, earlier portraits on jetons, figuring Maximilian, his son Philip the



Fig 3. Philip the Handsome

Art Projects of the Medallic Sculpture Studio Sofia

Bogomil Nikolov

The National Academy of Art Medallic Sculpture Studio in Sofia is the singular institution in Bulgaria to encourage the creation and study of medallic sculpture. It coordinates exhibitions of medallic art in the country and organises the participation of Bulgarian artists in the FIDEM exhibitions and similar events presenting Bulgarian medallic artists internationally.

Since its founding in 1996, the Medallic Sculpture Studio in Sofia has developed a rich program to encourage the development of this art form. Over the last 3 years MSSS has organized about 30 exhibitions, symposia and workshops. Meanwhile up to 800 medals and medal objects have been realised in the Studio. Over the two academic semesters the students created 20 to 25 medals and medallic objects.

MSSS MEDAL PROJECT

The monthly workshop—February through December—is the most significant permanent activity of the studio. Since 2006 more than 80 Bulgarian artists and up to 70 international artists have participated in it—from Portugal, Great Britain, Poland, Hungary, the USA and Germany, to mention just a few of their countries.

The initiative started off by engaging the students from the Academy, who study Medallic Art. Gradually more students and professors from other art disciplines as well as guest artists joined in.

The project allows the students to get engaged in communication and interchange of information and



Fig 1. MSSS Medal Project, poster, 2006



Fig 2. MSSS Medal Project, poster, 2007



Fig 3. Medal Project—selfportrait, 2007

opinions with leading medallists in an early phase of their training. They focus on artistic, technical and

aesthetic aspects of medallion art. Some well known artists such as Joao Duarte, Peter Szanyi and Andreia Pereira join in this medallion “marathon” regularly. Special thanks to Ron Dutton, Ann Pollack, Carla Klein and Danuta Solowiej for their honorary participation.

This Project is the most important so I would like to share some details with you about the beginning of the project. In February 2006, during the period of exams the studio had a short time period free of educational activities. That is when I launched a three-day medallion sculpture workshop entitled “Feast in the Time of Plague” inviting some of my ex-students as well as young art graduates. Many current students expressed interest to join in, and soon that first idea grew spontaneously into a series of workshops that could accommodate all wishing to join. In the first year already we developed a model consisting of 7 workshops – 4 in the spring and 3 in the autumn. We chose thematic titles to reflect the creative process we intended to explore - “Something New on the Eastern Front“, “Urbi et Orbi“ and “A Midsummer Night’s Dream“ etc.

In 2007 the Medal Project was dedicated to experimental work and its title was “The Key”. The Experiment as a key to integrating the medallion art to other art practices and refreshing the medal tradition. The task of the first 4 workshops was to create medallion objects from non-metallic materials - paper, glass, wood and textile. In the second half of that project the innovative challenge was to offer an interpretation in the work to three of the most traditional subjects of the fine arts - landscape, nude art and self-portrait while the choice of material and technique was left open.

The Medal Project in 2008 was named “Myths, Legends, and Prophecies“. The first 4 workshops each focused on a legend exploring human passion, hope, fear and aspiration. The last 3 workshops were dedicated to three themes central to Christian art – “Genesis”, “Temptation” and “Apocalypse”. I chose those known topics because of the challenge of offering to them a new reading. The aim of the project is to provoke the students to avoid traditional cliché in the interpretation of these subjects.



Fig 6. Medal Project Orpheus, exhibition

The Medal Project in 2009 was entitled “Medal Sessions’09” and offers different creative problems. No concrete themes or subject matter were selected - we asked the authors to use association method by utilizing the mystical, symbolic and mathematical language of ciphers. Experiments with variations of materials, techniques and technology were encouraged. As other projects of the studio the

“Medal Sessions’09“ was geared at training skills and sharing knowledge necessary to reach the core of medallion art.

We have just closed the first part of the project in this year - Medal Sessions’10“. It was composed of 4 workshops: “Recession”, “Depression”, “Aggression” and “Confession”. Although these titles sound similar, the range of their problematic offers a broad field for exploration and artistic interpretation of the world we live in. In October the project goes on with the next three workshops: “Impression”, “Expression” and “Fashion”.

INTERNATIONAL MEDAL SYMPOSIUM VELIKO TURNOVO

MSSS launched two other projects in 2006 in the old capital of Bulgaria, Veliko Turnovo. Both are annual events. The first one takes place in the „Blue House“, the creative residence place of the Union of Bulgarian artists. Seven medallion artists from different countries come together for 10 days. They



Fig 4. MSSS Medal Project, poster, 2008



Fig 5. MSSS Medal Project, poster, 2009



Fig 7. MSSS Medal Project, poster, 2010



Fig 8. Medal Symposium Veliko, Turnovo, 2006
Bogomil Nikolov and Gabor Szabo, in the background Ron Dutton

dedicate a workshop to the discipline of medallion art and they enjoy field trips to neighboring historical and natural landmarks of the region and undertake creative debates. The great local cuisine and wines complement this experience. An exhibition is held at the local city arts gallery where the artists also present their selected works. Two works are chosen by each participant as a gift to the future museum of Medallion Art in Veliko Turnovo. By now 28 artists from Bulgaria, Portugal, Great Britain, Poland, and Slovakia have taken part in this project.



Fig 9. Medal Symposium Veliko, Turnovo, poster, 2006, 2008 and 2009

YEARLY STUDENT MEDAL WORKSHOP

The second annual workshop taking place in Veliko Turnovo is focused on students. It is set at the start



Fig 10. Student workshop, 2005

of the academic year (October) for the students from the National Academy and students from the Art Faculty of Veliko Turnovo University lead by Prof. Nikolov. The project allows students to take their first steps in the creative process of medallistic art. The

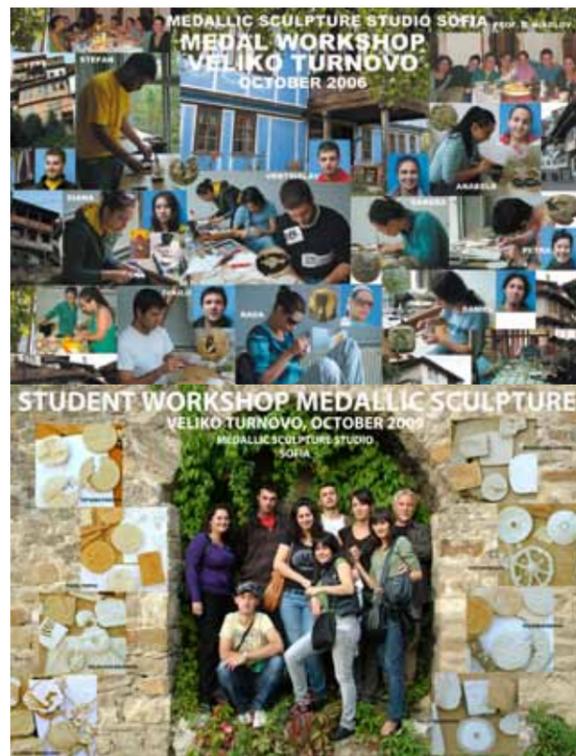


Fig 11. Student workshop, poster, 2006 and 2009

”The New Medallist“ of BAMS also takes part in this workshop. The creative atmosphere of the medieval town, the many museums and galleries as well as bars and clubs inspire the work of the students and lead to promising results.

ANNUAL STUDENT AWARDS EXHIBITION

The award ceremony takes place in November every year at the Sculpture Department of the National Art Gallery in Sofia. The best student works realised



Fig 12. One Talent, Annual Student Prize of MSSS

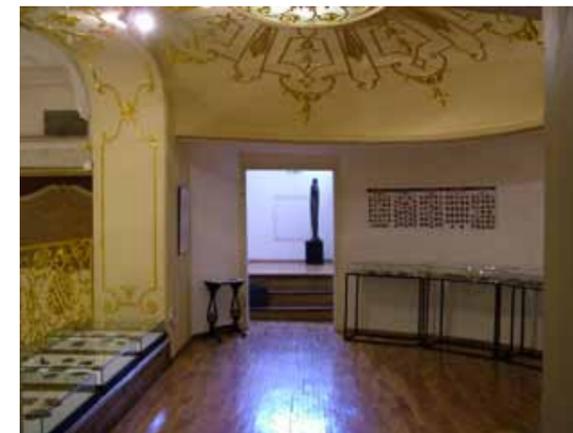


Fig 13. National Art Gallery, Sofia Annual Student Awards Exhibition



Fig 14. National Art Gallery, Sofia Medal Collection

at the Medallistic Sculpture Studio during the latest academic year compete for the prize ”One Talent“. The prized works join the collection of the National Art Gallery in Sofia. In 2008 the awarded artists



Fig 15. Final Student Show



Fig 16. Public demonstration of medal making Museum Day 2010

were Zlatin Orlov, Christina Tsonkova and in 2009 Ivan Georgiev and Iliya Boyarov.

This traditional medallistic art event stimulates students’ creativity and establishes their connection with the public.

SOFIA MEDAL FEST 2010



Fig 17. Floating medal by Veronika Mihailova

This project is composed of seven consecutive group medal exhibitions in seven of the galleries in Sofia – January to November. The purpose is to promote medallistic art and acquaint the public with the tradition of this practice through the work of the Bulgarian artists. The 18 artists come from different generations including students.

Sofia Medal fest is the first significant national medal event in the relatively short history of the Bulgarian medal. The fest demonstrates rich variety of styles,



Fig 18. Sofia Medal Fest, poster 2010

conceptions and tendencies and contributes to the establishing of the medal art as an important and attractive art media in Bulgaria.

Several works that stand out in this medal fest include the "Floating" medals of Veronika Mihajlova and the "Unfreezing" objects of Emil Bachijski. More artistic discoveries await us in the coming months.



Fig 19. Civilisation, unfreezing medal by Emil Bashiyski

"Spirit of Kelowna" Medal Project

Geert and Elly Maas



Fig 1. Entrance to Geert Maas Sculpture Gardens, Gallery and Studio, Kelowna, BC, Canada



Fig 3. Detail inside studio group of 10 participants creating their medal in clay

The city of Kelowna in British Columbia, Canada (population 115.000) is situated in the Okanagan Valley, approximately 400 kilometers east of Vancouver. In August 2003 a major forest fire destroyed 223 homes and required the evacuation of 30,000 people. Fortunately no lives were lost. A public art competition call to artists went out in August 2006 for a community spirit proposal also commemorating the fire. Artist Geert Maas' proposal to involve 102 citizens to make a one-sided bronze medal from start to finish in ten three-day workshops was selected. Geert and Elly Maas envisioned and co-ordinated the entire project. The workshops



Fig 4. Outside studio Geert Maas pre finishing bronze medals with air and power tools



Fig 2. Detail Geert Maas Sculpture Gardens



Fig 5. Detail outside studio two groups of participants involved in patination after hand-sanding their medals



Fig 6. All 104 medals permanently mounted in two earth rammed walls located in the entrance foyer of Kelowna City Hall



Fig 7. Detail Geert and Elly Maas

were conducted from May till September 2007 in the indoor and outdoor studios which are part of the Geert Maas Sculpture Gardens and Gallery displaying exclusively the artist's work. The rough casting was done at a local foundry. It should be noted that no experience was required other than a simple sketch and participants ranged in age from eleven to eighty years. It brought a cross section of the community together.

Schedule. First day: introduction and history of the medal and making the medal in clay which was challenging but the most important element of the project. The artist's role was to accommodate the participants realize their idea by offering artistic and technical guidance throughout. Second day: mould-making and wax positive. Third day (six weeks later): the rough cast medals pre-finished by the artist using air and power tools and participants hand-sanded their medal; some cold patinas were



Fig 8. Team Spirit by Pavel Barta



Fig 9. At Play by E. Litti Birker



Fig 10. Thank you Firefighters KFD Kelowna Fire Department by Bruce Brown



Fig 11. Continuum by Renée Burgess



Fig 12. Kelowna's Floating Bridge 1958 - 2008 by Judy Burns



Fig 13. Grown with Love by Justin Coles



Fig 14. Giver of Life by Joseph F. Hayes



Fig 15. Swimmer - Sarsons Beach by Kim Haythornthwaite



Fig 16. Bountiful Harvest by Linda Knowles

applied. Participants were involved in heating up the medals after which the artist did the patination using different chemicals. After the patination was done a hard wax was applied and the medals were buffed up. An evaluation of the medals followed at the end of the third day for each group.



Fig 17. Rehearsal
by Dina Kotler



Fig 18. Hands Across the Sea – KKSCA Kelowna
Kasugai Sister City Association
by Barbara Massey Ball

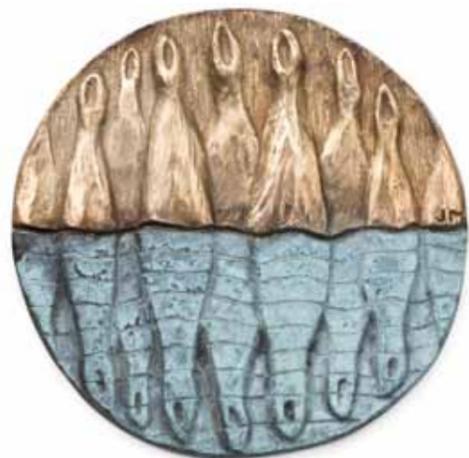


Fig 19. Ladies of the Lake
by Jill Murray

At the end of September 2007 a special exhibition of all the medals was held for participants and their families at the Geert Maas Sculpture Gardens and Gallery in Kelowna, British Columbia.

In the meantime plans for a special wall in the entrance foyer of Kelowna City Hall were finalized to install these medals permanently. Two rammed earth walls with a total length of 10 meters were built by over 3 dozen volunteers under the supervision of some professionals. The walls, composed of horizontal strata of different coloured earth bands look like geological cross-sections of the local terrain, representing a vertical cut through time and the foundational terra-firma of this place. The environmentally responsible walls are made of local materials and a minimum of water and cement, and are themselves a unique artistic expression. The medals were installed in June, and on 16 August 2008 a public dedication ceremony was held.

This extraordinarily successful project is described and all the medals illustrated in colour in *Spirit of Kelowna: a celebration of art & community* (Kelowna: Okanagan Institute, 2008, ISBN 978 0981027104) copies of which are available on line at www.okanaganinstitute.com. The book contains short essays about the project, along with observations by those who made the medals.

The lecturers showed 118 images including all the medals and provided additional commentary.



Fig 20. Fire Angel
by Robin Tracy

Note: Dimensions of bronze one-sided medals variable up to approximately (165 mm) 6½ inches in diameter

Intentionality and Presence in Post-Modern Medal

José Teixeira

First and foremost, I thank everybody for patiently coming here, to listen to me.

MEDAL AND PROJECT

In art as in science, there is no innovation without high expectations and questioning. The cornerstone of any work (be it sculpture or medal) is an ever present idea. If the idea is powerful, it will ally itself with an eagerness to surpass limits while thought longs for becoming action and is carried out as an imagistic form.

The work's configuration is, born of volition and contingency. It is intentional because it corresponds to a purpose and because it conforms to the theme of a commission or meets a self-imposed challenge.¹ It is also contingent, through the way in which it becomes an “outcome” of a project's development.

Obviously, the work's reality is also a byproduct of its condition in space and time and, even so, beyond its material nature, what is most valued in a work of art is, primarily, the spiritual testimony of the thoughts and mindsets that shaped it.

MOTIVATION

Two main things motivated me to present this paper (as part of the XXXI/Thirty First FIDEM in Tampere): the first has to do with my restlessness as an artist (medallist) and the journey of forms I engaged in during the last fifteen to twenty years; the second stems from the fact that, professionally, I am involved in Visual Arts Higher Education, which makes me even more interested and responsible for both theoretical research and medal art practice.

MORPHOLOGY AND PROCEDURES

My journey in medal-making started at the beginning of the 1990's when, while in conversation with Sculptor and Professor Helder Batista in the Cloister of St. Francis Convent, in Lisbon (where the sculpture labs of the University of Lisbon's Faculty of Fine and Visual Arts are), I accepted his invitation to sign up for the medal-making class and, shortly after, to join the Group *Anverso/Reverso*.²

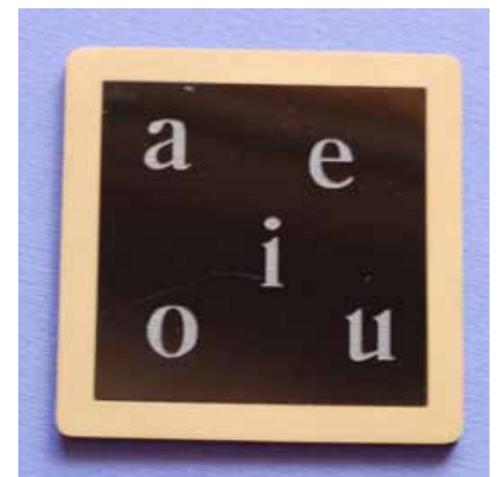
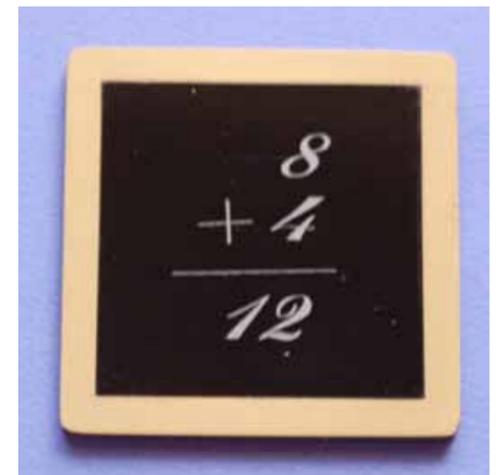


Fig 1. First letters, 2002
Hélder Batista
acrylic & brass, 70x70x3mm

My connection with the Group *Anverso/Reverso* helped boost a two fold motivation - creative and theoretical – leading me, in particular, to write in 2003 an article “Contemporary medals, forms and artistic theory” for *The Medal* magazine.³



Fig 2. Verse, Obverse, Reverse, 2002
José Teixeira
acrylic and vinyl, ø80 mm

[Commentary: *I will take this opportunity to let you know that I still have some copies left and, if anyone is interested, at the end of the talk, I'll be happy to hand them out.*]

Meanwhile, seven years elapsed and in contrast with what I have written in that text, which was mainly focused on Modernism, I now wish to approach and highlight the post-modern medal production.

If any words can help define the twentieth century in terms of forms and concepts, eclecticism surely is one of them. This concept, generally speaking, as Rosalind Krauss mentioned in the book, *The Originality of the Avant-Garde and Other Modernism Myths*⁴, expresses the tendency for “field expansion” of the artistic genres.⁵

The term eclecticism which evokes the hybridization of visual arts language, and the broadening and blurring of artistic territory, seems critical to understand the visual arts of the final decades.

This subject matter, which combines indeterminism of form with conceptual vagueness, led me to give it due attention in, for example, my PhD's thesis - *Escultura Pública em Portugal – Monumentos, Heróis e Mitos (Sec. XX) / [Public Sculpture in*

Portugal – Monuments, Heroes and Myths (20th century)] (presented in 2009). With that in mind I have sought a methodological model, whose strategy would allow me to undertake a systematic study of sculpture.

Backed up by this experience, I have decided to take on board some of those ideas and bring them here, transposing them to the scope of medal-making analysis, thus contributing to counter the theory deficit that characterizes this art form, often set apart from the other visual arts.

Considering that, at the moment, I have neither the time nor the command of the English language



Fig 3. Natália Correia, 2nd Season, 1997
José Simão
bronze coinage, ø60 mm

enough for complex essays I will, therefore, talk about three concepts that seem crucial to frame the eclectic and aesthetic diversity that permeates the twentieth century. I am referring to the three systems of thought: Classical, Modern and Contemporary, corresponding to different operating modes in formal terms.

What we, in short, call the Classical System, is on a par with *representation* and *mimesis*, devising in formal terms, an imagery connected to the body and naturalness (that is, figurative anthropomorphism aesthetically related to the representation of the human figure and the meridional ideal of beauty). As its main operative methods it uses modeling and moulding culminating in casted or stamped works.

Although, in the field of medal making, casting

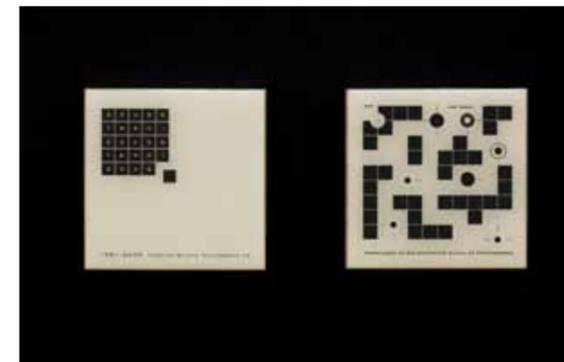


Fig 4. 25th Anniversary of the Teachers Fraternity Union, 2005
José Teixeira

aluminium & polyester on vector graphics printed on paper, 70x70x5mm, constructed (output. 250)

and coining or stucking remain the most common methods the images produced, almost always end up confined to conventional lines, more engaged in displaying the conventional taste than in risking new limits.

As we can see, each form genre is ultimately dependent on an inherent production method. The issues of matter, equipment and appropriate technical procedures, on a par with thought patterns, contribute to the multiple outcomes of form.



Fig 5. New Millennium / Reborn in hope, 2000
Vitor Santos
stainless steel cap with wheat seeds and a dove, 80mm

While the Classic System is based on the figurative representation of a motif, what characterizes the Modern System is both the tendency for the abstraction of form and the use of new materials and technologies. Rather than representing (by modelling and moulding) modernity embraces the direct-carving (that is frequent in the sculpture that opts for one single piece, carved in wood or stone), often making use of appropriation (“*Object trouvé*” / “*Ready-made*”) and construction or “*assemblage*” to reveal form. In this sense, as well as an organic



Fig 6. The Red and the Black, 2002
José Teixeira
stainless steel & acrylic, constructed, 85x55x8mm

informality, we can also speak of a tendency towards the geometrization of form.

The pursuit of “Art for Art's sake” contributes to the autonomy of the *medium*, tending to configure art as language. In this context the shape tends to alienate itself from meaning and to emphasize the significant.

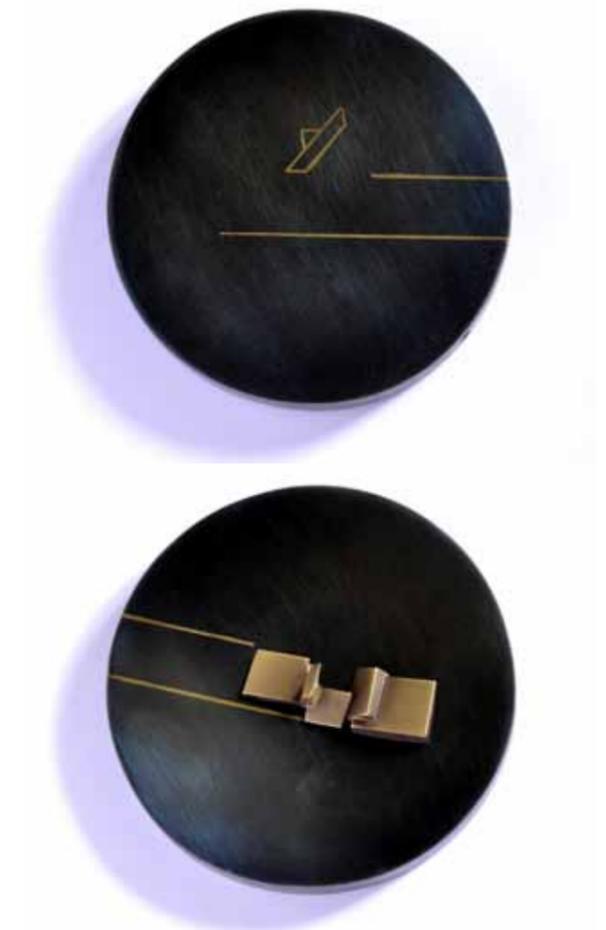


Fig 7. The Portuguese Discoveries, 1994
Alípio Pinto
steel, copper & brass, ø80mm, constructed

We are then face to face with the object's own logics, in which the medal moves towards the ludic function of a design "gadget".

Although there are countless successful achievements in this area, that encompass and match the ideas of renewal and newness, the fact is that medal-making has had some difficulty in appraising itself within the broader context of contemporary art.

To overcome this trend we must make an effort to ascertain new conceptual tools that may allow dealing with medal art in unconventional ways. The ones we have used until now are worn out by the Classic and Modern paradigms.

It is not an easy task to break free from the prevailing trend, but there will be no room for innovation while the eye does not look away from mimesis and from the usage of standardized and pre-established formulas.

The creative imagination will have to learn, as far as this art form is concerned, to adapt to speed and to



Fig 8. Lost instruction, 2001
José Teixeira
acrylic and vinyl, ø90mm

the *new media* formats. If it doesn't it will, otherwise, stop in time, disengaging from the endeavours and prospects of the present times.

In the Contemporary or Postmodern Systems, we perceive the exacerbation of subjectivity, as most works are not the outcomes of conventional commissionings but, predominantly, the outputs of individual research projects, that pertain to, what we



Fig 9a. A place for you, 2003
José Teixeira
printed paper, constructed, ø80mm



Fig 9b. A place for you, 2003
José Teixeira
bronze, constructed, ø80mm

have already called an "author's *poetics*".⁶

In operating terms, what best characterizes contemporary culture has to do with the use of *mixed media* techniques that, in contrast with the Modern System, contribute to the obliteration of the *medium's* specificity.

Beyond the breakthroughs in the traditional classical genres, such as painting, sculpture, or medal making, the second half of the 20th century has contributed to the emergence of a myriad of new fields and techniques such as video, body art, happening, installation, performance etc., which have merged with art, endorsing its opening to new media and prospects and allowing its standing as a comprehensive multicultural phenomenon, deeply ingrained in language and communication. In this context the means the artists use are subsidiary as long as the intentionality of the work is upheld. In other words, and quoting Dino Formaggio, "Art is



Fig 10. Southern Night and Day, 2009
José Teixeira
acrylic, stainless steel, ø129mm

everything that [men] call art".

While, as far as art in general is concerned, these issues are on the agenda, we realize with some astonishment, that they are basically ignored as far as medal making is concerned, as if this genre dwelled in a remote island secluded from reality.

Having outlined the framework, I now would like to draw your attention to two cutting edge medals that, nevertheless, do not discard the genre's specificity. On the contrary, they aim to call attention to the concept's intentionality, transcending limits, and exploring into new grounds while, simultaneously, questioning the established constraints.

As far as this is concerned, allow me to recall the medal "A place for you" that was once just a heading printed on paper (later made in bronze) and that was meant to be a sort of transient monument, evocative of someone missing. This piece, solely made of an edge, or profile, where the heading was printed, leaving the usual representation area vacant in favour of an empty inner space, thereby defining an ideal void for imagination and interactivity with the viewer.

In that very same line of thought I also recollect, a more recent example, a project that stemmed from my own reflections about the relevance of the internet in the nowadays world. I am referring to two medals exhibited here whose reverses came about after a virtual satellite trip (via Google Earth) to the place of my birth, in the Southern Hemisphere (Angola), and then, to the place where I now live, in



Fig 11. Northern Night and Day, 2009
José Teixeira
acrylic, stainless steel, ø129mm

Northern Hemisphere (Portugal). Here the graphic display co-exists, on the obverse, with the view of the night sky that can be seen from each of those places respectively.

To conclude, and similarly to what happened in 2003, in Seixal, Portugal (that is in the Twenty-Ninety [XXIX] International Art Medal World Congress, Seixal, 2003), when I turned a printed sheet of paper into a performing event, I will now come back to that idea by suggesting that, anyone here may use an embossing label maker (Dymo) to make his/her own *medal*. On the tape you can inscribe a few words with the poetic sense of your choice.

I leave you, then, with this proposal: *DIY "do it yourself."*

Thank you for listening.

NOTES

1. In what concerns public commissionings and *author's poetics*, Vid. TEIXEIRA José, "The Author's Edition: The medal, the craftwork and artistic expression – The placement of orders, production, the public and the artist." *Médailles*, FIDEM, International Art Medal World Congress, (The magazine of Fédération Internationale de la Médaille) Seixal, Portugal, 2004, pp., 50-54.

2. The group *Anverso/Reverso* is not a formal, regulated and registered body. It grew out of an informal gathering of friends around a common interest: medal as an art object and its theoretical and practical scope.

Ex-students and friends of sculptor/Professor Helder Baptista are the core members of the Group, encompassing three

generations of artists that began their careers between the decades of 1960's and 1990's.

Meanwhile the Group has developed various projects that include art work (medals and coins), workshops and exhibitions, becoming in result a hallmark reference in Portuguese and world medal-making. Its relevance is testified by its display of international prizes and the vitality it instils in contemporary artists.

3. TEIXEIRA, José, "Contemporary medals, forms and artistic theory", *The Medal*, Autumn 2003, N. ° 43, pp., 81-83.

4. KRAUSS, Rosalind, *The Originality of the Avant-Gard and Other Modernism Myths*, UK, London, Mit Press, 1984.

5. "Sculpture, in the expanded field", *In*, op. cit., pp, 276-290.

6. TEIXEIRA, José, "The Author's Edition: The medal, the craftwork and artistic expression – The placement of orders, production, the public and the artist." *Médailles*, 2004, pp., 50-54.

Medal and Small Sculpture Forms Studio at the Faculty of Fine Arts at the Nicolaus Copernicus University in Toruń, Poland

Sebastian Mikołajczak

The Medal and Small Sculpture Forms Studio at the Faculty of Fine Arts on Nicolaus Copernicus University was formed in 1997 as a part of organization structure at the Sculpture Department. Studio and studies programme has been created by prof Joanna Bebarska, with who assist. Sebastian Mikołajczak cooperates. Together they modify and improve this programme due to achieve the best didactic results. "The Toruń medallic school" is characteristic of its plane model and the connection of relief with plain. We are the only one in Poland who introduced medal and coin design classes into teaching programme according to current mint methods.



Fig 1. Studying from Nature

Students are familiarized with art of small relief as a part of introduction on Propedeutic and Small Sculpture Form and Medal Art classes. Classes are preceded by the lecture telling about the tradition, trends and ways of development of medal art. Teaching programme intends to grade tasks difficulties on each study year.



Fig 2. Propedeutic Portrait Study

Propedeutic classes introduce students of second year with basis artistic issues related to medal design and form. They are based on studying from nature, which is considered as introduction to medallic art and portrait study. Programme includes classes showing medal techniques and technology of colour iron founding. Students develop gained knowledge and experience in medal composition on specialization classes during third and fourth year. Offered classes are:

Portrait based on documentation:

Relief is created on the basis of photographic documentation, drawing or painting. The particular emphasis is placed on the character of the person represented on the medal.



Fig 3. Portrait based on documentation



Fig 4. Portrait based on documentation



Fig 5. Portrait based on documentation



Fig 6. Portrait based on documentation

Architecture:

The student builds an architectural lump on a surface using the perspective and foreshortened view.



Fig 7. Architecture



Fig 8. Architecture

Graphic Project:

Graphic coins' projects are an introduction to a plaster model creation. They are designed in Photoshop and Corel.

Coin:

Plaster model is created according to current technical rules and mint's requirements.



Fig 9. Coin

Cast medal:

Plaster model is created in appropriate scale according to mint's requirements.

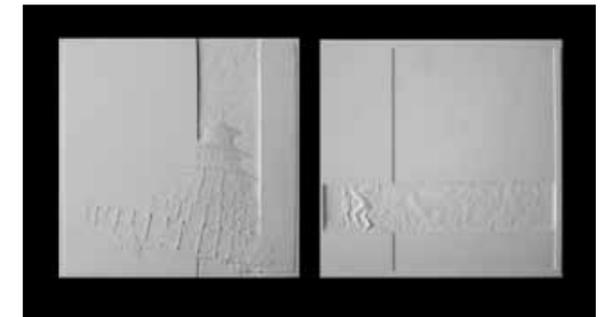


Fig 10. Cast Medal

Work in forming sand:

Student form their projects as negative in forming sand.

Double-sided medal:

Double-sided medal design is based on formal ability to connect the obverse with the reverse.



Fig 12. Cast Medal



Fig 11. Cast Medal

Seal:

Plaster seal is cylinder or rectangle in shape, they are impressed in pottery clay. Other material solutions are acceptable.



Fig 13. Student own work

Students own work:

Students offer their own ideas to do. Their realization depends on student's individual predispositions and interests.



Fig 14. Student own work

Recently Medal and Small Sculpture Forms Studio at the Faculty in Toruń started international



Fig 15. Student own work

cooperation with medallic studios based on foreign universities. And so in year 2008/2009 we invited Bulgarian studio lead by prof. Bogumil Nikolov at the National Academy of Art in Sofia in Bulgaria. Students created medals based on ‘Dialog’ subject. Their final works were presented as a part of annual exhibitions and also on both universities websites. In year 2009/2010, we extended our cooperation of two other universities from Croatia, studio lead by Prof. Damir Matausic at the Academy of Fine Arts of the University of Zagreb and Portugal, studio lead by Prof. João Duarte at the Faculty of Fine Arts of the University of Lisbon. Together we made a shared project titled ‘Time’. The aim of international cooperation is to propagate medal art. Realization of mutual tasks allows the exchange of experience and gives the opportunity to confront students’ works from different universities.



Fig 16. Bulgaria TIME



Fig 17. Chorvacja TIME



Fig 18. Poland TIME



Fig 19. Portugal TIME



Fig 20. DIALOGUE

The Medallic Tradition – What is it?

Philip Attwood

The aim of this paper is to think about the medallic tradition as it has come to be defined by art historians. Among this tradition’s characteristics are its narrative structure, its emphasis on continuity, with artist following artist with a steady succession of handsome medals, and its homogeneity, with each era producing medals that typify its dominant artistic style. It is also teleological, with medals leading inexorably towards the innovative approaches of contemporary artists.¹

My intention is to question this approach, and in doing so I shall propose various lines of enquiry, asking questions rather than providing answers. These include such questions as to what degree the makers of medals over the last five and a half centuries have consciously placed themselves within this tradition. As well as stylistic analyses of the medals themselves, considerations of the nature of the training received by artists at different times and in different places and examinations of the professional and social networks in which they operated will be key aspects here. Also, to what degree have those who have been associated with medals in other ways – commissioning them, buying and selling them, studying and writing about them – been aware of this tradition? What did they think medals were? And what did they mean when they used the word ‘medal’ or ‘medaglia’? Lastly, what about everyone else? Throughout the centuries with which we are concerned many people – even in those European countries that we associate most closely with art medals – have had no immediate contact with them. To what degree and in what way have medals entered the consciousness of the general public at different times and places?

In order to throw light on these questions, I will point to the necessity of using evidence drawn not

only from the medals themselves but also from contemporary written sources and of moving between the medal as object and the medal as word. For the latter, the resources now offered by the internet are virtually boundless, but as yet have hardly begun to be tapped. So as to make the subject manageable, I will confine my discussion largely to Italy in the fifteenth and sixteenth centuries and Britain from the sixteenth century on – and even so my treatment will necessarily be cursory. It is to be hoped that others will apply these lines of enquiry to their particular research areas, thereby providing the foundations on which future general assessments of the history of medals can be built.

FIFTEENTH-CENTURY ITALY

First of all, it will be useful to consider the words used to signify medals in fifteenth-century Italy, when the objects we now call medals were first made. Linguists remain divided as to the extent to which language determines thought, but it is clear that the terms used to describe what we now call medals can provide useful evidence on how these objects were viewed within the more general context of material culture even though we may not be quite sure how to interpret that evidence.

When medals began to appear in the 1440s, there appears on occasion to have been uncertainty as to the correct term to be applied to them. In what must be a reference to both his paintings and medals, the Neapolitan statute of 1449 stating in Latin the terms and conditions under which Pisanello was to be employed describes him as skilled in ‘et picture et sculpture enee’ (both painting and bronze sculpture).² However, the Latin and Italian words long used to denote classical coins soon came to the fore. In the fourteenth century Petrarch had referred

to the coins of antiquity as ‘numismata’, ‘nummi’ and ‘effigies’,³ whilst Filarete, writing in Italian in around 1464, spoke of ‘l’effigie e le immagine’ (the effigies and the likenesses) of emperors in gold, silver and bronze, as well as in engraved gems, marble and other materials.⁴ These terms all derive from classical Latin words either for coins or for the portraits that appeared on them, and they were soon being applied to modern medals. The expansion in the usage of the term is understandable, for medals, with their portraits, were in essence recreations of ancient coins; portraits were not a feature of contemporary coins until late in the fifteenth century. Moreover, as it was not until the second half of the sixteenth century that it came to be realised that the large brass *sestertii* of ancient Rome formed part of a monetary system, ancient coins offered parallels for modern medals in their function as well as their form. The same terminology was therefore particularly appropriate.

‘Effigies’ and ‘imago’ were in use from an early date. In a letter composed in Latin, probably in 1449, a Hungarian student of the scholar Guarino da Verona called a bronze example of Matteo de’ Pasti’s medal of Guarino an ‘eneam effigiem’ (a bronze effigy).⁵ The word ‘imago’, which could similarly be used for painted portraits, busts and statues, appears in a letter to Sigismondo Malatesta of 1453, in which the humanist cleric Timoteo Maffei described the medals of Sigismondo by Matteo de’ Pasti as ‘aere, auro et argento innumeras, quasi caelatas imagines, quae vel in defossis locis dispersae, vel muris intus locatae, vel ad extras nationes transmissae sunt’ (countless likenesses, as though engraved, in bronze, gold and silver, which have either been dispersed in burials or placed within walls or sent to countries abroad).⁶ In 1459, in another letter written in Latin, a German student in Padua referred to the medal of Guarino and others as ‘ymagines’.⁷

The words signifying material ancient coins were also soon in use for medals. In 1446 the humanist historian Flavio Biondo referred to the portrait medals that he understood Leonello d’Este had had made as ‘nummos ... aëneos vetustorum principum

Romanorum more’ (bronze coins in the manner of the ancient Roman princes).⁸ But rather than ‘nummi’ it was ‘numismata’ that was to become the standard term for medals. This was the word employed by Leonello d’Este in his well-known letter of 1448 to the humanist Pier Candido Decembrio about a medal that Pisanello had been making: ‘Tandem evellimus a manibus Pisani pictoris numisma vultus tui et illud his annexum ad te mittimus, retento exemplari ab eo’ (At last we have wrested from the hands of Pisano the painter the medal with your likeness, and we send it to you herewith, keeping an example of it).⁹

The word ‘medaglia’ had also long been associated with ancient coins. Previously thought to have derived from the Latin word *metallum* (metal), it is now generally believed to have originated in a medieval word for a halfpenny, ‘mediala’.¹⁰ If this is indeed the case, it is not at all clear how this development came about, as the medieval term denoted a very low-value unit of account that rarely found physical form. In her study of the etymology of the word ‘medaglia’ Martha McCrory has suggested that the word may first have been applied to ancient bronze coins of a similar size to the medieval halfpenny. However, the low value and extreme rarity of the latter make this unlikely.¹¹ That the word was in use to denote ancient coins by the fourteenth century is demonstrated by the ‘quingenta medaias’ (fifty ancient coins) that the collector Oliviero Forzetta included among the objects that he hoped to acquire in a list compiled in Latin in 1335.¹²

The earliest known instance of this word’s application to a modern medal occurs in an Este inventory of 1436 compiled in Italian, where an object is listed as ‘Medaia una de ariento dorado cum una testa da uno di ladj et da laltro uno caro buxo in mezo’ (a silver gilt medal with a head on one of its sides and on the other an [ox?] cart in the middle), along with another similar ‘Medaia’ in silver.¹³ As Martha McCrory has pointed out, these were most likely to be examples of the medal issued by Francesco I da Carrara of 1390, although Luke Syson has identified them as early fifteenth-century French medals of the Byzantine emperor Heraclius.¹⁴ The term appears to



Fig 1. Pasto: Isotta degli Atti, c.1453
Pasto
bronze, 85mm, British Museum

have been more commonly used from the 1450s. In 1455 Carlo de’ Medici sent from Rome a letter that has since become famous, in which he stated that he had just bought ‘circha di 30 medaglie d’ariento’ (around 30 silver medals) from a pupil of Pisanello.¹⁵ It is possible that these were medals, although, given their metal, they are perhaps more likely to have been ancient coins. However, there is no doubt in a Rimini inventory of 1457, which, although written in Latin, uses the Italian word to describe two of Matteo’s medals of Sigismondo Malatesta as a ‘medalea parva’ and ‘una alia medaglia parva’ (a small medal and another small medal), and also one of Isotta as ‘una medaglia metalli magna’ (a large medal in base metal).¹⁶

Taking all this evidence together, it is clear that the objects we now know as medals were not only inspired by ancient coins but also took from them the wide range of names by which they were known. Turning to the medals themselves, it is logical first to consider the man revered nowadays as the maker of the first medals, Pisanello. It is almost certainly the case that Pisanello was aware of the early fifteenth-century medal of Heraclius referred to above,¹⁷ and it may well have been that piece, which at the time was considered to be ancient, that suggested the relatively large scale of Pisanello’s

medals. Following Pisanello, the large cast format remained a popular choice for many artists in the second half of the fifteenth century. This suggests a direct line of transmission that was made possible by the circulation of medals in central and northern Italy. To take an early example, Matteo de’ Pasti’s knowledge of Pisanello’s medals is indicated by his ready adoption of many of their characteristics into his own. Although there are some marked differences, there is no other way to explain the similarities in scale and treatment between the two men’s medals than to conclude that Matteo was knowingly following the example of Pisanello. Whether the two artists knew each other personally is uncertain, but it is very possible, for they shared the same patrons in Leonello d’Este and Sigismondo Malatesta; moreover, there is a connection in the humanist writer and architect Leon Battista Alberti, who was in Ferrara in 1438, when Pisanello probably made his famous medal of the Byzantine emperor John VIII Palaeologus, and who in the 1450s worked with Matteo in Rimini on Sigismondo’s Tempio Malatestiano. But whether or not they ever came face to face, certainly Matteo would have had the opportunity to see Pisanello’s medals when he was working in Rimini in the 1450s. That later fifteenth-century artists were aware of these works is shown by similarities in their reverses. Surely Matteo’s reverse



Fig 2. Carlo Grati, c.1485
Sperandio
bronze, 110mm, British Museum

of the Castello Sigismondo at Rimini on his medal of Sigismondo Malatesta must have been known to Gianfrancesco Enzola when some twenty years later he made a medal of the condottiere and lord of Pesaro, Costanzo Sforza.¹⁸ Dated 1475, Enzola's medal shows what the legend describes as Sforza's 'impregnable castle'.

Matteo was also among those artists who imitated the OPVS PISANI PICTORIS form of Pisanello's signature. On the reverse of Matteo's medal of Sigismondo's mistress Isotta degli Atti, bearing the date 1446 but made around 1453, we see the same form of words, beginning OPVS, and the same carefully worked Roman lettering (fig. 1).¹⁹ Another such artist was Sperandio of Mantua, whose signature appears as OPVS SPERANDEI (The work of Sperandio).²⁰ Sperandio was brought up in Ferrara and was working for Leonello d'Este in the 1440s. Although a generation younger, it is possible therefore that he too was personally acquainted with Pisanello, but certainly he knew his medals, and their influence can be detected in other ways besides the characteristic signature. As noted by George Hill, the soldiers on the reverse of his medal of Francesco II Gonzaga of about 1495 were clearly inspired by Pisanello's medals,²¹ and in his reverse for his medal of the Bolognese military man Carlo

Grati (fig. 2) he took this a stage further, clumsily reworking the reverse of Pisanello's medal of Malatesta Novello, Sigismondo Malatesta's younger brother, a medal that was then almost forty years old.²² The Roman artist known as Lysippus copied another design by Pisanello very directly. The older artist's medal of the humanist teacher Vittorino da Feltre of around 1446 shows the pelican in its piety, symbolising Vittorino's devotion to his students, accompanied by the legend MATHEMATICVS ET OMNIS HVMANITATIS PATER (Mathematician and father of all the humanities). For his medal of another humanist scholar Martinus Philethicus, made probably around 1480, Lysippus appropriated Pisanello's image, transferring it onto a smaller flan and replacing the legend with his own signature.²³

The similarities between the medals that we have looked at so far suggest that art historians are correct in asserting that these artists were consciously working in a particular tradition, of which Pisanello was an earlier exponent. However, other artists made medals that were at some remove from this tradition and instead responded very directly to the ancient coins that were found in the ground. Given that medals were not categorised in fifteenth-century Italy in the same way as they are now, to what extent these artists can be said to belong to the Pisanello



Fig 3. Gianfrancesco Gonzaga, c.1485
Antico
bronze, 40mm, British Museum

Fig 4. Clement VII, 1534
Cellini
silver, 38mm, British Museum

tradition may be questioned. The Mantuan goldsmith Pier Jacopo Alari Bonacolsi, known as Antico, is a case in point. His medal of Gianfrancesco Gonzaga, made probably in the 1480s, shows Gianfrancesco wearing a cloak fastened with a brooch in classical style, with on the reverse a figure of Fortune and two classical gods and a dedicatory inscription, 'To Fortune the conqueror' (fig. 3).²⁴ The dedication to Fortune and the composition are both adaptations from ancient Roman coins, with the three standing figures perhaps suggested by medallion reverses of the Capitoline Triad.²⁵ Like those considered above, this medal is cast, but, unlike them, it measures just forty millimetres across. This is very different from the medals of Pisanello, which are for the most part around twice this size or more. Either the artist was reacting against the Pisanello-style medal or that sort of medal was irrelevant to his thinking, for it is very clear that Antico – as his nickname suggests – was taking inspiration for both the imagery and the dimensions of his medals from ancient Roman coins without mediation. The belief that the large brass coins ('medaglie') of imperial Rome were purely commemorative made Antico's medals (also 'medaglie'), made in the late fifteenth and very early sixteenth centuries, the equivalent of those ancient coins in every way.²⁶

Antico's contemporary, Vettor di Antonio Gambello, worked in Venice, producing both cast and struck medals. A die-engraver at the Venice mint in the 1480s, his signed struck medals include one of Doge Agostino Barbarigo, whilst the subjects of his cast pieces include Pope Sixtus IV and the artists Giovanni and Gentile Bellini.²⁷ It would be

interesting to know what relationship the artist saw between these two aspects of his working practice. What is clear is that when it came to medals the rediscovery and emulation of the antique could follow very different paths. The extent to which the various responses were pursued with reference to each other remains uncertain.

SIXTEENTH-CENTURY ITALY

Many later sixteenth-century Italian artists were similarly distanced from the large-scale cast medal by their desire to produce closer recreations of ancient coins. This ambition was important in feeding the increasing prevalence of struck medals, such as those of Pope Clement VII of 1534 by Benvenuto Cellini (fig. 4).²⁸ Cellini's aim in his medals, as in his coins, was to rival the coins of antiquity, and he wrote in his autobiography that the pope's reaction on seeing this medal was to exclaim, 'The ancients were never so well served with medals' – a direct comparison with the classical world, which indicates that the cast medals of the early Renaissance were as irrelevant to Clement as they were to the artist. Other artists took their emulation of the antique a stage further still. Just as the architect Andrea Palladio adhered to rules set by the ancient architectural writer Vitruvius, so the Paduan artist Giovanni da Cavino took a strictly antiquarian approach to medal-making, producing struck works that followed very closely the size, metal content and imagery of ancient Roman sestertii. His medal of Giovanni Melsi of around 1550 shows the Paduan lawyer as a Roman emperor, wearing a cuirass and mantle (fig. 5).²⁹ Melsi appears again on the reverse in a sacrificial scene that closely



Fig 5. Giovanni Melsi, c.1550
Cavino
silver, 39mm, British Museum

follows Roman prototypes, but the dedication that appears on ancient coins, GENIO AVGVSTI (To the genius of the emperor), is here replaced with GENIO MELSI (To the genius of Melsi).

In the sixteenth century large cast medals were increasingly the exception rather than the rule. Even the group of medals made by Leone Leoni and Jacopo da Trezzo for the Habsburgs – the grandest of patrons – were translated into a smaller format by the Netherlandish sculptor Jacques Jonghelinck. The Italian artists' medals of the imperial family are around 70-75mm. diameter; Jonghelinck's versions are 35-38mm.³⁰ It is hard to imagine that Leoni and Jacopo were unaware of the large cast medals made by earlier medallists, but artists such as Cellini and Cavino took a very different approach and it was this approach, offering a more direct link with the classical world, that found favour with many sixteenth-century patrons. Again, to what extent these two approaches were linked in the minds of contemporaries is a question that is difficult to answer.

Turning again to written sources, we find evidence that contemporary perceptions of the tradition within which sixteenth-century medallists were working were very different from those voiced in modern art historical narratives. Pisanello's role as a medallist, which had always been seen as subsidiary to his work as a painter, was now largely forgotten. As we have noted, he signed his medals OPVS PISANI PICTOR (The work of Pisano the painter), and it is as a painter that he was referred to in contemporary letters and official documents.³¹ This is also how

he was described in the many eulogies devoted to him during and immediately after his lifetime: the poet Basinio Basini's description of him as 'Optime pictorum' (Best of painters) of 1447/8 is just one example from many.³² At about the same time Gian Antonio Porcellio – unusually – evoked the hands of the ancient Greek sculptors Pheidias and Praxiteles, but the context for this compliment is his work *In laudem Pisani pictoris*, in which he praises the artist as a painter who 'paints wonderful figures'.³³ Writers of the first half of the sixteenth century continued this trend, focussing particularly on his works in the church of S. Giovanni in Laterano in Rome and in Pavia.³⁴ Given this tendency to extol the paintings at the expense of the medals, it is hardly surprising that Giorgio Vasari should exhibit a similar bias in his *Lives of the artists*, written a century later, at a time when Pisanello's first name, Antonio, had already been forgotten (Vasari calls him Vittore). In the first edition of his *Lives*, published in 1550, Vasari recorded Pisanello's medallic oeuvre in just one sentence: 'Besides this he was excellent in low reliefs, and he made medals of all the princes of Italy and those of King Alfonso I largely.'³⁵ In the second edition published in 1568 Vasari apologised for this summary treatment, explaining that at that point he had had very little information, and went on to add much more on both his painted works and his medals.³⁶ For the latter he quoted at length from a letter written by the historian and collector Paolo Giovio, who had a particular interest in portraiture and had amassed a celebrated collection of portraits before his death in 1552.³⁷ In his letter Giovio listed six Pisanello medals in his collection, including one of Sigismondo Malatesta and an example of the John VIII Palaeologus. To these Vasari adds seven more names, noting also that Pisanello had portrayed in this way 'many other lords and men distinguished in arms and letters'. There is though no mention of Pisanello as the influential originator of a new medium, and indeed Vasari's use on one occasion of the word 'medaglioni' (large medals)³⁸ to describe Pisanello's works is perhaps indicative of a very different positioning for the artist in his mind. An internet search of the *Lives* reveals that Vasari used some form of the word 'medaglia' on 140

occasions, to denote both ancient coins and modern medals, but this is the only time he employs the term 'medaglioni'.³⁹ It seems therefore that, while admiring Pisanello's medals, far from seeing them as pioneering works, Vasari viewed them as somewhat apart from a medallic tradition that had originated in the ancient world and been taken up again in modern times.

The situation as regards sixteenth-century perceptions of medals is further complicated by the application of the word 'medaglia' to more or less anything that was circular and relatively small-scale. As well as its use to denote medals as we understand them and ancient coins, as exemplified by Vasari, the term was also applied to a range of objects including cap-badges, jewels and engraved gems, and even portrait prints if they were circular or oval.⁴⁰ Nor were those who made medals defined as a discrete group. Just as Pisanello was generally known as a painter, so the fact that Renaissance medallists always worked in a range of media meant that similar options were available when it came to describing other medal-makers. The word 'medaglista' was still not common in the sixteenth century – it is not used by Vasari – and when it was used could refer to artists who did not make medals in the modern sense, as when the printmaker Enea Vico is described as a 'Medaglista eccellentissimo' (most excellent medallist) in a letter

of 1565.⁴¹ Only towards the end of the sixteenth century does the term 'medagliaro' seem to have come into play, as in papal records of the 1590s describing Niccolò de Bonis, Orazio Gentileschi and Gaspare Cambio as 'medagliari'.⁴²

Turning to another manner of approach, what about all those people who had no direct contact with medals as we know them? There must have been many such individuals. George Hill's *Corpus of Italian medals of the Renaissance* lists 1,192 medals once the early pre-Pisanello works and later restitutions are excluded. These were produced over around ninety years, from the late 1430s to about 1530, and so have a production rate averaging about thirteen medals a year. Of course, this calculation can only be very approximate, as we do not know how many medals have been lost in the intervening centuries, but it does suggest that medals could be classed as a minority interest restricted to certain relatively small circles and that many people – even cultured people – of the time could live their lives largely untouched by the medal. In my catalogue of Italian medals from about 1530 to 1600, I noted that some explanation is required for the non-appearance on medals of some of those individuals of the time whom one might expect to have been portrayed in this way.⁴³ Although by the middle of the century laments were being expressed that everyone was



Fig 6. Henry VIII, 1545
Basse
gold, 54mm, British Museum

now having their medal made, it seems that what was really being voiced was the notion that medals as we understand them, that is, the ‘medaglie’ that were seen as the successors to ancient coins, should be restricted to princes and other great men, as had been the case in antiquity, and that it was to be regretted that the medium had become debased by medals portraying those of lesser renown and inferior social standing.

What then might we conclude about perceptions of medals in sixteenth-century Italy? It seems likely that to many the word ‘medaglia’ would have suggested something small and circular, but not necessarily the portrait medals that we now think of. The precise meaning would have depended on the context, and for the many people for whom medals as we now know them were not part of daily life that context would generally have suggested something else. When it came to medals as we understand them now, many artists were tending to favour struck medals, which took both their inspiration and the name by which they were known directly from classical coins and had little in common with the cast medals of the preceding century. Information concerning Pisanello was hard to come by and his role as the first maker of medals unrecognised. The marked difference between this summary and the position as outlined in the standard art historical texts suggests the desirability of more detailed studies of the matters discussed above.

SIXTEENTH-CENTURY BRITAIN

When we come to look at the medals of other countries, the dislocation between contemporary thinking and art historical analysis becomes if anything even more pronounced. The medal commemorating Henry VIII’s supremacy over the church is generally said to be the first English medal with any claim to being official (fig. 6).⁴⁴ As can be seen from the date at the bottom of its reverse, it belongs to 1545, that is, to about the same time as Cavino’s medal of Giovanni Melsi, and it is thought to be the work of Henry Basse. The portrait demonstrates Basse’s familiarity with medallic portraiture as practised by this time in

France, Germany and the Netherlands, as well as in Italy, but other aspects of the piece – most notably the arrangement of the obverse legend – suggest that contemporary coins were the starting point for Basse, which is hardly surprising given that he was chief engraver at the mint in London and responsible for Henry’s coinage. Interestingly, it is as a coin that it is described by the contemporary Greek travel writer Nicander Nucius, who noted that it was made to the weight of twenty-five gold pieces.⁴⁵

Other written sources confirm the unlikelihood that this piece could have been thought of as a medal at the time. A search on the Early English Books Online website for the word ‘medal’ and its variant forms in the sixteenth century results in twenty-six occurrences spread over eleven books.⁴⁶ The earliest, published in 1558, is an English translation of a popular book first published in Italy three years earlier entitled *The secretes of the reuerende Maister Alexis of Piemount Containyng excellent remedies against diuers diseases, woundes, and other accidents, with the manner to make distillations, parfumes, confitures, diynges, colours, fusions and meltynges. ... Translated out of Frenche into Englishe, by Wyllyam Warde*. As the title suggests, the book is primarily concerned with medicines, which, as Ward reminds his readers in his introduction, it is our Christian duty to utilise to the full, both because God has provided us with such virtuous herbs and because it is wrong to curtail our God-given lives through ignorance. Accordingly, the first section, headed ‘The maner an secrete to conserve a mannes youthe, and to hold backe old age’, gives the recipe for a concoction by which someone aged seventy can gain the appearance of a man of thirty-six or thirty-eight. But the reference in the title to ‘fusions and meltynges’ allows also for a section containing a detailed description of the sand-casting process and another on patination. The former begins: ‘Firste, you shall laye the medalle or other worke that you will caste, in a dyshe with strong Vynaigre, Salte, and burned straw: then rubbe it well with your hande, until it be cleane: likewise with a rubber or brushe.’ The casts that are produced from this medal are to be in silver, ‘white copper’ or tin. What sort of

medal Alexis of Piedmont (who has been tentatively identified as Girolamo Ruscelli) or William Ward intended for replication is unclear, but, if it were a modern medal, the section must have been meant as a guide to making aftercasts and, if it were an ancient coin, as a guide to producing fakes. The section on patination is headed, ‘... to blancher and make white medalles, or other things newlye molten, and also for to renewe medalles of olde sylver.’ It gives advice on how to finish either the medal you have just made or old medals (or coins) that have lost their sheen.

Another book on this website certainly uses the word to denote ancient coins in the way long practised in Italy. Again it is a translation, this time from a French source, Martin Fumée’s *Histoire des troubles de Hongrie* of 1595, published in England in 1600 as *The historie of the troubles of Hungarie containing the pitiful losse and ruine of that kingdome, and the warres happened there, in that time, betweene the Christians and Turkes*. The medals to which reference is made are the well-known portrait coins issued by Lysimachus, king of Hellenistic Thrace from 323 to 281BC. The other sixteenth-century books on the website that refer to medals are all of the 1580s and 1590s. Written by Englishmen, the majority are anti-Roman Catholic treatises, in which medals are listed as despised papist paraphernalia along with pardons, indulgences, crucifixes and so on.

Turning to another source, we find the *Oxford English dictionary* citing three examples of the use of the word in sixteenth-century literature. The earliest example is from Henry Wotton’s *Courtlie controuersie* published in 1578, a translation of five tales by Jacques Yver, which had appeared in France six years earlier as *Le printemps d’Yver*. The passage reads: ‘They founde a Turret, whiche was the Fishermans lodging, in the toppe whereof was in forme of a Medall, the portraiture of a Nunne holding a Lanterne.’ And then a few years later the word recurs in Sir Philip Sidney’s prose romance *Arcadia*: ‘He gave Damaetas certaine medals of gold he had long kept about him’. Neither usage suggests either Basse’s medal of Henry VIII or the medals produced

in England later in the sixteenth century by such men as Steven van Herwyck or Nicholas Hilliard.

The third reference appears in George Puttenham’s *Arte of English poesie* of 1589, where ‘medailles’ is used to denote classical medallions. Its context, in a section devoted to ‘the device or embleme’, makes it worth quoting the passage at length – and again, for this sort of research the large number of original texts now available on the internet is invaluable. Puttenham writes:

‘And besides all the remembred points of Metricall proportion, ye haue yet two other sorts of some affinitie with them, which also first issued out of the Poets head, and whereof the Courtly maker was the principall artificer, hauing many high conceites and curious imaginations, with leasure enough to attend his idle inuentions: and these be the short, quicke and sententious propositions, such as be at these dayes all your deuices of armes and other amorous inscriptions which courtiers vse to giue and also to weare in liuerie for the honour of their ladies, and commonly containe but two or three words of wittie sentence or secrete conceit till they vnfolded or explained by some interpretation. For which cause they be commonly accompanied with a figure or putraict of ocular representation, the words so aptly corresponding to the subtiltie of the figure, that aswel the eye is therwith recreated as the eare or the mind. The Greekes call it *Emblema*, the Italiens *Impresa*, and we, a Deuice, such as a man may put into letters of gold and sende to his mistresse for a token, or cause to be embrodered in scutchions of armes, or in any bordure of a rich garment to giue by his noueltie maruell to the beholder. Such were the figures and inscriptions the Romane Emperours gaue in their money and coignes of largesse, and in other great medailles of siluer and gold, as that of the Emperour *Augustus*, an arrow entangled by the fish *Remora*, with these words, *Festina lento*, signifying that celeritie is to be vsed with deliberation: all great enterprises being for the most part either ouerthrowen with hast or hindred by delay, in which case leasure in th’aduice, and speed in th’execution make a very good match for a glorious successe.⁷⁴⁷

Puttenham uses the word ‘medailles’ to denote ancient medallions but the modern examples of emblems that he gives are not from modern medals but from embroideries and the hems of garments. The emblem tradition, ultimately derived from the writing of Andrea Alciati in the early sixteenth century, is acknowledged but the only medals to which it is linked are in fact ancient Roman medallions.

SEVENTEENTH-CENTURY BRITAIN

Moving on to the early seventeenth century, we may begin by noting the single reference to a medal in a play by Shakespeare, which occurs in *The winter's tale*, probably written around 1610. Leontes, king of Sicily, consumed by the jealous suspicion that his wife is having an affair with his friend Polixenes, claims that Polixenes ‘weares her like her Medull, hanging about his neck’.⁴⁸ This brings us closer to the smaller medals that had been worn as emblems of allegiance in continental Europe since the 1530s and, as we can tell from the loops on Hilliard’s medals, were worn also in England by the time Shakespeare was writing. Further confirmation that the word ‘medal’ was being used in this way in the first half of the seventeenth century is provided by an extraordinary survival presented to the British Museum a few years ago: a certificate dated 30 August 1647, signed by Thomas Fairfax, commander-in-chief of the parliamentary army, to which is attached a medal of Fairfax by Thomas Simon.⁴⁹ The soldier John Sharpe is named as the recipient on the certificate, which describes the attached object as a ‘Meddall’; a smaller provisional certificate of 1645, which is also still attached, gives the word as ‘Medall’. A number of features of Thomas Simon’s work may have combined to make the word ‘medal’ appropriate for this piece in the seventeenth-century English mind. Its form is close to the ancient coins, which, following Italian precedent, were now known as medals, but other usages of the word that we have already noted suggest that its nature as something to be worn was another important consideration – as also was the fact that it was two-sided. For one-sided awards the term ‘badge’ was preferred, as is made

clear in a royal proclamation of Charles I of 1643 announcing a uniface award: ‘... we have thought fit to require Sir William Parkhurst, Knight, and Thomas Bushell, Esquire, Wardens of Our Mint, to provide from time to time certain Badges of Silver, containing Our Royall Image, and that of Our dearest sonne Prince Charles, to be delivered to weare on the breast of every man ...’⁵⁰

Medals could also now be commemorative medals in the modern sense. The catalogue of John Tradescant’s collection or rarities, published in 1656, has a section headed ‘Medalls’, which consists entirely of such pieces: ‘Upon the Coronation of King Charles in Scotland’, ‘Albertus Durer. 1514’, and so on.⁵¹ The much greater visibility of medals, often of a political nature, in England from the 1660s is evidenced by the numbers of actual medals and by written sources. Dryden’s poem *The medal. A satire against sedition* of 1682 is an obvious example of the latter, but contemporary advertisements provide others. An advertisement in the *London Gazette* in 1680 for George Bower’s medal commemorating the murder of the magistrate Sir Edmundbury Godfrey read: ‘Whereas the effigies of Sir Edmund-Bury Godfrey hath of late been exactly done to life in a medal: these are to give notice that the said medals are to be had at Mr Bower’s, at the sign of the George, a goldsmith’s shop near Salisbury Court in Fleet Street.’⁵² This late seventeenth-century fashion for objects offering a commentary on contemporary events seems to have spread to England from the Netherlands, and the word ‘medal’ was ready to be applied to them.

At the same time ‘medal’ remained the standard term for ancient coins, although when both ancient coins and modern medals were bracketed together a distinction often appears (although where what are now generally called Roman medallions fit within this system is not entirely clear). So, in his *Commentary on Antoninus* of 1658, William Burton refers to Ottavio Strada’s account of ‘the Coyns and medaglies of all the Emperours, both of the East and west, unto Matthias the Emperour’ published in 1615.⁵³ Similarly, the collector, Ralph Sheldon,

alludes to the many ‘medalls and coines’ that he acquired during his stay in Rome in 1667-69, while in 1695 Ralph Thoresby gives an admiring account of William Courten’s collection of ‘ancient and modern coins and medals’.⁵⁴ But the word ‘medal’ could still also be used as an exact synonym for ‘coin’. This usage appears in the title of Joseph Addison’s *Dialogues upon the usefulness of ancient medals* (meaning coins), written in 1702, and remained common into the nineteenth century. Accordingly, when John Evelyn writes that he visited Rome’s Piazza Navona in 1645 in search of ‘medals, pictures, and such curiosities’, we cannot be sure whether he is looking for ancient coins or modern medals.⁵⁵ Evelyn’s metaphorical use of the word to suggest changing fortunes is equally ambiguous: writing in his diary ‘that the medal was reversing, and our calamities but yet in their infancy’, he could equally well have had a coin in his mind as a medal.⁵⁶

This reluctance to make a clear differentiation between coins and medals is also evident in Evelyn’s historical survey of the subject published in 1697, *Numismata. A discourse of medals, antient and modern*. Chapter one is titled ‘Of the Use of Medals, whether for Money, or to preserve the Memory of Worthy Actions; their Antiquity, Materials, Size, Model, &c’, and deals entirely with the ancient world. Only in chapter three do medals as we think of them begin to appear, mixed in with the coins. The medal of Henry VIII’s supremacy over the church is reproduced and praised as ‘truly Remarkable’,⁵⁷ but the usage of the word to cover coins as well as medals recurs throughout, as in: ‘Of King Edward VI I remember not to have seen any Medal, save that of his Money, which is indeed elegantly stamp’t’.⁵⁸ Larger medals are sometimes called ‘medalions’ (sic), but this is not consistent. Evelyn’s work also tells us much about contemporary scholarly thinking on the artists then deemed to be the antecedents of seventeenth-century medallists. Pisanello and the other medallists of the fifteenth-century are notably absent, and Evelyn’s roll call begins with such sixteenth-century Italian artists as Valerio Belli, Leone Leoni and Cavino, who is singled out for particular praise. The modern masters he mentions

include Hamerani, Warin and, in England, Thomas Simon, Thomas Rawlins and John Roettier and his sons, whose skill, Evelyn writes, ‘rightly paragon them with many of the celebrated Antients’.⁵⁹

THE EIGHTEENTH AND NINETEENTH CENTURIES

The *Encyclopaedia Britannica* provides a definition of the medal as it was understood in Britain at the end of the eighteenth century. The entry headed ‘Medals’ begins: ‘MEDAL, denotes a piece of metal in the form of coin, such as was either current money among the ancients, or struck on any particular occasion, in order to preserve to posterity the portrait of some great person, or the memory of some illustrious action.’⁶⁰ The entry then goes on to discuss classical coinage. The continuing into the nineteenth century of this conflation of ancient coins and medals under the general heading ‘medals’ is illustrated by the title of the geologist Gideon Mantell’s book, *The medals of creation or, first lessons in geology, and the study of organic remains*, in which the author suggested parallels between the sort of information offered to the geologist by fossils and to the numismatist by ancient coins.⁶¹

The internet provides a means of further broadening our study beyond collectors and historians, to include individuals whose engagement with medals of any sort may have been more transient. An example is provided by the Bodleian Library’s Electronic Enlightenment website, where a quick search reveals fifty-three letters written between 1692 and 1821 in which mention is made of medals.⁶² Searching *The Times* newspaper online also enables us to assess changing perceptions of the medal.⁶³ Between its foundation in 1785 and 1985 the word ‘medals’ was used 1,327 times and the word ‘medal’ 2,738 times. Just thirty-four of these instances occur in the pre-Victorian period, that is, in the fifty-two years between 1785 and 1837.

The first of these dates to 10 September 1787, when it was reported that ‘a fine collection’ of medals had been stolen from a professor at the University of



Fig 7. The vicomte du Turenne, 1800
Auguste
bronze, 50mm, British Museum

Vienna along with his gold watch and some money; the culprit turned out to be one of the professor's young students, who, *The Times* states, 'though poor, had lately launched out a little into the gaieties of life'. Readers then had to wait a further ten years for another medal story. Appearing on 6 April 1797, this one-sentence report gave news of the medals to be awarded to the officers who had taken part in that February's battle of Cape St Vincent: 'The Medals which are to decorate the brave Officers on board Sir John Jervis's fleet have been sent on board the Lively frigate, bound to Lisbon.' Unnoticed by *The Times* at the time, this official naval medal had been instituted in 1795 and was first awarded to the officers who had taken part in the previous year's battle of Ushant against the French, a celebrated action that came to be known as the Glorious 1 June.

The next two references, in 1798 and 1800, concerned contemporary medals and allowed the newspaper to make satirical jibes against revolutionary France and Napoleon. The second of these concerned a medal by Henri Auguste commemorating the transferral of the body of the seventeenth-century general and Marshal of France, the vicomte de Turenne, to Les Invalides (fig. 7).⁶⁴ This was done on the orders of Napoleon, as is stated on the reverse of the medal. Below the bust on the obverse is the legend SA GLOIRE APPARTIENT AU PEUPLE FRANCAIS, and this gave *The Times* its opportunity, with the report concluding: 'the exergue ... had these words – "His glory belongs to the French Nation," which are thought to contain some ill-natured illusion [sic] to the glory of General Bonaparte, which is at the expense of the French Nation, and undoubtedly

belongs to the Great Nation of Corsica.'

Inevitably, the newspaper also used the word to mean ancient coins. In 1816 a correspondent observed that 'England has long possessed many collections of medals, ancient and modern' and referred to Addison's book on *Ancient medals*, before going on to welcome James Mudie's patriotic series commemorating the recent wars against France. Later, a report of 1824 announced that Richard Payne Knight's collection of 'medals, drawings and bronzes' had been bequeathed to the British Museum, whilst in 1835 a gold Iron Age coin found in France is described as 'a golden medal of the Gauls'. Other reports concerned new commemorative medals, but the focus of many was on prize medals. These were awarded by a wide range of institutions and individuals including the Society of Arts, the Royal Society, the City of London, Cambridge University, the Royal Naval College, the Geographical Society of Paris, the Lyon Academy of Sciences, the French government (for saving seventeen men from drowning), the king of Denmark (for astronomy), and even the Blackheath Golf Club, for which, the announcement of 1835 read, 'Candidates must be on the ground at 1 o'clock'.

The growing use of medals as prizes from the middle of the eighteenth century and their use as naval and military awards in the Napoleonic wars are reflected in other written sources. These functions provide the context for the first instance of the verbal use of the word 'medal' to be cited by the *Oxford English dictionary*: in a letter of 4 May 1822 addressed to Walter Scott from Pisa, Lord Byron described an Italian soldier with whom he had been involved in a brawl as 'a dragoon, ... whom we mistook for an officer, as he was medalled and well mounted, &c'.⁶⁵ Public awareness of medals as prizes is also reflected in a remark made by an ostler in Dickens' *Pickwick papers*, published in 1837. The weather has not been kind to the travelling party, and, having removed the postboy's hat deftly enough for him to escape being soaked by the rainwater that had accumulated in its rim, the ostler observes that he deserves a gold medal from the Royal Humane Society for saving



Fig 8. Jean Charcot, 1885
Casella
bronze, 94mm, British Museum

the boy from drowning.⁶⁶ Prize medals also appear to have developed greater prominence in the visual vocabulary of artists. It was probably the Great Exhibition prize medals of 1851, showing conjoined portraits of Queen Victoria and Prince Albert, that were in the mind of John Everett Millais when around 1855 he made a humorous sketch of himself and his new wife Effie similarly composed, with the legend EVER & EFFI REX.⁶⁷ Another instance is provided by an unpublished letter addressed to Algernon Swinburne, in which the artist Simeon Solomon caters amply for the poet's predilection for sado-masochistic sexual fantasies, before ending with a sketch of a medal bearing the date 1863 in Roman numerals in the exergue and accompanied by a caption below reading, 'The Queen presenting rods to the Schoolmasters of the United Kingdom'.⁶⁸ This joke could hardly have suggested itself without the context of the nineteenth-century taste for school prize medals.

Two examples taken at random from nineteenth-century continental literature show a similar equation between medals and prize medals. In J.-K. Huysmans' *Là-Bas* (translated into English as *The Damned*), published in 1891, medals appear along with diplomas as the rewards handed out by institutions for worthless historical research.⁶⁹

In Flaubert's earlier *L'Education sentimentale* of 1869 the chief ornament of the lawyer Deslaurier's gloomy office is a gold medal, awarded to him for his doctorate.⁷⁰ However, it is notable that religious medals also feature prominently in Flaubert's novel: the marquis de Cisy wears one around his neck, Madame Arnoux has them next to her skin, whilst the religious shop that Monsieur Arnoux opens has dozens of them on its shelves among the rosaries and stoups for holy water.⁷¹ Following Catherine Labouré's visions of the Virgin Mary in 1830, over two million Miraculous Medals were manufactured by the French firm Vachette in just a few years, and they continued to be made in large numbers.⁷² Flaubert's writings place religious medals such as this in their social context. A fuller examination of literary and artistic references would amplify our understanding of the ways medals have been regarded in different places and at different times. Just how and when did medals become equated with officialdom and orthodoxy, be it political, professional or religious, and to what extent did this transform them from metaphors for virtue and honour into negative exemplars?

We have to remember that by the time Flaubert was writing academics in continental Europe were bringing another change in the understanding of

what the medal was. The new discipline of art history had begun to develop the history of the medal that we know today, and in this process Pisanello was at last being rediscovered, although it took some time before he was placed at the beginning of a new tradition. In the section on ‘Pietre dure e medaglie moderne’ in his monumental *Storia della scultura dal suo risorgimento in Italia fino al secolo di Canova*, Leopoldo Cicognara singles out the work of Marco Sesto in Venice before commenting: ‘I veronesi furono tra i primi che nel XV secolo si gloriassero di buoni artisti in tal genere. Matteo Pasti, Vittore Pisano detto Pisanello, Giulio della Torre, Giovan Maria Pomedello, il Caroto produssero medaglie in getto di forma applaudita e che possono enumerarsi tra le migliori di quel tempo’.⁷³ He then goes on to praise Pisanello’s medals before turning to those of Matteo and others, but it is of interest that Pisanello is not the first name in his list. There is a small but significant difference in approach in Heinrich Bolzenthals’ study of 1840, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit* (1429-1840), in which the author traces what we now know as a familiar story, with Vittore Pisanello named as ‘den ersten namhaften Medaillen-Künstler’ (the first renowned medallist)⁷⁴ and given his place in chapter one. Finally, at the beginning of the twentieth century the artist’s rightful name, Antonio, was restored to him through the archival work of Giuseppe Biadego.⁷⁵

In Britain this focus on fifteenth-century Italian medals as the first works in a revolutionary new medium led in turn to the production of medals that could not have been more different from the Miraculous Medals and represented a very conscious reaction against a type of medal that was seen by then to predominate: mass-produced, official, institutional, struck, detached from the orbit of art and artistic practice. The London-based French painter and printmaker Alphonse Legros led the way, beginning to make cast portrait medals in 1881. The following year he introduced the medium to his students at London University’s Slade School of Art, encouraging them to take their inspiration directly from Pisanello.⁷⁶ The medals of Ella Casella, with their rocky landscape reverses

and OPVS E. CASELLAE. signature, show a very direct influence that amounts almost to pastiche (fig. 8). In the late nineteenth and early twentieth century various learned societies took to commissioning cast medals from Casella and her contemporaries, but it would seem that neither art historical research nor this revivalist practice led to any significant change in general public perceptions of what a medal was. Again, more research in sources such as *The Times* online archive would help to clarify the position.

CONCLUSION

What can we draw from all of this? It has long been recognised that the objects that we now define as medals have undergone change over the centuries, in the methods of their manufacture, their forms, their functions, their audiences, and so on. But it is clear that the meanings of the terms used to denote these objects – the Italian word ‘medaglia’ and the English ‘medal’ – have also changed significantly over time, with the close association with ancient coins remaining a rare constant. Only once the word has been accurately defined in the context of a particular age can one hope to arrive at a full understanding of what the objects we now consider medals meant to the people then living.

We must also recognise the very different ways in which artists have looked back at earlier medals when making their own. In seventeenth-century France we can be sure that Guillaume Dupré was familiar with the work of the sixteenth-century Jacopo da Trezzo, for the reverse of Dupré’s medal of the diplomat Nicolas Brulart de Sillery of 1613 shows an obvious debt to the chariot of Apollo on the reverse of Jacopo’s medal of Philip II of some sixty years earlier.⁷⁷ But the divide that appears to have separated Jacopo from the medallists of the fifteenth century certainly seems to have rendered those early artists a closed book to Dupré. Similarly, for his retrospective series of the Medici family and its ancestors completed in 1740, Antonio Selvi sometimes turned to sixteenth-century medals for a reverse composition but never to the earlier period.⁷⁸ For eighteenth-century artists such as Christian

Wermuth, Johann Karl Hedlinger or Thomas Pingo, it was the classical and contemporary worlds that were sources of inspiration. Only in the nineteenth century did artists rediscover Pisanello and the early medallists, following in the footsteps of the art historians and in the process dissociating themselves from the general public’s notions of what a medal should be.

If we are ever to gain any clear understanding of the place and potential of medals in the modern world, it is essential that we supplement existing lines of enquiry with a new sort of medal study, one that modern technology is making increasingly possible. The issues to be addressed include such questions as what did a particular artist think he or she was doing when creating medals and what ‘tradition’ did they see themselves as belonging to? There is also the question as to how scholars – antiquaries, historians, numismatists, art historians – have perceived the history of the medal. And how have medals been regarded by the wider non-specialist public, who form the majority of any population? In more recent times it is probably often not what we generally call the art medal that is significant but the cheaper mass-produced medal, not the commemorative medal but rather the war or sports medal. It is not specialised texts that will be our sources here but generally available reading matter and other popular media. Attitudes to medals, as to all aspects of human life, are determined through the interplay of prevailing modes of thought with personal experience. In the end it will be a question not of defining a single universal medallic tradition but rather of understanding the very diverse medallic traditions that individuals have carried – and continue to carry – within themselves.

ACKNOWLEDGMENTS

I am grateful to Barrie Cook and Luke Syson for their comments.

NOTES

1. The word ‘tradition’ derives from the Latin verb *tradere* (to hand over), formed from *trans* (over or across) and *dare* (to give). The medallic tradition is set out with admirable clarity in Mark Jones’s *The art of the medal* (London, 1979). The model of progress in art historical surveys can be traced back to Vasari.
2. 14 February 1449; D. Cordellier, ed., *Documenti e fonti su Pisanello (1395-1581 circa)*. Verona *Illustrata*. Rivista del Museo di Castelvecchio, viii

(1995), p. 152, doc. 68.

3. For ‘aureis vel argenteis aerisque numismatibus’ (gold or silver and bronze coins of Vespasian), Petrarch, *Rerum memorandarum libri*, ii, 73; see also Roberto Weiss, *The Renaissance discovery of classical antiquity* (Oxford, 1969), p. 37. For ‘effigies’ and ‘nummi’, Petrarch, *Rerum familiarum libri*, xviii, 8; xix, 3; also Alessandro Magnaguti, ‘Il Petrarca numismatico’, *Rivista Italiana di Numismatica*, xx (1907), pp. 155-7, at p. 156.
4. Antonio Averlino called Il Filarete, *Trattato di architettura*, edited by Anna Maria Finoli and Liliana Grassi, 2 vols (Milan, 1972), ii, p. 687.
5. For the letter, see John Graham Pollard, *Renaissance medals*, 2 vols (Washington: National Gallery of Art, 2007), i, p. 57, n. 8. For the medal, see George Hill, *Corpus of Italian medals of the Renaissance before Cellini* (London, 1930), no. 158.
6. Pier Giorgio Pasini, ‘Note su Matteo de’ Pasti e la medagliistica Malatestiana’, in *La medaglia d’arte. Atti del primo convegno internazionale di studio Udine 10-12 ottobre 1970* (Udine, 1973), pp. 41-75, at p. 45.
7. Pollard, *Renaissance medals*, i, p. 57, n. 9.
8. Flavio Biondo to Leonello d’Este, 1 February 1446; Bartolomeo Nogara, ed., *Scritti inediti e rari di Biondo Flavio* (Rome, 1927), pp. 159-60.
9. 18 August 1448; Cordellier, *Documenti e fonti*, p. 148, doc. 65. The medal is Hill, *Corpus*, no. 40.
10. Martha A. McCrory, ‘Medaglie, monete e gemme: etimologia e simbolismo nella cultura del tardo rinascimento italiano’, in M. Buora and M. Lavarone, *La tradizione classica nella medaglia d’arte dal Rinascimento al Neoclassico. Atti del convegno internazionale Castello di Udine, 23-24 ottobre 1997* (1999), pp. 39-52, at pp. 39-42. The new definition is now accepted by the *Oxford English dictionary*.
11. I am grateful to Barrie Cook for his comments on these medieval coins.
12. Luciano Gargan, ‘Oliviero Forzetta e le origine del collezionismo veneziano’, in Irene Favaretto and Gustavo Traversari, eds, *Venezia e l’archeologia: un importante capitolo nella storia del gusto dell’antico nella cultura artistica veneziana* (Rome, 1990), pp. 13-21, at pp. 15, 21.
13. 9 January 1436; Giulio Bertoni and Emilio P. Vicini, *Il castello di Ferrara ai tempi di Niccolò III: documenti e studi pubblicati per cura della Deputazione della Storia patria per le provincie di Romagna*, iii (Bologna, 1909), p. 92, nos 1650-51; Adriano Franceschini, *Artisti a Ferrara in età umanistica e rinascimentale: testimonianze archivistiche*, 2 vols (Ferrara, 1993-7), i, p. 180, where the entry is given as ‘Medaia una d’ariento dorado cum una testa da uno di ladi et da l’altro uno caro, buxà in mezzo’.
14. McCrory, ‘Medaglie’, p. 43; Luke Syson, ‘Holes and loops: the display and collection of medals in Renaissance Italy’, *Journal of Design History Society*, xv, 4 (2002), pp. 229-44, at p. 235; Luke Syson and Dillian Gordon, *Pisanello: painter to the Renaissance court* (London, 2001), p. 114. Syson suggests that the phrase, ‘buxo in mezzo’, indicates that the medal was pierced. Interestingly for the early history of the French medal, in the inventory of Jean, duc de Berry of 1413 the Heraclius medal and its companion showing the emperor Constantine are each referred to as a ‘joyau’; see most recently Tanja L. Jones, ‘The Constantine and Heraclius medallions: pendants between east and west’, *The Medal*, 56 (2010), pp. 4-13, at p. 5. Jones suggests Byzantine *enkolpia* as the models for these medals’ form and imagery.
15. 31 October 1455; Cordellier, *Documenti e fonti*, p. 161, doc. 74.
16. Hill, *Corpus*, nos 182, 183; also McCrory, ‘Medaglie’, pp. 43-4.
17. See Syson and Gordon, *Pisanello*, p. 114, for compositional parallels with Pisanello’s medals.
18. For these two medals, see Hill, *Corpus*, nos 33, 294.
19. Hill, *Corpus*, no. 167.
20. Hill, *Corpus*, nos 355-403.
21. Hill, *Corpus*, no. 400.
22. Hill, *Corpus*, nos 35, 392. Hill describes Sperandio’s reverse as a ‘travesty’ of Pisanello’s.
23. Hill, *Corpus*, nos 38, 789.

24. Hill, *Corpus*, no. 206; also Joseph R. Bliss in Stephen K. Scher, ed., *The currency of fame: portrait medals of the Renaissance*, exh. cat. (New York, 1994), no. 16.

25. Jocelyn M.C. Toynbee, *Roman medallions* (New York, 1986), pp. 137, 218; pl. XL, 1. I am grateful to Richard Abdy for this suggestion.

26. Luke Syson identifies Antico and Gian Cristoforo Romano as the earliest of those artists whose medals were closer to ancient coins in their form and style, in Luke Syson and Dora Thornton, *Objects of virtue. Art in Renaissance Italy* (London, 2001), pp. 119-20.

27. For these and other signed medals by Gambello, see Hill, *Corpus*, nos 437-48; Mark Wilchusky in Scher, *The currency of fame*, no. 28.

28. Philip Attwood, *Italian medals c.1530-1600 in British public collections* (London, 2003), pp. 317-18.

29. Attwood, *Italian medals*, no. 291.

30. Attwood, *Italian medals*, pp. 88-9.

31. See Cordellier, *Documenti e fonti*.

32. Cordellier, *Documenti e fonti*, p. 139, doc. 61.

33. Cordellier, *Documenti e fonti*, p. 146, doc. 64.

34. Cordellier, *Documenti e fonti*, pp. 188-99, docs 93-101.

35. Cordellier, *Documenti e fonti*, p. 215, doc. 103, I.

36. Cordellier, *Documenti e fonti*, pp. 215-17, doc. 103, II.

37. The letter, written on 12 November 1551, is published in Cordellier, *Documenti e fonti*, pp. 202-3, doc. 102. See also Barbara Agosti, *Paolo Giovio: uno storico lombardo nella cultura artistica del Cinquecento* (Florence, 2008), p. 154.

38. ‘Il medesimo Vittore fece, in medaglioni di getto, infiniti ritratti ...’ (The same Vittore made in cast medals numberless portraits ...); Cordellier, *Documenti e fonti*, p. 216.

39. <http://biblio.signum.sns.it/vasari/consultazione/Vasari/ricerca.html>; accessed 17 May 2010.

40. McCrory, ‘Medaglie’; Attwood, *Italian medals*, pp. 3-4.

41. Attwood, *Italian medals*, p. 27, n. 48.

42. 26 June 1593 and July 1596; Adolfo Modesti, *La medaglia ‘annuale’ dei romani pontefici* (Rome, 2007), pp. 408-9, docs 2, 3.

43. Attwood, *Italian medals*, p. 25.

44. Edward Hawkins, *Medallic illustrations of the history of Great Britain and Ireland to the death of George II*, 2 vols (London, 1885), i, p. 47, no. 44.

45. ‘Ὅθεν και χρυσούν κέρμα κόπτεσθαι προστάξας ὁ βασιλεὺς, πέντε και εἰκοσιν ὀλκόν χρυσίμων φέροντα’ (... also the king having ordered a gold coin to be struck, of the weight of twenty-five gold pieces); J.A. Cramer (ed.), *The second book of the travels of Nicander Nucius, of Corcyra* (London, 1841), p. 44; <http://www.archive.org/stream/secondbookoftrav00nuciuoft>; accessed 9 June 2010. The gold example of this piece in the British Museum’s collection weighs 62.31 grammes. Richard Bishop discusses the medal in ‘Hebraica veritas’, *Spink Auction Insider* (Winter 2009/10), pp. 18-21.

46. <http://eebo.chadwyck.com/search>; accessed 4 June 2010.

47. George Puttenham, *Arte of English poesie* (London, 1589), ii, ch. 11, pp. 115-16; text available on various websites.

48. William Shakespeare, *The winter’s tale*, I, 2, line 414.

49. See *The Medal*, 47 (2005), pp. 94, 98-9. The medal is Hawkins, *Medallic illustrations*, i, p. 317, no. 150.

50. See Edward Besly, ‘“To reward their deservings:” the badge for the forlorn hope’, *The Medal*, 19 (1991), pp. 20-27, at p. 20.

51. *Musaeum Tradescantianum: or, a collection of rarities preserved at*

South-Lambeth neer London by John Tradescant (London, 1656), pp. 66-71.

52. See Antony Griffiths, ‘Advertisements for medals in the London Gazette’, *The Medal*, 15 (1989), pp 4-6, at p. 6. The medal is Hawkins, *Medallic illustrations*, i, p. 577, no. 247.

53. William Burton, *A commentary on Antoninus his itinerary, or journies of the Romane Empire, so far as it concerneth Britain* (London, 1658), p. 142. Strada’s *De vitis imperatorum et caesarum romanorum tam occidentalium quam orientalium, necnon uxorum et liberorum eorum, ... usque ad ... Caesarem Matthiam* was published in Frankfurt in 1615.

54. For both, see Attwood, *Italian medals*, p. 73.

55. John Evelyn, *Diaries and correspondence*, edited by William Bray (London, 1906), p. 113 (20 February 1645).

56. 15 July 1641; Evelyn, *Diaries*, p. 12.

57. John Evelyn, *Numismata. A discourse of medals, antient and modern* (1697), p. 88.

58. Evelyn, *Numismata*, p. 89.

59. Evelyn, *Numismata*, p. 239.

60. *Encyclopaedia Britannica*, 3rd ed., xi (Edinburgh, 1797), p. 1.

61. Published in London in 1854. I am grateful to Catherine Eagleton for this reference.

62. www.e-enlightenment.com/search/letters; accessed 5 February 2010.

63. <http://infotrac.galegroup.com/itw/infomark>; accessed 16 April 2010.

64. L. Bramsen, *Médailier Napoléon le Grand*, 3 vols (Paris, 1904-13), p. 12, no. 71.

65. Leslie A. Marchand, ed., ‘*In the wind’s eye*’. *Byron’s letters and journals*, ix (London, 1979), p. 154.

66. Charles Dickens, *The Pickwick papers*, ch. 51.

67. Christie’s, London, 28 February 2007, lot 27: ‘Drawing of the artist and his wife, Effie, as Queen Victoria and Albert’.

68. British Library, Ashley MS 1755.

69. J.-K. Huysmans, *Là-Bas* (1891), ch. 2.

70. Gustave Flaubert, *L’Education sentimentale* (1869), ii, ch. 3.

71. Flaubert, *L’Education sentimentale*, ii, ch. 4; iii, chs 3, 4.

72. Marta Ajmar and Catherine Sheffield, ‘The Miraculous Medal: an Immaculate Conception or not’, *The Medal*, 24 (1994), pp. 37-51.

73. ‘The Veronese were among the first who in the fifteenth century would glory in good artists of this sort. Matteo Pasti, Vittore Pisano called Pisanello, Giulio della Torre, Giovan Maria Pomedello, Caroto would produce cast medals of an admired form and can be counted among the best of that time’; Leopoldo Cicognara, *Storia della scultura dal suo risorgimento in Italia fino al secolo di Canova*, 2nd ed, 7 vols (Prato, 1823-24), v, p. 402.

74. Heinrich Bolzenthel, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit* (1429-1840) (Berlin, 1840), p. 36.

75. Giuseppe Biadego, ‘*Pisanus pictor*’, *Atti del Reale Istituto Veneto di Scienze, Lettere ed Arti*, lxxvii (1907-8), pp. 837-59. This was too late for George Hill’s book, *Pisanello* (London, 1905), where the artist still appears as Vittore Pisano.

76. Philip Attwood, ‘The Slade girls’, *British Numismatic Journal*, lvi (1986), pp. 148-77.

77. Mark Jones, *A catalogue of the French medals in the British Museum*, ii (London, 1988), p. 88, no. 46.

78. For examples of reverses by Selvi inspired by sixteenth-century prototypes, see Fiorenza Vannel and Giuseppe Toderi, *La medaglia barocca in Toscana* (Florence, 1987), p. 209, no. 284; p. 211, nos 288, 290; p. 212, no. 291.

Volte Face – Medalha Contemporânea

New attitudes in contemporary medals in Portugal

João Duarte

Much is written on goals, prizes and activities regarding Volte Face. Many texts focus on how innovative we are, as well as enterprising and winners. We are, in fact, immodestly aware of being such good professionals in the field where we work and which we promote from the flag we are flying: Volte Face.

Today, after thirteen years of Volte Face – Medalha Contemporânea, it is important to tell the story behind this sui generis project, which involves work by teachers, students and former students from Faculdade de Belas-Artes de Lisboa (the Faculty of Fine Arts in Lisbon).

It was founded in 1997/98 during the subject of Art Medal at the Faculty of Fine Arts in Universidade de Lisboa (University of Lisbon). That year the class was very hard to please, with such determined, committed, curious and creative students. They were asking for more than limiting themselves to 80 mm of diameter. What to do with them? How to go about it?

My experience as a medallist, together with the responsibility of my recent job in teaching Technology of Art Medals, made me dream of a better place for Portuguese contemporary medals, a better place for young sculptors, medallists, whom I had the responsibility of teaching and sending out there. At every incentive from me, they would excel in intentions and challenge me with new proposals which, as immaterial as they might be, showed me the concrete method to understand the matter of their

ideals.

It was in fact a privilege to be in the position of first listener to this “dream project”. It was an even bigger privilege as it came together in the complicity of a small group, in a small room, in “small” fractions. The first ones did not really know what they were in for, but ended up becoming pioneers of a curious project: Volte Face – Medalha Contemporânea.

They were not pioneers of a style, since there is no “Volte Face” style, although there is a certain lead that passes boldness, audacity, the freedom to ironically deal with, or even reject, the characteristics which are traditionally inherent to medals. They were not pioneers of a style, but of a spirit. They would organise ideas, materialise projects, compete, exhibit. They wanted to show their commitment and have it acknowledged. And so they did. They won awards, public commissions, competitions, exhibitions, international congresses, investigation projects.

Technology of Art Medals started then to operate as a machine of which the main gear was the group work realised by these students, who challenged their friends and colleagues to enrol in this subject, take part in the exhibitions, dream their dream. And then so many others, represented here, came along to continue the dream.

The freedom claimed throughout the years by the artists making up this part of the research resulted in a diversity of experimental medals through the



Fig 1. Espaço Interior, 2004
Jose Viriato
steel and paper, 80x55x55mm



Fig 2. Inveja, Estás mesmo bonita,
2006
Joana Mesquita
plastic, mirror, pins, 60mm



Fig 3. Inveja, Estás mesmo bonita,
2006
Joana Mesquita
plastic, mirror, pins, 60mm



Fig 10. João, 2005; 8,7, 2005
Catarina Albuquerque
wings, stone, irregular



Fig 11. All night long #5, 2007
Filipa Nuñez,
wood, paper, inox, plastic, 80x80mm



Fig 12. All night long #5, 2007
Filipa Nuñez,
wood, paper, inox, plastic, 80x80mm



Fig 4. Raiz, 2005
Raquel Osório
bronze, resin, 50x60x40mm



Fig 5. Tile 1, 2007
Sónia Lourenço
plastic, irregular



Fig 6. Untitled, 2004
Jorge Batista
lead, brass, tin, irregular



Fig 13. ponto vista, 2006
Lia Silverio Morais
silver, fabric, nylon



Fig 14. My sweet voodoo, 2007
Mara Silva
brass, fabrics, pins, 80mm



Fig 15. Só mais um café - parce que je
suis avec toi, 2007
Sérgio Reis
spoons, ink



Fig 7. Flower Power, 2005
Leonor Carvalho
plastic, artificial flower, copper wire, irregular

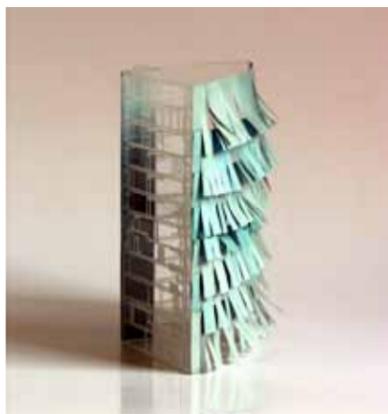


Fig 8. Franjinhas, 2005
Andreia Pereira
acrylic, aluminium, 80x60x50mm



Fig 9. Untitled, 2004
Elza Pereira
copper, synthetic fabric, irregular



Fig 16. Primavera, 2007
Teresa Ponte
sandstone, bronze_90x90mm



Fig 17. Tsunami, 2007
Patrícia Bilé
fabrics, irregular



Fig 18. Untitled, 2005
Ricardo Manso
bronze, irregular

use of new materials and techniques, as well as new shapes, breaking the mould of the traditional medals, promoting quality, considering the important and specific place this subject takes in contemporary arts in Portugal and abroad. These images I am showing are an example.

We started out as a project, having already been a Research Centre, and now, combining efforts, we are part of Centro de Investigação e de Estudos em Belas-Artes (Research and Study Centre for Fine Arts). But at work, day after day, these students I meet have been developing the essential structuring for seizing and maintaining group spirit: more than any intention to innovate, Volte Face has grown from sharing and discussing ideas, the challenge of competition and awaiting results. More than the victory of A, B or C, the prize is Volte Face.

Partners in the morning, rivals in the afternoon. That is how Volte Face works during competitions. Usually, divergences, disappointments and rivalry become extinct in the joy that is one of us being acknowledged. Other times it is not so. After all we are artists.

We created an almost steady working method. We have been doing this for 13 years, we have already made dozens of medals and I know it may seem monotonous to you, but day after day I realise we work with the same satisfaction, the same ambition – promoting Portuguese medals.

Still, some days are difficult at Volte Face. Work adds up, there is the general section organisation, diffusion, requests for cooperation, exhibitions, contests, always close to the deadlines, the medals are always “on the run”.

All this work has, however, risen above the sense of obligation, counting on the cooperation of various collaborators.

The reward always arrives with public knowledge, either national or international. With the acknowledgement of those working in this field

towards artistic creation and communication.

Without a doubt, I state that throughout the last thirteen years, in a field where creative possibilities often go through formal, material, technological or commissioning conditions, Volte Face has created one of the most important experiments in Contemporary Art Medals, taking full advantage of and re-updating solutions throughout the daily task of promoting medals as art objects.

Thirteen years ago we bet on finding a better place for the medals. Today I congratulate all those who made it possible for this dream to come true. We have won our bet!

The medals are becoming more of a work of art.



MEDALHA CONTEMPORÂNEA

Volte Face – freedoms and debaucheries from “Lisbon school” kids

Andreia Pereira

I assume the disregard for the formalities that such documents usually require, for reasons related mainly to the impossibility of consulting sources that have been taken by second and third lanes, and therefore become common forum and free ownership. So, I will forget the plural of courtesy and write in the first person, helped by some support material and not documented experiments, not officially published, and discussed informally often at the table of some restaurant or coffee-shop, and therefore, mere autobiographical experiences - which I may convert into a “bibliography” source later on.

The proposal is not entirely innocent, but it is honest and based on the concerns raised by my practice in the field of Medal Art. It has not always been like that, but currently, for me, “making” is inseparable from “thinking about”, so, through this reflection I will try to establish some parameters by which the practice of contemporary Portuguese Medal Art has been understood and questioned, defended and criticized.

To start with, I think it is necessary to assume that my position - as far as medals are concerned and understood in their multiple appearances and possibilities – is not dubious. I defend them. I make them. I think about them.

When I started thinking about this presentation, I attended with a friend and professional colleague a conference whose focus was on the importance of Urban Art - specificities and legitimacy. At the end of the conference, which for us was at about the middle, we found with some dismay how we become biased towards our operating areas. How we become blind by our “passions”.

When we are part of a group like VOLTE FACE, the problem is worse. Besides being fascinated by these odd small objects – medals - we become totally fundamentalists: we think about medals, we breathe medals, we dream about medals, we make medals.

Trying to convince someone about the fascination that a medal exercises upon us at the moment of touching, handling, constructing and deconstructing, is similar to trying to convince me that a rat painted on a facade of an eighteenth-century building, should be legitimized as a work of art. It is not always easy.

Since the majority of my readers are medal makers, I hope I can hold you here today for longer than the time I stopped listening to the talk about graffiti. Or, at least, raise your awareness and entice those who are unfamiliar with our work towards the discovery of these small “objects”, almost “gadgets”, that we increasingly seek they may offer a world of endless possibilities.



When I speak about “our work”, I mean the work of VOLTE FACE, the work of the “Lisbon school”. At the time I started, VOLTE FACE was a recently constituted research group but having already many



awards in its curriculum, many exhibitions and joint organization of two Biennials of contemporary medal, actually real "schools" that allowed the younger generations to come into contact with the national and international medal makers.

It was in one of these Biennials that I exhibited my work for the first time: the Biennial of Contemporary Medal Dorita Castel-Branco, so named in honour of a Portuguese sculptress recently deceased. Dorita is today one of the major references when we talk about sculpture and medal in Portugal. Committed to achieving a personal artistic project and defining her own identity, Dorita added to the Portuguese art scenery a refreshing touch through her creative procedures. Her natural route was based on a formal and conceptual search, having a guideline that generated a well balanced ambivalence between the figurative and abstract, the organic and the geometric, the static and the dynamic.

As I mentioned before, it was in honour of this woman that Biennial of Contemporary Medal Dorita Castel-Branco started, through an agreement signed between the City Council of Sintra and VOLTE FACE – CONTEMPORARY MEDAL. Dorita, like so many other sculptors, doesn't have in Portugal the recognition that she deserves. But she has our gratitude. The recognition of the younger generation of medal makers, based on the teachings handed down to us in the heritage we have received. That

is why it is so important to continue to speak about her as well as about so many others who opened the doors to contemporary medal.

Actually this is the aims of VOLTE FACE project: to transmit beyond our borders the work of our sculptors, of our medal makers, either classic or contemporary, either complying with the rules or ignoring through their liberties and debaucheries.

Since the first edition of the Biennale, the big names - Jose Aurelio, Helder Batista, João Duarte, among others - have joined the new generation, allowing us to compete on equal terms. This wasn't new to us. We used to work as equals within the research group. Side by side, without hierarchies, teachers and students were colleagues. We did not underestimate the importance of our teachers. On the contrary, we recognized them as exceptional characters, we appreciated their sense of generosity, a feeling normally experienced when we share a "secret". In this atmosphere, we became more humble, more honest and more grateful to those who taught us. That is to say that, used to be familiar with the best, we didn't lose conscience of our responsibility when taking part in the various competitions organised by VOLTE FACE. We were just a bunch of kids, in a process of full construction of ideas and artistic projects. "Dream makers", as Professor João Duarte used to call us. The days were spent thinking about evaluations, exams, essays and exercises to be



Fig 8. Ricardo Manso

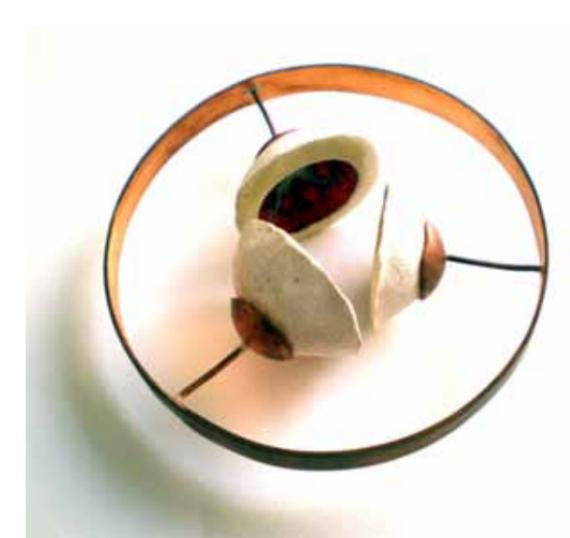


Fig 9. Elza Pereira



Fig 10. Maria Ana Simões



Fig 11. Catarina Alves



Fig 12. Paula Custódio



Fig 13. José Viriato

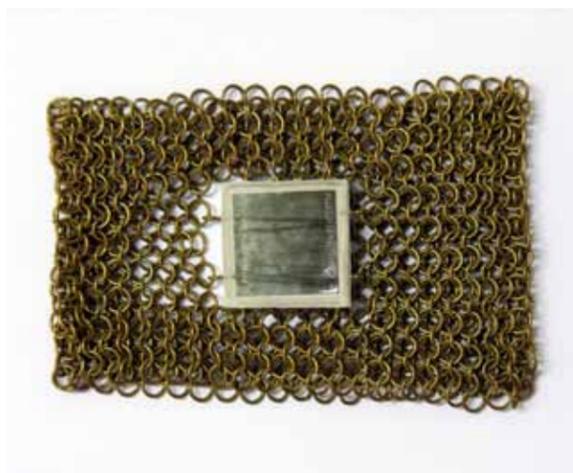


Fig 14. Maria Inês Mota



Fig 15. Rita Portugal



Fig 16. João Duarte



Fig 17. Sonia Lourenço



Fig 18. Patrícia Craveiro Lopes



Fig 19. Joana Mesquita

delivered "yesterday", parties with friends, drinking, dancing, smoking. But we had the privilege of being among the best.

I especially remember the second edition of the Dorita Biennale, the first I attended. I had just completed the first level of the Medal course, after some "truancy" and the notice of Professor Rui Vasquez: "You don't need to come back to my classes, you are going to fail anyway". I was a brave girl. I went back. On the final evaluation there I was, and I didn't fail. At the time, professors selected two or three of my medals, who subsequently underwent evaluation of the Jury of the Biennale. In November I was honoured with an Honourable Mention in the category of Innovation. As a matter of fact, this would be enough motivation to go ahead. But on the following page of the exhibition catalogue, also included in the same category of recognitions, was the sculptor José Aurelio, considered the "father" of contemporary medal in Portugal. And this was for me the Grand Prize.

In Portugal, the latest generation of medal makers to which I belong, is often accused of lack of boundaries. We are seen as "kids" who do not recognise any limits or borders, who do not maintain the most intrinsic qualities of a medal, who do not know former references, developed by those artists earlier devoted to the art. Worse, even our teachers are accused of hiding us those values, on purpose.

Allow me to play devil's advocate and tell you: this is not true. We do know pretty well the limits, barriers and borders that medallic art imposes to their practitioners. And it is because we know them so well that we like to break them. This is the hallmark of VOLTE FACE. This is the way we make medals. This is "Lisbon school" way.

In our first years of school, a certain youthful arrogance led us to deliver the tautology: "medal is what medal makers do. We are medal makers so, we make medals.

But are medals real medals only because we assume

them as such? Built for being medals, selected as medals for several competitions, will their legitimacy be enhanced by overcoming ontological questions of classification, integration or exclusion? Well, I don't know. Yet.

Controversial as they are, the answers to these and other questions still remain open, and deserve a thorough analysis by the researchers and creators of VOLTE FACE. Although the amount of freedom transmitted to the constructive process, by virtue or lack of training, our doctrine does not depart from the principles learnt as being the basics: a medal is a multi-purpose object, built by graphic and sculpture media, translated into various materials and forms, as a tribute, a memorial or simply aesthetic object, suitable for holding in the hand, intimate, double in its reversibility or single in its three-dimensionality. Apart from the commissioned medals, I think I can split Contemporary Medals in three general categories: "fun medals", which reflect a greater sensory or playful capacity, "experimental medals" exploring various plastic issues; and "inquiry medals", which introduce the conceptual thinking about space or physical and operational limits of object and creator, respectively.

In defence of the pleasure connected with the communicative function of the medal, I believe in the right of existing such an object called "medal", free from constraints and obligations, claims or intentions, seeking only its aesthetic status. Faced with an almost complete dissolution among the other Arts, only a solid theoretical position will be able to liberate these medals from workshop field of action and give it an aesthetic status. With regard to theoretical analysis, about those and other concepts that did not find their place here, I believe this should depart from the object itself, from the conclusions provided by medal practice.

In Portugal, VOLTE FACE is the only institution devoted to this analysis: devoted to teaching and learning. Could I have learned what a medal is without being in Volte Face? Sure, but it would not be the same thing. I am proud to be part of a

generation that was taught to respect references, and traditions. To respect those who paved the way where we walk today. To all those who accuse us of lack of boundaries, let me tell them:

You are the real responsible ones for that.
 You have turned medals into a good place to be with and meet friends.
 You opened the doors and gave us the “toys”.
 We have limited ourselves to come in and play.
 We are just kids.



École et Artistes: Panorama de la Nouvelle Médaille Espagnole

Javier Gimeno

UNE ÉVOLUTION AUX FACTEURS MULTIPLES

L'histoire de la médaille espagnole pourrait être perçue comme une histoire de fluctuations où, en grandes lignes, le climat de la médaille est tributaire de l'attitude institutionnelle à son égard. Dans ce devenir, la situation actuelle est en grande partie le résultat d'une importante transformation, à l'allure multiple, intervenue depuis les années 80-90 du XXème siècle, et doit être comprise à partir de cette transformation.

Tout d'abord, la réalisation ou édition de médailles aurait passé d'une phase de forte promotion institutionnelle à tout le contraire. La première phase, bien connue à la FIDEM des années 60-70, a eu comme résultat un ensemble solide d'artistes médailleurs et une pléthore de médailles et de propositions sincères dans un éventail important de courants artistiques. Dans la deuxième phase, par contre, et jusqu'au moment présent, la médaille d'art n'intéresse plus l'institution qui l'avait soutenu et qui l'a progressivement négligé. Cela a provoqué, chez les artistes habitués à ce soutien, un sentiment de profond désarroi et même l'abandon de la médaille pour plusieurs d'entre eux. D'autres, par contre, ont poursuivi ou repris son activité et enrichi encore le panorama de la médaille, en ayant comme stimulation principale les expositions de la FIDEM.

D'autre côté, les générations d'artistes venues rejoindre la médaille depuis ces années ont connu cet écart institutionnel depuis le début. Elles affrontent donc une perspective déjà différente, marquée en quelque sorte par un degré d'indépendance différent,

ayant ses effets soit négatifs que positifs. La situation montre une certaine dichotomie entre une insatisfaction héritée et la volonté d'exploration de nouvelles perspectives, celle-ci favorisée en outre par des facteurs inconnus auparavant comme les nouveaux matériaux et les nouvelles technologies. Ce changement a lieu, en plus, dans un contexte de transformation de l'univers artistique global, celui du tournant de siècle, marqué par des soucis inédits et des tendances à l'évolution très rapide dont l'influence se fait évidemment sentir. La convergence de tous ces facteurs est la base pour expliquer la médaille actuelle.



Fig 1. La mer et la jeune fille, 1970
 Francisco López Hernández

Une telle dynamique de transition suggère le rôle essentiel joué par la formation, facteur de transmission, qui assure le passage et soutient la montée des nouvelles générations. Le propos de ce travail sera de retracer la situation issue du changement à travers les résultats de cette activité formatrice. Autrement dit, d'offrir un panorama succinct de la médaille espagnole de ce tournant et début de siècle ayant comme point de référence la formation. La question principale est l'influence que celle-ci aurait sur les tendances artistiques de la médaille.

LE RÔLE DE L'ENSEIGNEMENT: FRANCISCO LÓPEZ HERNÁNDEZ

L'enseignement de l'art de la médaille en Espagne est axé actuellement à la Faculté des Beaux-Arts de la *Universidad Complutense* de Madrid, qui compte la médaille comme matière explicite dans ses programmes d'études – aux 4^{ème} et 5^{ème} années – et qui est la seule institution dans le pays ayant cette particularité. Cela ne signifie évidemment une exclusivité mais, dans la pratique, en fait presque la seule source d'artistes médailleurs.

Le promoteur de cette classe de médailles et son enseignant titulaire, depuis 1968 jusqu'à sa retraite en 2002, est Francisco López Hernández, une des figures clés de la médaille espagnole du XX^{ème} siècle, de laquelle doit partir donc l'analyse. Il convient de rappeler que la médaille et son enseignement sont pour lui tradition de famille. Son père, Julio López, provenant lui-même d'un atelier artisanal d'orfèvrerie, était déjà professeur de gravure en creux à la *Escuela de Bellas Artes de San Fernando*.¹ La configuration de la matière telle qu'elle est aujourd'hui date de 1978, année de la transformation de l'ancienne *Escuela* en *Facultad de Bellas Artes* et de la rénovation des programmes d'études. C'est intéressant d'entrevoir comment l'abandon progressif de la médaille de la part des institutions exécutrices a été en quelque sorte remplacé par l'enthousiasme d'une institution enseignante qui aurait repris le rôle protagoniste et serait devenue noyau principal de formation d'artistes médailleurs.

D'autre côté, Francisco López fait partie de l'ensemble d'artistes ayant protagonisé le fleurissement de la médaille espagnole depuis 1957. Sa première participation aux expositions de la FIDEM date de cette même année.² Du point de vue du style – élément essentiel ici – son langage artistique est intégré dans les courants connues comme réalisme. À un certain moment qualifiées même d'hyperréalisme³, c'est préférable, dans la perspective actuelle, d'encadrer tous ces mouvements comme réalisme en sens générique et, en fait, c'est de cette façon qu'ils sont considérés dans les travaux et les expositions les plus récentes.⁴ C'est important de rappeler à ce propos que la médaille réaliste espagnole du XX^{ème} siècle, à différence d'autres tendances, n'est pas limitée à une ou peu de figures isolées ou indépendantes mais, bien au contraire, est représentée par un groupe compact d'artistes ayant un étroit rapport entre eux. Dans ce courant, Francisco López a exercé même un rôle majeur à côté de son frère Julio. Son bagage est donc aussi le bagage d'une école à plus ample portée. Ce facteur peut faciliter une vocation de transmission de style, de configuration d'une école dans ce sens. Les médailles de Francisco López sont l'expression d'un réalisme très poétique. L'importance inspiratrice de la littérature dans son développement créatif est essentielle. Les sphères de l'intimité, la profondeur des sentiments humains, sont des traits toujours présents, aussi comme l'importance du menu détail ayant une signification puissante.

LA TRACE DU RÉALISME

Vue la position artistique de Francisco López, l'attachement ou non au réalisme chez ses élèves est le premier facteur qui doit permettre d'identifier une possible influence. Dans ce sens, son empreinte est bien reconnaissable chez bien de ses élèves au long des années, qui se sont trouvés bien à l'aise dans cette tradition. Ana Cavero, qui suit même l'approche littéraire en des exemples d'une grande sensibilité, en serait un des premiers témoins dans les années 70-80.

Venant aux générations actuelles, c'est aussi facile de constater que le réalisme y est largement

des caractéristiques propres qui, d'un côté, se manifestent dans un éventail de propositions plutôt diversifié – tendances depuis celles plus attachées à la tradition du maître jusqu'à celles plus innovatrices –, mais qui, en plus, auront comme ensemble des traits marquant une différence par rapport à son aîné.

Il faut observer aussi que le réalisme, autrefois mouvement avancé, est devenu le langage classique par excellence de la médaille, et cela dans une évolution à partir des années 80-90 du XX^{ème} siècle. Un des facteurs est la complaisance dans cet style de la médaille institutionnelle qui, surtout de la main de Francisco et Julio López, a pris le goût pour le réalisme prenant petit à petit la place au rationalisme préféré auparavant. Mais d'autre part, ce facteur est aussi en rapport avec le lien du réalisme et l'enseignement. Francisco López est son introducteur mais, même après lui, l'enseignement de la médaille à la Faculté de Beaux-Arts a conservé cette base réaliste, et cela contribue à sa catégorisation dans le canon classique.

Dans cette ligne, les traits classiques de la médaille exprimés en clé réaliste sont présents dans les



Fig 2. Alfonsina Storni, 1982
Ana Cavero



Fig 3. Francisco López, 1997
Horacio Romero

représenté. Consuelo de la Cuadra, Horacio Romero, Javier Martínez, Alicia Huertas ou Marisa Vico n'en sont que quelques exemples. De ce côté, donc, la transmission de style serait un fait. On peut même se poser la question de si les médailleurs réalistes, en sens générique, formeraient aujourd'hui un ensemble homologue à celui du XX^{ème} siècle.

Le réalisme actuel, toutefois, n'est pas limité à la simple prolongation de celui précédent. Il présente



Fig 4. Découverte, 1987
Consuelo de la Cuadra



Fig 5. Pour les temps écoulés, 2006
Javier Martínez



Fig 6. Ne défais pas, 2009
Ángeles Sánchez Davia



Fig 7. Commerce, 2008
Alicia Huertas



Fig 9. Paysage, 1997
Marisa Vico

portraits aux qualités magnifiques d'Horacio Romero, Consuelo de la Cuadra ou Alicia Huertas. Ou même, dans la médaille institutionnelle ou industrielle. On noterait les solutions à l'allure alégorique d'Alicia Huertas, toujours dans la base réaliste mais proches plutôt à la facture de Julio López qu'elle manifeste aussi dans la sculpture ronde-bosse. L'influence d'école est dans ce cas-là un facteur intéressant.

Les sujets chers au réalisme traditionnel sont aussi bien présents. Le souci de l'enfance revient comme



Fig 8. Rosa Chacel, 2006
Elena Blanch

le plus saillant en des beaux exemples de Marisa Vico, Alicia Huertas, Elena Blanch, Consuelo de la Cuadra, Susana Requena ou, de façon plus originale, Teresa Guerrero. La trace du réalisme engagé, testimonial, devient par contre de plus en plus rare, bien qu'on peut la retrouver dans les médailles encore expression profonde des sentiments de Javier Martínez ou quelque exemple d'Ángeles Sánchez Davia. La littérature aurait aussi une faible présence, par exemple en Elena Blanch.

Dans cet ensemble qualifié de réaliste, il faut observer des traits de multiplicité, possible influence

des nouvelles tendances. En ce qui concerne les sujets, par exemple, le souci traditionnellement humain est assorti d'un fort penchant pour la nature, la vie végétale ou le paysage, quelque fois au valeur revendicatif du point de vue environnemental. Javier Martínez, Teresa Guerrero, Marisa Vico ou Gloria Santacruz offrent des beaux exemples.

Le traitement du sujet présente aussi des diversifications, comme le jeu des plans et volumes d'Elena Blanch, la volumisation et la vigueur de la ligne de Marisa Vico, allant jusqu'aux limites du réalisme et, surtout, l'approche de la nature humaine de Teresa Guerrero, dans laquelle le menu détail, expressif dans son environnement dans le réalisme traditionnel, devient élément séparé, protagoniste absolu.

À côté de la diversification, c'est possible d'observer, dans les réalistes actuels, des traits communs marquant une différence avec ceux précédents. Une tendance à la banalisation des motifs à valeur en principe symbolique—dévalorisation—est percevable



Fig 10. Enfance, 2008
Marisa Vico



Fig 11. Silence, 2006
Teresa Guerrero



Fig 13. Rire, 1983
Sonia Guisado

en Consuelo de la Cuadra. Ce type dériverait sur l'importance de la recherche sur la forme, qui passe au premier plan par rapport au contenu, et cela malgré les remarquables exemples notés d'engagement. Cet élément sera le lien le plus explicite avec l'influence des tendances de la postmodernité.

C'est intéressant aussi de constater des artistes qui suivent en même temps les lignes réaliste et non-réaliste, comme Horacio Romero dans ses réalisations les plus récentes, Teresa Guerrero, Susana Requena ou Gloria Santacruz.

Tous ces exemples montrent bien que l'attachement au réalisme, transmis par l'enseignement de Francisco López, reste très enraciné dans la médaille espagnole. L'existence d'une école réaliste serait bien un fait.

AUTRES TENDANCES: LA POSTMODERNITÉ

À côté de ce noyau réaliste, il faut noter un nombre significatif d'artistes, élèves aussi de Francisco López, qui orientent sa recherche vers le détachement, la transgression si l'on veut, de ces formules et



Fig 12. Figuier, 2009
Teresa Guerrero



Fig 14. Tristesse d'un voyage entraînant, 1987
Sonia Guisado

rejoignent le monde complexe de l'art actuel, de ce qu'on appellerait, sans vouloir préjuger aucun mouvement, la postmodernité.

Ces réactions ont eu déjà le début dans les années 80, en des exemples à l'époque isolés mais fortement déterminés comme Sonia Guisado ou Pedro Terrón, pour s'étendre tout au long des années 90 et se multiplier dans les années du tournant de siècle.

Ces tendances ne sont pas aussi ancrées ni étendues que celle réaliste, du moins pour le moment. En plus, il ne s'agit pas d'une seule tendance, critère ou style, mais plutôt d'un ensemble d'expériences dans des sens différents, un ensemble en essence plural. Bien des éléments présents dans la postmodernité sont reconnaissables, comme aussi des traits très personnels, en n'oubliant pas que ces derniers constituent aussi une des clés de la diversité éclectique de ces courants.

Ainsi, quelques propositions suggèrent un rapprochement au symbolisme ou plutôt néosymbolisme. Sonia Guisado, après un fugace



Fig 15. Le voyageur, 1998
Ana Hernando

début dans un réalisme à forte personnalité – son "rire" a été un grand succès à la FIDEM de 1983 –⁵, passe, directement et décidément, à des propositions dans la ligne d'une subjectivité poussée, manifestation d'un très riche imaginaire intérieur. Ses médailles relèvent de faits ayant touché profondément l'artiste, raliés parfois même au malheur, au rapprochement subtil de la vie et la mort, ce qui replace le contenu au premier plan. Les sujets sont traités avec une certaine naïveté poétique, une mise en valeur de l'objet, où la dilution des limites de figuration et abstraction propre aux mouvements de transavantgarde y sont aussi présents. Susana Requena arrive aussi, à partir d'un rappel lointain à un réalisme simpliste, à la valeur absolue du symbole, devenu totem, motif universel. L'introspection à laquelle elle applique ces principes dans ses créations récentes marque une nouvelle dimension au rapprochement de la personnalité la plus intime à travers toujours la valeur du symbole. La dépersonnalisation des sujets est un trait aussi intéressant. Les propositions d'Ana Hernando à ce propos sont basées sur des protagonistes, êtres humains, sans visage. Le sujet devient impersonnel, construction géométrique, pour mettre en relief, au contraire, et en clé réelle, l'objet, l'espace plutôt, construit moyennant un jeu de volumes et vides. La série appelée "fenêtres", et ce qui comporte de construction d'un environnement, serait la meilleure manifestation de cette recherche sur l'équilibre de plans et espaces à valeur expressive.

Ángeles Sánchez Davia explore aussi les rapports de

la figure humaine – en langage de valorisation de sa référence classique – avec l'espace, réel ou virtuel. La figure humaine elle-même devient dénaturée dans quelques compositions de Gloria Santacruz afin de mettre en relief les liens, familiaux ou sociaux, qui sont le sujet de la médaille. Teresa Guerrero s'éloigne aussi ponctuellement de sa ligne réaliste en des exemples de vision subjective, onirique. Le contenu soit perd, soit retrouve, une nouvelle dimension.

L'abstraction serait présente dans les créations de Mu-ur Vindel, bien que assortie d'éléments non abstraits, dans l'inconsistance caractéristique des limites. Autre versant à souligner serait celui qu'on peut qualifier de transposition iconique proposé par Emma García Castellano. L'artiste part de patrons linguistiques banales tirés de l'argot le plus actuel, qu'elle transpose en écartant toute valeur sémantique, éthique si l'on veut, en offrant une simple objectivisation à l'intention ludique de la littéralité. Pedro Terrón, l'un des premiers artistes à accueillir ces tendances, va conclure ce parcours comme le représentant peut-être le plus drastique. Il explore depuis le début la postmodernité au moyen d'une



Fig 16. Regard sur soi-même,
2004
Susana Requena

recherche en essence formelle. Son art est, si l'on veut, inquiétant. Ses personnages, êtres plutôt, ses compositions aux attitudes physiquement inconcevables, ont quelque chose dégoûtante pour le spectateur, qui serait néanmoins trompé dans l'appréciation car le contenu passe au deuxième rang dans la conception de la médaille. La recherche de Terrón verse sur l'esthétique de la difformité. Il poursuit une certaine symbologie liée aux composantes de l'être humain. La valorisation de la malformation comme catégorie expressive, mais



Fig 17. Famille, 2002
Gloria Santacruz

non négative, serait l'essence de ses propositions. Les rapports entre une réalité, pas forcément dans les canons esthétiques, et l'univers onirique fournissent des sujets délirants, bien sûr, mais configurant un riche univers subjectif.

CONCLUSION

Le point de départ de ce travail, qui est aussi point de départ essentiel de la médaille espagnole actuelle, est la provenance de l'enseignement de Francisco López Hernández. On peut affirmer sans problème que, si auparavant cet enseignement constituait déjà une source importante de médailleurs, ceux appartenant aux générations des artistes nés à partir de 1950-1960 ont été formés presque tous dans sa classe de médailles.

L'enseignement de Francisco López est basé, même après lui, sur les principes stylistiques du réalisme qui, d'ailleurs, a remplacé, aux dernières décennies du XXème siècle, le rationalisme comme style préféré de la médaille institutionnelle. D'un côté, cela pose la question de la validité de l'enseignement de l'art comme transmission aussi de style. D'autre, il faut assumer l'absence, dans cet enseignement,



Fig 18. Jouet, 2008
Mu-ur Vindel

de la riche diversité des tendances artistiques de la deuxième moitié du XXème siècle. C'est un point susceptible de soulever des critiques, mais d'autre part cette sorte de transmission a été et est toujours bien légitime.

La première conclusion constatée est que actuellement, au bout de cette première décennie du XXIème siècle, une bonne majorité des artistes espagnols suivent les courants – les traces – du réalisme. C'est la grande masse, pour ainsi dire, de la médaille espagnole actuelle. Ceci ramène à la



Fig 19. ¡Qué pasada!, 2001
Emma García-Castellano

référence aux générations précédentes, celles du XXème siècle, où les réalistes ont été aussi les seuls à constituer un vrai groupe d'artistes à l'unité de critère.

Le réalisme actuel reprend bien le savoir faire de son aîné, mais évolue, par rapport à celui-ci, sur des voies interprétables comme adaptation aux coordonnées artistiques du tournant de siècle. Notamment, le trait le plus généralisé serait une insouciance pour le contenu, ou l'expression profonde de la réalité, devant l'intérêt pour les aspects formels. Cela n'empêche, pourtant, de ressentir une grande sensibilité, envers l'homme ou l'enfance par exemple, ou même dans certains cas un sens aigu du contenu.

À côté de l'ensemble réaliste, d'autres artistes orientent leurs créations vers des conceptions faisant partie de l'univers de la postmodernité, celle-ci considérée en sens générique et sans préjuger aucun



Fig 20. N'écoutez plus rien, 1996
Pedro Terrón

des mouvements connexes. Il faut constater que le nombre de ces artistes est de plus en plus important. Mais, à différence du réalisme, il ne s'agit pas d'une tendance univoque, mais d'un éventail très riche de propositions. Introspection, dénaturation, déidéologisation, symbolisme, iconisation, dilution des limites, sont autant de traits qui rapprochent des tendances, quelles qu'elles soient, de l'art complexe de ce moment.

La distinction entre réalisme et non-réalisme n'est pas néanmoins parfaitement nette. Outre la pluralité mentionnée, il s'agit d'un monde où les distinctions n'ont plus d'effet, les frontières sont diluées et c'est plutôt l'interaction, la perméabilité, qui passe au premier rang. C'est ainsi que, pour beaucoup des artistes groupés dans le non-réalisme, la réalité garde quand même sa valeur de référence. Formés dans le réalisme, certains ne l'ont jamais accepté – Terrón –, certains l'ont abandonné – Guisado –, d'autres évoluent dans les deux options – Guerrero, Santacruz, Requena – et, enfin, pour d'autres la référence reste toujours présente – Hernando –. Le réalisme subit l'influence des nouvelles tendances, mais celles-ci ne lâchent pas la référence à la réalité.

Un trait commun, dans toutes ces tendances, serait l'insouciance observée du contenu et la priorité octroyée à la forme. Malgré les exceptions remarquables constatées, dans les deux groupes, la tendance générale irait dans ce sens. Même des résultats surprenants sont dus à une recherche qui n'est que formelle. La critique a beaucoup parlé de la déidéologisation, de l'attitude maniériste ou éclectique de certains mouvements de la postmodernité, et c'est probablement là qu'il faut trouver une référence, qui

marquerait, à son tour, la différence par rapport aux générations précédentes.

Pour revenir sur le rôle de la formation, la classe de médailles a joué, et joue toujours, un rôle fondamental. Mais d'autre côté sa présence explicite, bien que très profitable, a eu l'effet pervers d'absorber l'enseignement de la médaille et, par son attachement au réalisme, d'écarter, dans la formation, la diversité des courants artistiques du XXème siècle. Comme résultat, la diversité de la médaille d'aujourd'hui ne provient pas de celle précédente par la voie de l'enseignement. Ce sont les artistes eux-mêmes qui, en partant d'une formation univoque, ont exploré leurs propres voies dans l'éventail de la postmodernité. Ce qui témoigne encore la validité de cet enseignement, la transmission enthousiaste et efficace du goût pour la médaille, qui voit à son tour confirmée sa vitalité et son esprit de rénovation, dans le monde plein d'incertitudes et contradictions de l'art actuel.

Malgré tout, une ombre plane à nouveau à l'horizon: la classe de médailles voit son futur incertain dans la réforme de l'espace européen de l'enseignement supérieur. L'époque des changements n'est pas finie, bien au contraire. Souhaitons sincèrement que la médaille, en partant aujourd'hui des éléments positifs de l'indépendisation, va conserver, voire retrouver, son chemin.

NOTES

1. Voir ARNENTA, A. *El escultor Francisco López Hernández*, Madrid, 1993, p. 35.
2. *Exposition Internationale des Médailleurs Contemporains*, Paris, 1957, p. 17-18.
3. GIMENO, F. *Actualité artistique et médailles en Espagne*, *Médailles*, 1973, p. 94-101 (p. 96-97).
4. Voir *Francisco López. Exposición antológica*, Madrid, 1996, et, plus récemment, *Realidades de la realidad*, Madrid, 2007.
5. *XIX Congresso FIDEM: esposizione internazionale di medaglie contemporanee*, Firenze 1983, p. 314, nr 1467.

La médaille de création libre dans l'Arc jurassien : des tailles directes à manipuler

Federica Gatti



Fig 1. Organic, 2006,
Jacques Rais
taille directe dans la pièce, acier et verre, Ø 67 mm

Le canton de Neuchâtel peut être considéré comme une sorte de capitale de la médaille d'art suisse. Jusqu'à la fin du 20^e siècle, en effet, plusieurs artistes de cette région ont produit de nombreuses créations libres qui ont fait l'objet d'une étude qui se proposait de comprendre la spécificité de la médaille d'art de l'Arc jurassien.¹



Fig 2. Evasion,
1993
Richard Koller
taille directe dans la pièce, laiton, Ø 67mm

Les artistes médailleurs analysés dans ce travail sont au nombre de 15 : Bernard Gaillard, Claude Gfeller, Albert Gummy, Roger Huguenin, Gérard Jacot dit Gégé, Henry Jacot, Fritz Jeanneret, Richard Koller, Marcel Mathys, Jean-Claude Montandon dit Monty, Claude Nicolet, Serge Pisoni, Jacques Rais, Odile Vuillemin et Charles Wenker. Ils ont créé, entre 1935 et 2006,

475 médailles. Dans cet article nous allons montrer pourquoi les médailles de création libre de l'Arc jurassien sont des tailles directes à manipuler (Fig



Fig 3. Galaxie – Isaac Newton, 1980
Jean-Claude Montandon
taille directe dans la pièce, médaille fermée, bronze, pierre, Ø 90 mm

2 et 3-4).

Les 15 artistes ont été choisis car ils ont, même brièvement, presque tous travaillé dans l'entreprise Huguenin Médailleurs SA du Locle. Outre ce fait, leur provenance géographique constitue le principal point commun, véritable facteur de rassemblement à l'origine de l'échantillon : tous sont issus de l'Arc Jurassien.

LA SPÉCIFICITÉ DES ARTISTES DE L'ARC JURASSIEN

Existe-t-il une médaille spécifique à l'Arc jurassien?



Fig 4. Galaxie – Isaac Newton, 1980
Jean-Claude Montandon
taille directe dans la pièce, médaille ouverte, bronze, pierre, Ø 90 mm

Un type de médaille peut-il en outre être défini comme helvétique ? Jusqu'au congrès FIDEM de l'année 2000, la Suisse était surtout représentée par les artistes de l'Arc jurassien, ce qui a conduit les pays voisins à assimiler la médaille de cette région à la médaille helvétique. Il est intéressant de développer ici davantage les caractéristiques de ces œuvres. Comment une création de la région se distingue-t-elle d'autres médailles ? Les indices permettant d'apporter une réponse à cette question sont mis en évidence dans cette recherche.

Le passage par l'École d'Arts Appliqués de La Chaux-de-Fonds représente sans aucun doute un des points communs les plus importants réunissant ces artistes et par conséquent un des principaux facteurs d'influence quant à la spécificité de l'art de la médaille de l'Arc jurassien. À l'exception de Claude Gfeller, Albert Gumy et des deux médailleurs français – c'est-à-dire presque l'ensemble des « non graveurs », tous les artistes du corpus ont réalisé leurs études dans cette école d'art qui possède la particularité d'être la seule en Europe à former des graveurs pour la création de cadrans de montre et pour la décoration de boîtes et de mouvements horlogers. Cet élément s'avère capital dans le cursus des graveurs qui développent déjà, au cours de leurs études, une spécificité par rapport aux autres artistes. Dans l'analyse suivante, les médailles gravées seront donc distinguées des autres types de médailles.

LA MÉDAILLE CRÉÉE PAR TAILLE DIRECTE DANS L'ARC JURASSIEN ET LES AUTRES



Fig 5. Ecllosion-Naissance, 1979
Henry Jacot
taille directe dans la pièce, avers, laiton, Ø 80 mm

PAYS (Fig 5.)

La lecture des sections des autres pays dans les différents catalogues FIDEM permet de constater très rapidement que chaque nation possède un style spécifique. Les médailles portugaises tendent ainsi souvent à la médaille objet. Leurs créateurs, des sculpteurs dans la majeure partie des cas, ne pratiquent donc pas la gravure.

Les médailles présentées en 2004 par les artistes hongrois, eux aussi presque tous des sculpteurs, sont majoritairement des fontes. Il y a également quelques « constructions » des assemblages donc – de différents matériaux, mais pas de médailles gravées. Une tendance nette sur plusieurs années qui semble constituer une particularité de la Hongrie veut que plusieurs artistes créent des médailles dans d'autres matériaux que le métal : marbre, plexi, verre, etc. Quelques artistes de l'Arc jurassien ont



Fig 6. Triade – masque aux trois pierres, 1969
Jean-Claude Montandon
modelage à taille réelle – fonte au sable, médaille ouverte, bronze, pierre, Ø 120 mm

aussi exploré cette voie mais les cas sont plus rares et ne concernent que quelques médailleurs (Fig 6).

L'analyse du catalogue FIDEM 2004 permet de constater qu'un certain nombre – 18 sur 40 – des médailles italiennes sont frappées. Il existe certainement, parmi elles, des médailles qui ont été gravées mais, en règle générale, la formation des artistes qui se situe près de la sculpture signifie que ces œuvres ont fort probablement été conçues par modelage. Aucune n'a certainement été réalisée par taille directe alors que cette technique est très répandue dans l'Arc jurassien. Il est également intéressant de constater que ces médailles frappées visent, à l'exception de quelques rares

cas², à commémorer un événement ou à rendre hommage à un personnage. Là réside une des autres caractéristiques majeures qui différencie les œuvres de l'Arc jurassien. Dans le développement de la création libre, celles-ci se sont en effet éloignées de cet aspect de la médaille.

Seules quatre nations et l'avant-dernier congrès FIDEM ont été pris en considération pour mettre en évidence la spécificité régionale de la taille directe, pourtant le cas de figure se répète également pour des artistes provenant d'autres pays et pour différentes éditions du congrès FIDEM. Il est dès lors possible d'imaginer qu'il ne s'agit pas de cas isolés, notamment en ce qui concerne les techniques de création. Le modelage représente en effet le procédé omniprésent dans les autres pays. L'idée développée dans ce travail comme point de départ de la recherche et qui identifie une particularité des artistes de l'Arc jurassien dans la création de médailles par taille directe trouve ainsi une belle confirmation à l'issue de cette brève démarche comparative internationale. Les œuvres sont le reflet de la société dans laquelle elles sont créées et chaque pays développe son propre style également en fonction de la formation artistique des médailleurs. La spécificité de la médaille de l'Arc jurassien semble donc bel et bien sa création par taille directe et le grand soin du détail qui accompagne en général la gravure.

LA MÉDAILLE CRÉÉE PAR MODELAGE (Fig 7)

Le modelage représente la technique la plus



Fig 7. Torrent, 1985
Claude Nicolet
modelage à taille réelle – fonte au sable, bronze, Ø 92 mm



Fig 8. Victor Hugo, 1967
Jean-Claude Montandon
modelage à taille réelle – fonte au sable, bronze, Ø 150 mm

employée dans la création de médailles en dehors de l'Arc jurassien. Bien que la médaille gravée constitue, comme cela a été démontré ci-dessus, une particularité de la région, de nombreux artistes – graveurs ou non – ont également créé bon nombre d'œuvres au moyen de cette technique. Leurs motivations sont multiples : la possibilité de travailler en grand format et d'intégrer par conséquent un grand nombre d'éléments dans la plastiline, la malléabilité de cette dernière, ainsi que la possibilité de rajouter de la matière. Les artistes ayant presque tous travaillé chez Huguenin Médailleurs SA ont en outre certainement créé d'innombrables modelages pour des médailles industrielles. Le choix est dans ce cas impératif : si le commanditaire souhaite apporter des modifications au modèle présenté, le modelage peut être corrigé assez aisément.

L'aspect remarquable dans l'Arc jurassien porte, comme cela a d'ailleurs déjà été évoqué, sur la grande recherche existant autour de cette technique. Paul Huguenin le souligne : « La fonte permet la réalisation de très hauts reliefs, de formes très découpées, de médailles qui sont des petites sculptures.³

Ce propos décrit admirablement les médailles des artistes de la région considérée. Les fontes de ces artistes résultent en effet souvent de plusieurs démarches explorant ces trois directions. Les reliefs de *Victor Hugo* (Fig. 8) ou encore de *Torrent* (Fig 7) ne seraient pas réalisables par d'autres techniques. Le choix du modelage s'impose donc encore une fois. Parallèlement, « (...) certains détails très fins du dessin ou du texte sont moins exactement reproduits que par la frappe⁴. Dans ce cas, l'artiste doit apporter des retouches à l'œuvre. Il est clair à ce stade que ce dernier met le plus souvent la technique au profit du résultat qu'il souhaite obtenir.

Les « non graveurs » sont confrontés alors à trois possibilités pour, à partir d'un modelage, réaliser leur médaille : le recours au tour à réduire, à la fonte ou à la galvanoplastie. Les alternatives de la taille directe dans la pièce ou la création d'une étampe pour la frappe existent en outre pour les graveurs. Les médailles créées par modelages ne constituent donc pas, en tant que telles, une spécificité de l'Arc jurassien, mais elles apparaissent pourtant très remarquables de par les nombreuses recherches et expérimentations qui prévalent lors de leur conception et leur réalisation. Les œuvres créées par modelage représentent un autre type d'art loin d'être négligeable, même si, en raison de la finalité de cette recherche, il faut en premier lieu souligner la spécificité du travail par taille directe.

Les « non graveurs » ne se voient toutefois pas écartés dans la poursuite de cette analyse car, s'il est vrai que leur technique ne peut pas être retenue dans le cadre d'une identification des spécificités de l'Arc jurassien, la façon de concevoir les médailles reste propre à tous ces artistes, qu'ils soient ou non graveurs. La partie qui suit s'attache par conséquent à analyser les différences entre les artistes de la région et leurs collègues étrangers dans leur approche de la conception des médailles.

COMPARAISON DE LA CONCEPTION DES MÉDAILLES

L'analyse de la conception des médailles permet



Fig 9. Coquillage (Formen II und II), 1967
Jean-Claude Montandon
modelage à taille réelle – fonte au sable, bronze, Ø 120 mm

également de mettre les différences entre pays en lumière. Les parties constitutives des œuvres représentent, à ce sujet, un facteur d'analyse idéal. Jean-Claude Montandon est le premier en 1967 à avoir créé une médaille en plusieurs parties. Il s'agit de *Coquillage* (Fig 9), présentée en 1971 en Allemagne. L'examen des catalogues des années précédentes ne permet pas d'identifier d'autres médailles de ce genre, créations en plusieurs parties emboîtées entre elles. Il est même difficile d'en trouver dans les catalogues des années qui suivent jusqu'à nos jours. Plusieurs artistes étrangers ont quand même conçu des médailles composées de deux pièces, notamment Kauko Räsänen – médailleur finlandais. Mais le plus souvent ces créations ne s'emboîtent pas et font plutôt partie d'une installation. Toutes ces œuvres s'avèrent être beaucoup plus récentes que celles de Montandon. L'artiste chaux-de-fonnier peut donc être considéré comme pionnier dans ce type de médaille, non seulement en Suisse mais également dans le reste du monde.

Dans la mesure où seuls deux artistes (Monty et Gfeller) de l'Arc jurassien ont travaillé dans cette direction, il est difficile de considérer cet aspect-là comme une véritable spécificité des artistes de la région. Si ce type de médaille se conçoit malgré tout en tant que récit, il est possible d'inclure également dans le groupe considéré les médailles bifaces possédant un lien entre elles : beaucoup des artistes du corpus jouent avec l'avvers et le revers pour pouvoir raconter une histoire. Cette volonté est rendue possible et concrétisée grâce à un lien de forme, un élément récurrent (Fig 10). La façon dont les artistes créent une cohérence entre les différentes faces de leurs œuvres doit ainsi être examinée. Les



Fig 10. Fenêtre, 2004
Richard Koller
réduction d'après modelage et retouche par taille directe, laiton, Ø 68 mm

médailles en plusieurs parties permettent notamment, comme cela a été dit, de raconter une histoire. Ceci est également possible avec des médailles bifaces. Si certains artistes créent davantage des pièces à face unique⁵, beaucoup d'autres exploitent les deux côtés de la médaille. Gérard Jacot dit Gégé, Albert Gummy, Richard Koller, Bernard Gaillard et Roger Huguenin sont les artistes qui ont le plus travaillé autour de cette question.

Il est donc vrai que le petit format d'une médaille représente une limite quant à la surface d'expression mais l'artiste dispose après tout de deux faces : l'avvers et le revers. Le fait de ne pouvoir regarder que l'un ou l'autre, alternativement, crée une sorte de suspens, d'autant plus important que le médailleur a joué avec les reliefs. Il est en effet possible d'avoir dans la main une médaille dont la face visible ne présente pas de reliefs particulièrement importants et dont la face cachée imprime pourtant une sensation de détails et d'épaisseur dans le creux de la main (Fig 11). Cette impression représente ainsi une invitation



Fig 11. Silva (Peril Forrest), 1985
Bernard Gaillard
réduction d'après modelage - frappe, bronze, Ø 95/100 mm

à retourner la pièce. Un facteur de curiosité. Une véritable tentation. Mais celle-ci n'est pas provoquée uniquement par la façon dont la matière est travaillée, mais également par les sujets représentés sur la médaille et par diverses particularités, telles que des trous ou des détails émergeant de l'œuvre qui donnent envie de découvrir comment l'artiste les a mis à profit de l'autre côté (Fig 12).

S'agissant enfin de la continuité des sujets représentés entre les deux faces, c'est une histoire ou une évolution qui est souvent racontée, comme par exemple une rose qui éclot dans *Mutation* (Fig 13). D'autres fois par contre, la tradition de la médaille



Fig 12. Mal à la terre, 1993
Albert Gummy
réduction d'après modelage - frappe, bronze argenté, Ø 85 mm

est suivie et le revers constitue alors un hommage à la personne représentée à l'avvers. Les exemples présentés ici ne sont certainement pas exhaustifs de la thématique traitée, mais ils permettent d'illustrer exhaustivement la présence du lien entre l'avvers et le revers dans plusieurs médailles.

CONCLUSION

Un élément récurrent, le type de conception formelle, apparaît dans le corpus analysé d'œuvres issues de la région. Celle-ci ne semble en effet pas aussi systématique dans les autres pays qui ne privilégient pas aussi souvent le lien entre l'avvers et le revers ou, plus généralement, entre les différentes parties constitutives de la médaille. Le grand soin apporté



Fig 13. Mutation, 1986
Albert Gummy
réduction d'après modelage, laiton, Ø 70 mm

à la conception de l'ensemble figuratif représente par conséquent une des particularités premières des œuvres considérées.

Le travail sur acier, dans le cas de la réalisation d'étampes, ou sur d'autres métaux est ainsi fortement mis en valeur par les artistes du corpus de cette recherche et constitue ainsi une véritable spécificité de la médaille de l'Arc jurassien. « (La gravure sur acier est un) métier sévère, complexe et peu connu (...) (qui représente un) risque grave : celui de trop bien connaître les impératifs techniques. La main ne doit pas brider à l'excès l'inspiration dans son essor. Elle ne doit pas non plus la faire tourner toujours dans les mêmes virtuosités, qui deviendraient lassantes. L'artiste doit oublier son métier sans cesser de le posséder »⁶. Ce risque semble bien négocié par les artistes qui ont pendant longtemps représenté la Suisse, faisant assimiler de facto la médaille de l'Arc jurassien à la médaille suisse.

NOTES

1. Federica Gatti, *La médaille d'art aux 20e et 21e siècles. Techniques, histoire, définitions et spécificités dans l'Arc jurassien*. Mémoire de Licence à l'Université de Neuchâtel, soutenu le 6 octobre 2006.

2. Par exemple, la médaille *La città futuribile* de Giorgio Facchini. (FIDEM 2004, p. 317).

3. Huguenin Paul, « La médaille », dans *Nouvelle Revue Neuchâteloise*, 22, 1989, p. 11

4. Idem

5. Rais, Nicolet, Pisoni, Jeanneret et Vuillemin notamment créent surtout des médailles en trois dimensions.

6. Joly Raymond, « La technique du graveur aujourd'hui », dans *Les graveurs d'acier et la médaille de l'antiquité à nos jours*, catalogue d'exposition, Paris, Hôtel de la Monnaie, Juin à octobre 1971, Paris : Monnaie de Paris, 1971, pp. 450-451.

CRÉDITS PHOTOGRAPHIQUES

Stefano Iori, Musée d'art et histoire de Neuchâtel (fig 1; 3-7; 9-10; 12).

The Medal as Workshop

Benedict Carpenter

INTRODUCTION

I am a sculptor and a sculpture academic and so I have an interest in the relationship between the subject outside academia and how the subject is taught.

This paper addresses the situation of sculpture from a British perspective; but many of the influences on British art are international in their nature. I would be interested to hear from the readers of this paper to what extent the conditions that I am going to discuss are the result of a global climate as opposed to local British 'weather'.

In the first part, I will describe how the physical object of sculpture has become hollowed-out, with increasing emphasis being placed on its context and theory at the expense of its identity as an art of physical artefacts. I will examine how developments in art education have supported this disembodiment, and I will describe why I view this as damaging.

In the second part of the paper I will explain why I believe that the British Art Medal Society's student medal project is a good tool for addressing these problems, enabling academic staff to teach aspects of sculpture that might otherwise be lost.

THE DISSOLVING SCULPTURE

It seems undeniable that sculpture cannot be defined solely by reference to its two longest serving processes: carving and casting; nor even solely with reference to the production of solid forms. Whereas space was once conceived of as empty so objects could be placed anywhere, simply displacing space as a body entering a bath displaces water, throughout the last century, sculptors have come to regard space and form as aspects of one continuum. Indeed, some

have gone further: in 1929, after suggesting that there were "very few modern sculptors" because modern architecture fulfilled the same function, the constructivist Katarzyna Kobra wrote:

"Sculpture is the shaping of space... The spatiality of the construction, the bond between the sculpture and space, brings out of the sculpture the sheer truth of its existence... A solid is a lie about the essence of the sculpture... Nowadays the solid already belongs to history and is just a pretty tale from the past" (Kobra 2009, pp 88 – 89)

From this point, the inversion of sculpture's traditional concern with form to concentrate on space becomes a consistent strand that can be traced to the present day. This trend has itself mutated from a Modernist concentration on the formal properties of space to space as a contextual frame. Indeed it can be argued that the latter follows the former. Once an object opens up to its environment, the space it is in starts to impinge more obviously on how the object functions. Writing about another constructivist's work, Gareth Jones comments: "In hindsight, there seems to be an inevitability about Gabo's work. It was as if he decided to build 'context' into sculpture" (Jones 2009, p 432), an observation that is equally true for Kobra's sculpture and any of the other open-form works that were made at that time.

Regardless of whether there actually is a causal link between developments in sculptural space and an interest in context, context's power to turn junk into art becomes increasingly evident throughout the twentieth century. Beginning with Marcel Duchamp's *Fountain* (1917), a urinal displayed as a sculpture, contextualisation evolves to retain its provocative capacity via Piero Manzoni to Damien Hurst; but this alchemy poses problems. Obviously

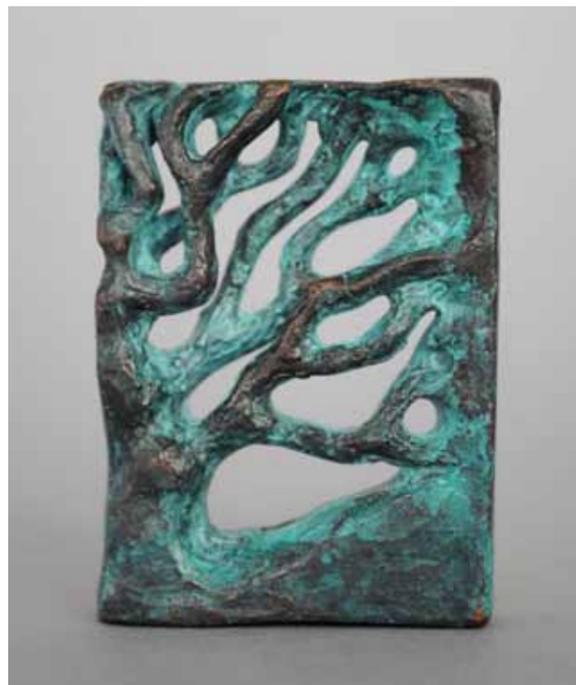


Fig 1. Untitled
Gavin Lawley

in order for a urinal to assert itself as sculpture, it needs to be distinguished from its non-sculptural environment, but as the object remains physically unchanged, the burden of creating its new art status is carried by its ancillary supports, whether these are curatorial, architectural, or relating to display.

In the 1960's, this problem was felt by a new generation of St Martins educated sculptors. They worked in alternative materials that did not look like art, and at a time when it was axiomatic that plinths were anti-modern. Thus, their objects sat in the same space as the rest of reality, and had to assert their status as sculpture through the use of devices like a layer of boldly coloured paint, or, in the example of Barry Flanagan's *aaing j gni aa* (1965), a ring painted around the objects that separates them from other objects in the room. Indeed, in Gilbert and George's famous *Singing Sculpture* performance of 1969, the artists' use of metallic face paint and the fact that they are standing on a table both seem symptomatic of status anxiety: in this, most 'advanced' of sculptures, the artists have taken pains to show themselves as bronze objects standing on what is, in effect, a plinth.

It can hardly be coincidental that the problems posed by the elimination of the plinth are answered by the evolution of the gallery, progressively eliminating reality until the gallery itself is able to fulfil the same framing function. As Brian O'Doherty writes:

“A gallery is constructed along laws as rigorous as those for building a medieval church. The outside world must not come in, so windows are usually sealed off. Walls are painted white... The wooden floor is polished so that you click along clinically ... In this context a standing ashtray becomes almost a sacred object, just as the firehose in a modern museum looks not like a firehose but an aesthetic conundrum.” (O'Doherty, 1999, pg 15)

Thus it becomes possible for any object made by any method and from any material to function as sculpture, regardless of how it is presented, just so long as it is presented inside the gallery. This possibility allows the two spatial tendencies, formal and contextual, to reach a kind of climax in the evolution of installation art: “in installations, the surroundings are everything. If objects are included they are used ‘perspectively’; their value lies in how they interrelate, how they contribute to the representation of space.” (Jones 2009, p 432)

These changes have not happened to sculpture alone: for every discipline, from criminology to theology, the genius of the twentieth century is the genius of context. We have learned to read the world as an interrelated network. An object's significance arises not from itself but its relation to other objects and the relative values ascribed to them. Thus this network of relations is more important than the objects themselves, and the reticulated frame becomes more 'real' than the physical points that sit at its junctions. This process is accelerated by the mediating effect of technology. Jones argues:

“For many people, an experience of... ‘reality’... comes as much from photography as from actual experience, and it is probably true to say that watching TV makes more sense to us now than looking out of the window. Slide lectures, the staple of art

education, are occasions where the disembodied forms of sculpture are paraded before students who are conditioned to accept art without objects.” (Jones 2009, p 435)



Fig 2. Earwigging
Keith Madden

EVOLUTIONS IN ART EDUCATION

Just as sculpture has expanded away from its traditional concerns, art education has similarly evolved. In 1918, the British sculptor Eric Gill declared that:

“Art cannot be taught, and it is best not talked about. It must be spontaneous. It cannot be imposed... Art education is therefore impossible... Learning about art, reading about it... are the occupation of well-meaning theorists and dealers. Technical institutes [however] are a different matter.” (Gill 2009, p 62)

Walter Gropius, arguably the most influential art educator of the modern age, similarly regarded:

“technique and dexterity [as] necessary to the practice of art, perhaps, but... assume[d], as well, an essential separation of art from technique: art is the name of that which escapes teaching; technique, as the name of what can be taught, is destined to become 'merely' technique.” (Singerman 1999, p 7)

For both men, technique was what could be taught, and was regarded as boring but essential; meanwhile 'Art' was intuitive and beyond instruction. This separation persisted into the 1960's. At St Martins,

the most famous British art school of the time “a rudimentary grounding in traditional skills” was considered no more than “a rite of passage” that once completed allowed the student to apply themselves to “the modernist conception of sculpture as an autonomous entity: work created intuitively by a solitary artist” (Westley 2010, p 190).

But as medium specificity broke down technique became redundant. Writing about his own late Modernist education, Howard Singerman comments: “the craft practices of a particular *métier* were no longer central... we learned to think, not inside a material tradition, but rather about it, along its frame. The problem of being an artist occupied the centre”. Or as he puts it later on: “Artists are an ontological rather than an epistemological problem; theirs is a question of being, rather than of knowing”. So 'Art' remains unteachable, and technique becomes irrelevant. The new focus of art education is the artist's own self, this question of “being”. Indeed, he regards the contemporary focus of art education as “always *ad hominem*, always directed at the person, precisely to change and to discipline her rather than her 'object' or her skills.” (Singerman 1999 p4, p22, p211)

Thus, just as art is ‘anything placed inside a gallery’, so too can it be ‘anything made by an artist’, the individual attributes of the maker serving as a complementary framing device for the work.

THE DEVELOPMENT OF THEORY AS THE CENTRE OF PRACTICE

Although Singerman's analysis is good, it fails to take sufficient account of the growing importance of theory, though this could be symptomatic of the difference between our national perspectives: (Singerman is American, and I believe that art education in the States has a different emphasis from the UK). The St Martins Sculpture Department enjoyed tremendous success and was hugely influential; but it quickly split into two strands, strand 'B' remaining the home of object-orientated sculptors. By way of contrast: “the new 'A' course... saw questions being raised



Fig 3. Jade Goodie
Sara Greene

early on about the premises underlying... formalist practice... the course sought to widen the prevailing discourse of sculpture by opening up the debate about the nature of contemporary art to influences as diverse as linguistics, phenomenology, cybernetics, psychology and cultural theory” (Wood 2010, p182)

This trend was developed by the Art Theory Course at Coventry, as well as other courses elsewhere. The theoretically-based mode of practice and its new forms “photography and film, as well as environments or installations... all served to de-centre that production of objects for aesthetic contemplation on which the very idea of a 'fine art' education – however liberally conceived – was premised” (Wood 2010 p 183).

About his time as a young academic in the 1970's Woods writes:

“you should be wary of desire lest you are granted that which you wish for. The elevation of modular

over linear teaching programmes, the educational incorporation of theory, the break-down of modernist medium-specificity... were all songs in our radical repertoire” (Wood 2010 p 165)

If an interest in theory had bubbled up from within the subject as a new and radical mode of enquiry, as art schools were subsumed within universities theoretical practice became institutionalised as the dominant mode of discourse.

Woods now finds himself as part of a chorus of grumpy old academics most of who argue against modularity and the development of theory into something that has started to take the subject over. In Britain, universities derive income from government funding of academic research. However, this process is described by William Gaver, Professor of Design at Goldsmiths as:

“effectively a tax that favours... easily comprehensible

research... Practice-based researchers in design and arts are among the hardest hit. Their ways of learning, and of communicating their learning to colleagues, are almost inevitably distorted and misunderstood by the means used to assess them.” (Gaver 2008, unpaginated)

Likewise, David Harding, formerly Head of Sculpture and Environmental Art at Glasgow School of Art considers the: “farrago of the Research Assessment Exercise” as a mechanism that serves to bowdlerise the subject of art into something neat and measurable: “Art education has become more about research and less about the art. Art schools now pass on knowledge that can be assessed.” (Harding 2001,



Fig 4. Summa summarum...
Yelena Baugh

unpaginated)

Michael Crowther has similar concerns:

“It now appears that complex, rich and sophisticated art forms – such as painting, sculpture or filmmaking – are insufficient in themselves; they remain incomplete unless legitimised through some spurious research process. Increasingly, there is a sense that publications... are more valued than the objects

themselves.” (Crowther 2008, unpaginated)

Students want to be taught by people who have the deepest possible understanding of their discipline, and so long as research and theory is directed towards the properties of the discipline in a sympathetic way, then I see academic engagement in research as an essential part of this. But if practice is housed in a theoretical matrix, or if the two become confused, then just as an animal's behaviour will change if it is kept in a zoo, the nature of practice will mutate.

Likewise, as lecturers engage more with theory it seems unavoidable to me that the focus of their teaching will shift. As Singerman describes, one of the trends in art education has been away from the objects of practice and towards the attitude of the artist. In support of this, one of the chief purposes of the art lecturer is “the display of the exemplary artist” (Singerman 1999 p 3); but increasingly, the modelled behaviour of art teachers has become academic. At the same time, ‘Art’, once regarded as unteachable, has become identified with a critical and theoretical corpus, the understanding of which is increasingly the focus of assessment.

This shift is exacerbated by the attractive economics of the lecture theatre as opposed to much less cost-effective one-to-one teaching in a studio. While a single lecturer can deliver a curriculum to a lecture hall of a hundred students, workshop practices require tutorial support from an academic as well as the presence of at least one supervising technician, both of whom work with students on an individual basis.

Additionally, student maintenance grants have been abolished, and tuition fees are charged. As cash-strapped students are required to buy their own materials, workshop practices are again placed at a disadvantage. Thus conceptual practices that require no specialist equipment and no manual technique are at an advantage over processes that are more expensive, more time-consuming, and harder to do. Like the research audits that academics are subject to, the final insult to workshop practice is an assessment

regime that rewards ways of working that translate into theory or discourse.

WHY IS THIS A PROBLEM?

Because students still use objects in their art, the problem is not a lack of things that are called ‘sculpture’. Rather, the problem is physical negligence. Only rarely are art-objects distinguished from non-art objects by their intrinsic physical properties. Instead, significance is drawn from context, whether that is the gallery, some sort of personal attitude, or the illustration of a theoretical idea. Thus, the value of these ‘sculptures’ derives not from being physical, but in the object’s aspiration towards the un-physical.

I have quoted from Gareth Jones’ *The Objects of Sculpture* several times in this paper, an article which was written in 1993, long before Virtual Reality went mainstream with *Second Life*; however, he entertains the following thought:

“There is a theory that in cyberspace we will not need our bodies. If there is any truth in this science fiction, there will also be no need for sculpture expressed in actual objects. But as long as we exist corporeally, actual objects will continue to hold the key to sculpture.” (Jones 2009, p 435)

If sculpture stops shrinking away and instead celebrates its material embodiment, then it will regain the power to address us as embodied minds. In the words of Michael Paraskos:

“if art is just visual philosophy... then maybe we do not need art at all... Yet art is distinctive in precisely the way it is not like philosophy... namely in its very physicality... As human beings we are minds, but we are also sensory bodies, and although conceptualism might appeal to the human mind, it offers nothing to the physical existence of humanity. It says nothing about us being physical bodies in physical space” (Paraskos 2008 unpaginated)

This, surely, is the most basic of all human

experiences.

THE MEDAL AS WORKSHOP

Because the artists that emerge from universities will themselves become responsible for the education of subsequent generations, the physical impoverishment of our culture is best addressed educationally. The curriculum is controlled by academics, but they have little power over how their courses are resourced and structured. Therefore, solutions need to be found within the existing resource.

In this context, the British Art Medal Society’s Student Medal Project is an excellent opportunity to introduce students to what I see as sculpture’s core competency, the material embodiment of meaning.

The project, which is run by Marcy Leavitt-Bourne, happens on an annual basis, and normally involves around 15 colleges and universities, including one foreign guest institution. BAMS sends a member to the college to give an introductory talk on the opportunity, which is then supported by the lecturing staff of the participating institution. The student medals are sent into BAMS on completion of the project, and a selection is normally displayed at a museum before the prize winning medals are sent on to the British Museum for exhibition.

I have run the project at the University of Wolverhampton three times now. The images that illustrate this paper are a selection of medals that are nearing completion for submission to next year’s project. The work was made by first year students, so they are right at the beginning of their undergraduate careers. For most of the students, the medal project is the first time that they have modeled anything in any material, and the experience of working with expressive materials is a revelation to many who find little personal satisfaction in the recontextualisation of existing forms. This is itself a significant step in addressing physicality as an aspect of sculpture.

Once cast, the format of the medal balances tactile and physical attributes with symbolic and constructed

readings. The physical nature of the object in the student’s hand, its temperature, weight and tactility, is placed in a symbolic or intellectual context by its position at a reading distance from the eye, the frequent use of lettering, and evolution of meaning between the two sides. In this way, the conceptual and physical properties of a medal are coextensive and mutually reliant.

The medal uses a variety of compressed form: the relief. In its dense condensation of pictorial space into a thin section thickness, a relief is more resistant to being treated as an expanded spatial statement than the large hollow forms of plump bronze sculpture. Turning from space to context, the medal is an art form that has evolved specific qualities of ostention. These enable it to function outside the support systems that sculpture has become so reliant on. Unlike much modern sculpture, the medal balances context with the ability to move from one location to the next. It works on its own terms anywhere, whether in someone’s pocket, on their desk, or on display in the British Museum. It can do this precisely because constant attention has been paid by its makers to the niceties of its physical properties. A successful medal possesses a well calibrated physical charisma. Just as sculpture used to, when it too was a material practice, this serves as the only art coding the object needs, the fundamental basis of its communication. I see this as a useful object lesson for any aspiring sculptor.

I spoke earlier about the financial problems that are diminishing workshop provision throughout the UK. I am lucky to work for an institution that values workshops, and this project provides students with an easy and structured introduction to one of sculpture’s core processes: casting. The production of medals is cheap. This makes sense, both for the students and the faculty. The project’s framework covers most of the basics of this process, from which point interested students can take the method further under their own steam.

You might well ask: if there is so much hunger within the student body for projects that develop material

communication through expressive materials, then why don’t academics devise a curriculum that promotes this, albeit within the modest resources that the current financial crisis allows? But as stated earlier, British education has become centered on easily assessable, theoretical forms. It also has a collective obsession with the most ‘contemporary’ forms of cultural production because although a superficial property, ‘newness’ provides some sort of yardstick by which a student’s awareness can be judged. But there is another obsession that I have not yet touched on, and that is employability and the ‘live brief’.

The student medal project exposes students to the British Art Medal Society, an organization whose architecture and power of dissemination is impressive. The desire for an audience is the most natural ambition of a young creative person. For the academic and the institution, the professional body of BAMS provides validation for sculptural activities that are barely represented in contemporary practice, and so sorely lacking from our cultural landscape.

For these reasons, I see the medal as a compressed sculptural workshop, a site that can be used to build an interest in genuinely sculptural concerns, whether these are then used for other forms of sculptural production, or in the production of other medals.

CONCLUSION

I have described some of the forces that have contributed to the hollowing out of sculpture; and I hope that I have been able to demonstrate why I see this as a problem, and how the BAMS student medal project can help to address this.

Sculpture is not yet “just a pretty tale from the past”. It might not be very well, but it remains the most ‘real’ of the arts, and more than other man-made artefacts, it is capable of mediating between constructed and symbolic realities and our own experience as embodied and physical beings. Any society that disregards the physical object, that decentres it or consistently situates it as a fragment

in a larger dispersed statement, diminishes this capacity for mediation, and damages itself.

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Medal Commissions with Relative Connection

Elly Baltus and Mirjam Mieras

HOLY SONNET VII

At the round earth's imagined corners, blow
Your trumpets, Angels, and arise, arise
From death, you numberless infinities
Of souls, and to your scattered bodies go,
All whom the flood did, and fire shall o'erthrow,
All whom war, dearth, age, agues, tyrannies,
Despair, law, chance, hath slain, and you whose
eyes,
Shall behold God, and never taste death's woe.

But let them sleep, Lord, and me mourn a space,
For, if above all these, my sins abound,
'Tis late to ask abundance of thy grace,
When we are there; here on this lowly ground,
Teach me how to repent; for that's as good
As if thou hadst seal'd my pardon, with thy blood.

John Donne

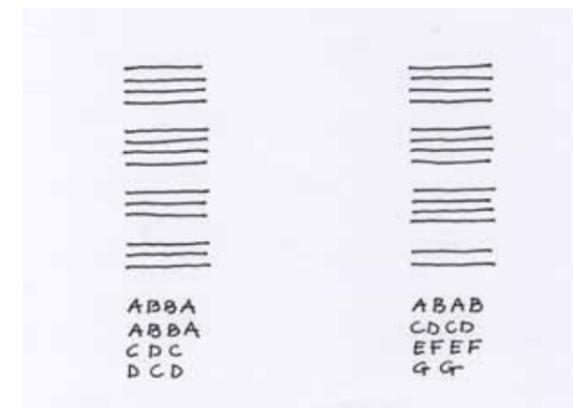


Fig 1. Sonnet composition

The sonnet is characterised by a strict form and is therefore a good example of limitation as challenge. This poetic form has a long tradition of appreciation and of criticism. There are various similarities between the sonnet and the medal: both share their

origin in the Italian Renaissance and in both form is influenced by content and content is influenced by form.

The English sonnet differs in form from the Italian – both, however, are determined by strict rules concerning length, composition, rhythm and rhyme. Strict guidelines also exist for the exposition, development and reversal of ideas.

The VPK committee maintains criteria to determine what is meant by a medal: two-sided, small and capable of being handled and reproduced. Form and material as well as text also have a determining influence.

The artist / designer who has been invited to make a medal for the VPK makes distinctive work which shows experimentation. The artist should have a purposeful and enquiring attitude as well as a well established and convincing body of work.

The new medal should be contemporary and, importantly, must be an interesting addition to the existing collection of VPK issues.

The aim of the Dutch Art Medal Society (VPK) is to stimulate and develop Medal art. With 400 members it is able to commission two medals a year under different formats. One year a traditional medal is issued as a subscription medal and the membership has the opportunity to buy this limited edition medal. In this year, the society rewards its members with an experimental medal. The following year the roles are reversed and the experimental medal becomes the subscription medal and the traditional becomes the complimentary medal.

For 120 euros per year, the members receive information via our website and a copy of our magazine, De Beeldenaar, every two months.

The VPK organises lectures, exhibitions, a competition for student silversmiths and publishes articles in its magazine De Beeldenaar and also on the VPK website.

MEDAL COMMISSIONS 2008 / 2009



Fig 2. Man is but a Worm
Judith Pfaltzer
Subscription Medal 2008
Photograph: Barth Lahr

Judith Pfaltzer makes sculptures and portrait medals. The 200th anniversary of Charles Darwin's death was commemorated by her medal Man is but a Worm. We issued 36 of this traditional subscription medal in terracotta and 27 in silver.



Fig 3. Hand Wheel
Guido Geelen
Complimentary Medal 2008
Photograph: Tom Haartsen

Guido Geelen's sculptures are 'real size' The medal Handwiel (Hand Wheel) fits in perfectly with this idea.

The object symbolizes the Dutch relationship with controlling waterways. Formed of aluminum, the industrial production process is clearly visible. Normally Guido Geelen never signs his work and never issues editions, however, exceptionally for the VPK, he signed and numbered every medal, the numbers corresponding to the tea towel package wrapping the medal. The medal has multi layers of meaning and is on the cutting edge of medal art. It was issued as an experimental yearly medal given to every member.



Fig 4. The Alchemy of a Medal
Pauline Hoeboer
Subscription Medal 2009
Photograph: Pauline Hoeboer

Only a small part of Pauline Hoeboer's work is concerned with medal art. Her ceramic medals produced in the Master class 'Over the Edge' organized by the VPK in 2006, brought her to the VPK's attention and she was commissioned to produce an experimental subscription medal: De alchemie van een penning (The Alchemy of a Medal) is made of porcelain and narrates the alchemical process in an edition of 87 pieces, produced by the artist herself.



Fig 5. Per divinum Inflatum
Eja Siepman van de Berg
Claudia Gravestijn
Complimentary Medal 2009
Photograph: Tom Haartsen

Eja Siepman van de Berg en Claudia Gravestijn worked together on the medal Per Divinum Inflatum. The sculptress and the graphic designer created a

medal based on the theme 'air'. The smooth torso is one of the central themes in the work of Eja Siepman van de Berg. The medal is struck in bronze and silver plated with a black patina. It is produced by the VPK as traditional medal for the yearly edition of 450.

CONNECTION

In the past few years, the VPK's medal issues have been connected by an underlying theme. Recently, the committee chose the four Aristotelian elements of water, earth, fire and air. In doing this, the question must be raised whether the committee became a too dominant commissioning force which was determining the medal for the artist. The committee does, however, feel itself responsible for the VPK's collection and wishes to have some control over its issues. A theme is thus an extra restriction and an extra challenge for the artist. Which theme inspires the artist can only emerge as the process takes place. The choice for 2010 is morning, afternoon, evening and night – both of the chosen artists, however, changed our theme to one of their own: time.

MEDAL COMMISSIONS 2010



Fig 6. Vera Icon / Self Portrait 10
Caspar Berger
Subscription Medal 2010
Photograph: Erik en Petra Hesmerg

Following the first series of working within a theme, the VPK commissioned Caspar Berger to choose and make an example on the theme of 'morning, afternoon, evening, night'. His work has strong connections to historical subjects from the Renaissance. His medal Vera Icon / Self Portrait 10 reflects on religion and the self portrait in a very contemporary form. The

medal is real size and the edition is unknown as the subscription period is not yet finished.



Fig 7. My Last Penny
Martijn Sandberg
Complimentary Medal 2010
Photograph: Martijn Sandberg

In contrast to Caspar Berger, Martijn Sandberg has chosen a contemporary subject within the theme. In his medal My Last Penny he reflects on the late credit crisis. The title of the piece plays on the theme of money: the English word 'penny' recalling the Dutch word for a medal: 'penning'. The medal is milled in brass (another English slang term for money). The 'open' medal shows the potential of absence. The edition will be 400 and will be the society's experimental yearly medal.

PROCESS

An exhaustive first meeting with the artist begins the journey that stretches from early sketches to final design and then production. The commissioning body regularly keeps an eye on how things are developing and is always at hand to advise the artist. The commissioner relies on his or her past experience – he or she can foresee possible difficulties and points which will require attention. The relationship between the commissioner and the artist is sometimes difficult and sometimes easy – as is also the acceptance by the membership of new medal issues which may also be difficult or welcoming.

Which theme provides as much freedom as imposed structure for the artist? Karel Soudijn, VPK member, raised an interesting point in his lecture on medals. He proposed that the spectator in medal art plays

a crucial role because the spectator undergoes a changing perspective when he or she holds, handles and responds to the medal. This changing perspective is central to medal art – it is also the theme chosen for the VPK's medal commissions for 2011.

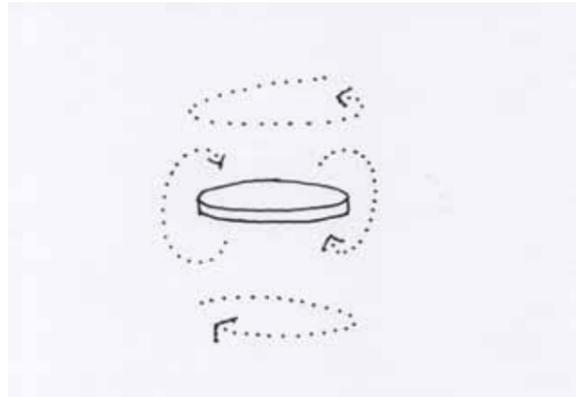


Fig 8. Changing Perspective: Image

Medal art is a traditional form and has cultural meaning within a strictly limited area. It gives meaning and form to a material. It moves within a range of disciplines, and works on different levels: sculpture, graphical art, typography, poetry, architecture, and new media forms. It transgresses technical limitations and reaches the borders of numismatics. Medals are by definition small and distinguished.

Working within restrictions makes a different sort of art than that done in autonomous freedom. The balance between the healthy exchange of views between artist and commissioner is crucial.

The role of a commissioner is similar to the role of a theatre producer. He or she shapes an idea and finds the right people to take the idea forward. He or she tries to stimulate the best from people and to reconcile contradictory elements into a saleable product to reach as wide a market as possible.

CONCLUSION

To keep medal art alive one should not accept limits but push against them. The role of the commissioner is important as he or she has one foot on each side. He is both concerned with the criteria of the commission

and also the freedom of the artist to cross these borders. It is this tension of working creatively in limits which often produces the best art.

Commissioning a medal can be risky – it can even lead to a fiasco. Generally, a good commissioner receives a good medal. If the commissioner knows and understands the recent work of the artist, then the commission has a good chance of success. The experience as VPK commissioner and as a commissioned artist shows that commissioning and receiving a commission is a part of the same process involving mutual trust and mutual interest.

For more information about the Dutch Art Medal Society: www.peningkunst.nl

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The Studio of Medallistic Art at the Academy of Fine Art in Warsaw

Hanna Jelonek

The Academy of Fine Arts in Warsaw celebrated its 100th anniversary of existence in 2004. It is one of the most prominent cultural institution in Poland. Since the beginning its organizational structure includes the Faculty of Sculpture. The Studio of Medallistic Art, which I would like to introduce herewith, has been organized more than 60 years ago within that Faculty.



Fig 1. Portrait Study, 2007
Witold Nazarkiewicz
140mm, cast bronze

A few words about its founders and professors. The Studio has been consequently developed since the 50-ties of the last century. The first lecturers were Prof. Jerzy Aumiller and Prof. Zofia Demkowska. It is worth underlining especially Prof. Demkowska's role in developing medal art as a separate branch of art and as an educational subject. Prof. Demkowska educated many outstanding contemporary Polish medalists recognized not only in Poland but also abroad. Since the 80-ties Studio had been led by Prof. Piotr Gawron, and since 2003 I am in charge of it. The Studio's team includes: student Krzysztof Sokol, as an assistant and a senior lecturer Mieczyslaw Kozlowski, head of the Foundry.

Medallistic art studio takes classes for students of the Faculty of Sculpture of higher grades, i.e. third, fourth and fifth grade. Classes are compulsory for all the students of the third grade during the first semester and this pertains to a group of 15-16 people. Then, starting from the second semester, part of students (usually a team of 6-7 people) continue studies at our studio within so called specialization.

Studio cooperates with the Foundry of Color Metals, therefore practically all of students' works are made in metal: bronze, brass, aluminum and zinc. Most of the casts are made in "lost wax" technique though we also use molding sand.

Medallistic art classes, as I mentioned before, take place at the Faculty of Sculpture. The basic matter is to add medallistic art to the rich entirety of the department curriculum. During everyday classes the main artistic background of a student is widened through joining a variety of subjects and skills. It is also a chance to look at this branch of art in a completely new way as a creative and intellectual experience.



Fig 2. Portrait Study, 2008
Aleksandra Mazurkiewicz
140mm x 160 mm, cast bronze



Fig 3. from the Series *Adam and Eve*, 2010
Anna Skoczek
120mm x 110 mm, porcelain



Fig 4. from the Series *Adam and Eve*, 2010
Anna Skoczek
110mm x 150mm, porcelain



Fig 5. from the Series *My Portraits*, 2007
Marta Kossakowska
70mm x 120mm, fabric and thread



Fig 6. from the Series *My Portraits*, 2007
Marta Kossakowska
60mm x 40mm, fabric and thread



Fig 7. from the Series *Chopin*, 2010
Krzysztof Sokol
90mm x 75mm, cast bronze



Fig 8. *Pregnant*, 2010
Anna Niedziolko
120mm, cast bronze



Fig 9. *Old Man*, 2007
Grzegorz Gwiazda
190mm x 90mm, cast bronze



Fig 10. medal Series *Archeological Mobile*, 2007
Anna Molska
cast bronze



Fig 11. from the Series *Signum Temporis*, 2008
Ida Karkoszka
100mm x 100mm, cast bronze



Fig 12. from the Series *Signum Temporis*, 2008
Ida Karkoszka
100mm x 100mm, cast bronze



Fig 13. from the Series *Signum Temporis*, 2008
Ida Karkoszka
100mm x 100mm, cast bronze



Fig 14. from the Series *Mini Skirt*, 2008
Anna Skoczek
cast bronze buttons and mini skirt



Fig 15. *Button*, 2008
Anna Skoczek
40mm, cast bronze



Fig 16. from the Series *Place de la Concorde*, 2007
Jakub Figurski
cast bronze and silicone



Fig 17. from the Series *Birds*, 2010
Ewelina Skurosz
125mm x 180mm, plaster and acrylic glass



Fig 18. from the Series *Untitled*, 2010
Aleksandra Mazurkiewicz
110mm, wool, fabric and thread



Fig 19. from the Series *Untitled*, 2010
Aleksandra Mazurkiewicz
150mm, wool, fabric and thread

The program of the Studio is related to medallic art as well as a small relief art generally. The pressure is equally placed on understanding of craft as well as creativeness of attitudes and originality of artistic message. An important part of the education process is an individual contact with a student.

The first exercise the students come across at medallic art class is the portrait representation as a study of nature. It is very often that this first task remains an inspiration for other medal creations.

For those students who choose medallic art as a specialization, the next important grade is composition of a cycle (a medal series). It may be as well student's own task as well as commissioned one within compulsory curriculum. In this case, i.e. when a particular task is presented from wider perspective in a series of works it is possible to study the subject meaning deeper and to search new formal solutions.

The photos which I would like to present (150 photos) document what has been created in our Studio during the last three years 2007–2010, although it is only a part of our achievements.

Let me finish with the words of Prof. Zofia Demkowska (quotation from the *Academy of Fine Arts Annual 3/1973* "Composition of sculptural forms in small reliefs", translation Andrzej Wojciechowski):

"The point is not just the medal-art tradition itself, but the permanents of this art, its changes, which we witness in observing contemporary artists. These changes take place, just as in other branches of art, in the direction of seeking for new forms – such forms which would be the fullest expression of today's reality".

Text translation by Michal Kusnierz



Fig 20. from the Series *Memories*, 2009
Bartosz Sandecki
125mm, steel elements and acrylic glass

Revealing Medallic Art

Mashiko



Fig 1. The New Approach Center cases: Medallic Art in WWI

Establishing a central exhibition location that also provides accessible reference information has been the foundation of my efforts to promote medallic art. Through simultaneous exhibitions in Medialia Gallery's three adjacent spaces, I have been able to introduce and explore the nuanced potential of the medium with artists, general audiences, and fine art collectors.

This article has been adapted from the lecture I presented at the XXXI FIDEM Congress in Tampere, Finland. Through visuals, I elaborated on the various combinations of exhibitions Medialia Gallery hosted during the 2009-2010 gallery season

that drew attention to medals. This presentation was a continuation of ideas and activities in medal promotion that I spoke about at the XXX FIDEM Congress in Colorado.

Located in New York City, Medialia Gallery's first space (Space I) opened in 1992. In spotlighted cases, themed medal exhibitions are shown alongside a myriad of ongoing displays – including medallic art; tactile sculpture; and small-scale sculpture, including wearable work.

In 2003, we created Space II – a raw space suitable for exhibiting large-scale sculpture, paintings, drawings

and prints; all in varied arrangements. Space I and II exhibitions often relate in theme, medium, or geographical origin, etc. This relationship is often an enticing element for collectors. Curating the gallery in this way is a central aspect of my work in medal promotion.

In 2007, we opened Space III under the official title The New Approach Contemporary Medallion Art Collection and Research Center. New Approach is a nonprofit organization, through which we promote emerging artists and curators, as well as encourage public awareness and exposure to unconventional medallion art. Through monetary donations, as well as the donation of reference material, our activities are supported by international patrons.

New Approach has three major activities, the first of which is the annual NEW IDEAS IN MEDALLION SCULPTURE exhibition series. While teaching stone carving at The University of the Arts in Philadelphia, I created this annual traveling student medal exhibition to challenge my students to engage with the medal format. The first year, I invited João Duarte to organize students from Faculdade de Belas Artes da Universidade de Lisboa in Portugal, where he is a professor of medallion art. Professor Duarte and I have worked together annually on NEW IDEAS since 2000. We regularly invite a third university / art school to be a guest participant. This year, the 13th annual exhibition of NEW IDEAS, we will be joined by The National Academy of Sofia in Bulgaria, led by Professor Bogomil Nikolov.

Another New Approach activity is our biannual International Medallion Sculpture Competition for Emerging Artists. Young American artists who participate in both the NEW IDEAS exhibition and the competition often become FIDEM members.

New Approach's third major project is a historically themed exhibition of medals borrowed from local medal collectors. These exhibitions have been very popular and have appealed to all three audience groups: artists, collectors, and the general audience. An exhibition of WWI medals has been on display in

Space III's wall-to-wall cases for the last two years (fig 1). This exhibition of 150 international medals, on-loan from seven collectors, traces the history of the War to End All Wars in themed sections. Beyond the enthusiasm from traditional numismatic collectors, it has been exciting to see how the exhibition has resonated with gallery visitors who are relatively new to medal culture (fig 2).



Fig 2. General Oberst von Kluck, 1915
Löwental
bronze, 88mm
From the collection of Frederic Withington
The Medallion Art in WWI exhibition

Other Space III work displayed regularly includes medals by emerging medallion artists and works by celebrated medalists John Cook and Keiichi Uryu. New Approach sponsors two annual exhibitions organized by emerging curators in Space II – an exhibition of original comic book art and a drawing exhibition by alumni of the renowned New York Academy graduate program.

Contrasting the medal-focus of Spaces I and III – in which one small piece draws delicate and tactile attention from visitors – Space II brings dynamism to the gallery with installations of wall hangings, free standing sculpture, and other varied displays. In organizing simultaneous exhibitions, my intention is to introduce audiences of separate fine art interests to unfamiliar mediums and to entice audiences with interests relevant to their own. In this way, since 1992, I have persistently revealed medallion art to audiences, encouraging a broader appreciation for the medium. And it is in this way that I will continue

promoting a future where there are both collectors and medalists.

Below is a selection of recent medal exhibitions at Medialia... Rack and Hamper Gallery:

- RON DUTTON WITH 8 CONTEMPORARY BRITISH MEDALLION SCULPTORS: L. Crook, M. Fountain, J. McAdam Freud, P. Mills, N. Moss, F. Powell, N. Ratcliffe, D. Solowiej, and select artists from the British Art Medals Society (BAMS).

This exhibition coincided with the presentation of the Saltus Award to Ron Dutton by the American Numismatic Association, and was curated by Philip Attwood (Fig 3).

- CONTEMPORARY MEDALLION ART FROM AUSTRALIA: Curated by Michael Meszaros, featuring the work E. Davis, B. de Ruiter, P. Fleig, G. Friml, E. Froncek, V. Kalinowski, A. Meszaros, M. Meszaros, R. Pearce, W. Pietranik, P. Schofield, C. Simpson, E. Slarke, J. Thearle (Fig 4).

- NEW VOICES: An annual medal exhibition of work by emerging artists.

2009: Featuring the work of A. Bush, N. Butler, M. Klingler, S. Reis, and A. Stanton (Fig 5).

2010: Featuring the work of The University of the Arts, Philadelphia alumni: G. Cosgrove, L. Gilbert, L. Hinck, N. Butler, M. Klingler, S. Reis (Fig 6).

- INDEPENDENCE IN MEDALS – BELGIUM SINCE 1830 WITH ART MEDALS BY PAUL HUYBRECHTS: Organized by Paul Huybrechts (Fig 7).

- REFLECTIONS OF NATURE: Medallion Sculpture by Artists from Around the Globe:

T. Antonov (Bulgaria), F. Bilodeau (Canada), T. Canfield (USA), R. Cardillo (Uruguay / USA), B. Choi (Korea / USA), C. de la Cuadra (Spain,) S. Lissette Connolly (New Zealand), H. Dobberkau (Germany), R. Dutton (Great Britain), G. Friml

(Australia), Bernard Gaillard (France), G. Gasparova-Illesova (Slovakia), R. Genest (Canada), Masaharu Kakitsubo (Japan), P. Leski (Poland), M. Letterie (The Netherlands), Mashiko (USA), M. Mickevica (Latvia), N. Moss (Great Britain), W. Niemann (Germany), W. Pietranik (Australia), A. Shaper Pollack (USA), M. Polonsky (Czech Republic), P. Purvis (USA), Han Jong Shin (Korea / USA), A. Stanton (USA), J. Stevens-Sollman (USA), J. Strupulis (Latvia), W. Sutherland (New Zealand), V. Szabó (Hungary), M. Szirmay (New Zealand), M. Takemoto (Japan), Y. Tomobe (Japan / USA), L. Ulmane-Franckevica (Latvia), J. Wheeler (New Zealand), G. Zetime (Latvia) (Fig 8).

- USA FIDEM: Work originally exhibited at the XXX FIDEM Congress in Colorado Springs

(This exhibition also traveled to the Belskie Museum of Art and Science in Closter, New Jersey) (Fig 9).

- NEW IDEAS IN MEDALLION SCULPTURE 11th Annual: Faculdade de Belas Artes da Universidade de Lisboa, Portugal
Universidad Complutense de Madrid, Spain
The University of the Arts, Philadelphia, U.S.A. (Fig 10).

12th Annual: Faculdade de Belas Artes da Universidade de Lisboa, Portugal
The University of the Arts, Philadelphia, U.S.A. (Fig 11).

- THE SECOND INTERNATIONAL MEDALLION SCULPTURE COMPETITION FOR EMERGING ARTISTS

Nicole Vlado - 1st Place Keiichi and Kyoko Uryu Award (Juried by: Dr. Alan Stahl and Mashiko) (Fig 12).

Adam Bush - 2nd Place Izumi Nishi Award (Juried by: Dr. Alan Stahl and Mashiko) (Fig 13).

Alexander Stanton - The Cast Bronze Award (Sponsored and juried by: John Phillips)



Fig 3. Announcement for the exhibition
 RON DUTTON WITH 8 CONTEMPORARY BRITISH MEDALLIC SCULPTORS
 picturing work by Ron Dutton



Fig 6. Announcement for the exhibition NEW VOICES 2010

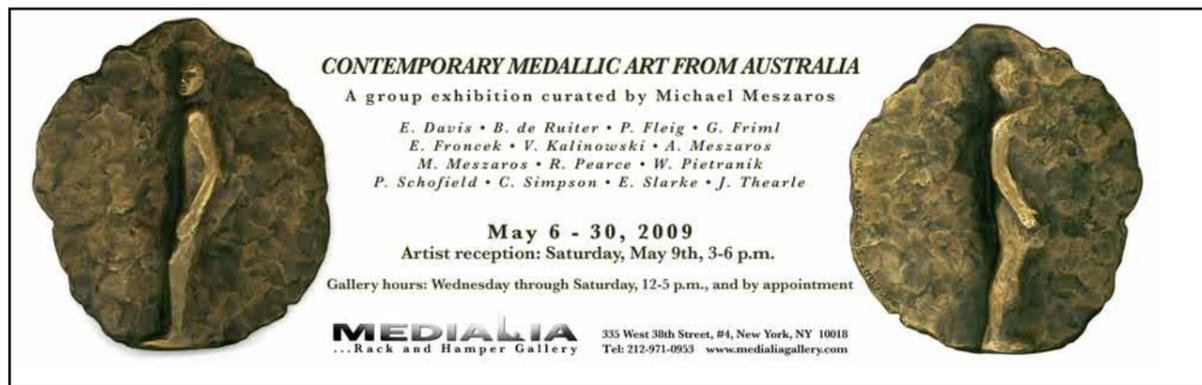


Fig 4. Announcement for the exhibition
 CONTEMPORARY MEDALLIC ART FROM AUSTRALIA



Fig 8. Announcement for the exhibition
 REFLECTIONS OF NATURE
 picturing work by Heide Dobberkau



Fig 5. Joint announcement for the exhibitions
 NEW VOICES 2009 and THE PROTEAN BODY: A drawing
 exhibition by New York Academy of Art alumni



Fig 7. Paul Huybrechts. 150 Years Since the Discovery
 of the Neanderthal, 2006
 rev. by Bernd Gobel
 modelled / struck - bronze 80 mm
 Edited by DGMK (Belgian/German medal)



Fig 9. Samantha Reis. 11th Anniversary New Ideas in
 Medallist Sculpture 2008 - 2009
 Commemorative Medal
 aluminum, 80 x 66 x 18 mm

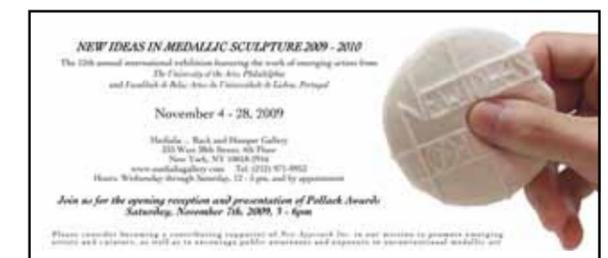


Fig 10. Announcement picturing the 12th Anniversary
 New Ideas in Medallist Sculpture 2008 - 2009
 Commemorative Medal by Michael Meulstee and Elizabeth Thomas

Fig 11. Joint announcement for the exhibitions
 The Second New Approach International Medallist Art
 Competition for Emerging Artists and USA FIDEM
 picturing work by Nicole Vlado and John Cook





Fig 12. Nicole Vlado: Three Pockets Series: One, 2008
single-part medal, unique, plaster and copper pennies,
140 x 76 x 38mm
(The Second New Approach International Medallic Art Competition for
Emerging Artists, 1st Place Keiichi and Kyoko Uryu Award recipient)



Fig 13. Adam Bush: A Path Diverged
cast bronze, 79 x 55 x 16 mm
(The Second New Approach International Medallic Art Competition for
Emerging Artists, 2nd Place Izumi Nishi Award recipient)

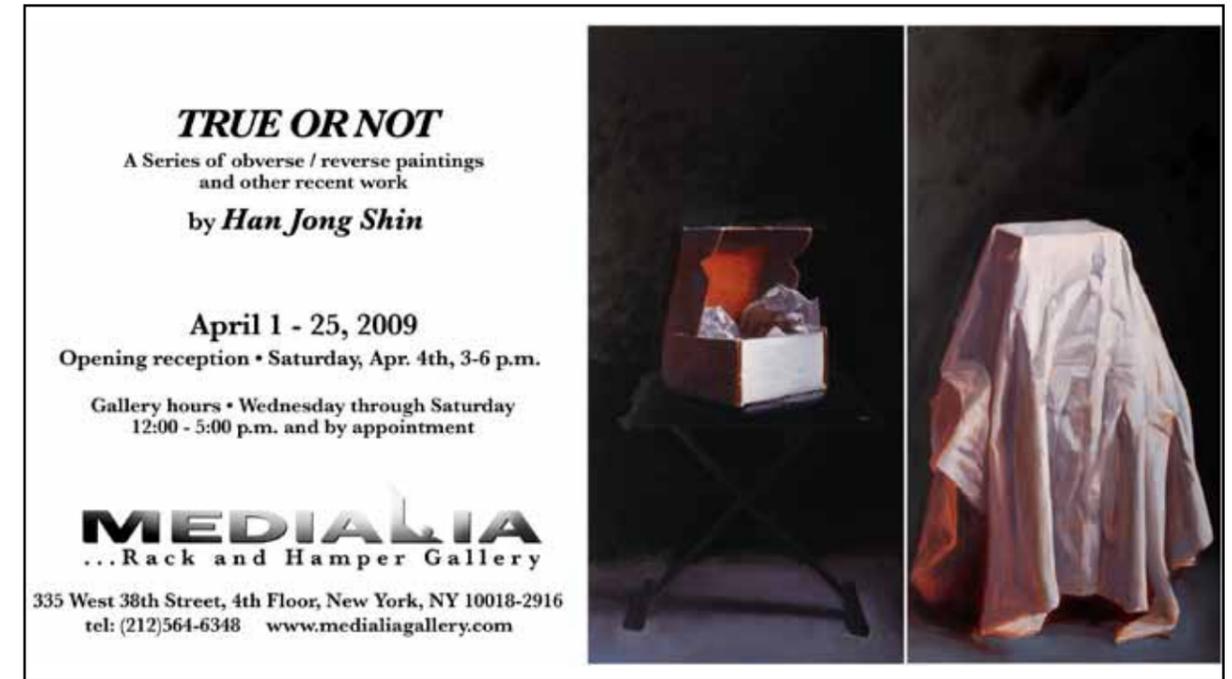


Fig 17. Announcement from True or Not a one-person exhibition of paintings by Han Jong Shin.
This series of obverse / reverse painting was inspired by medals.



Fig 14. Kazuhiro Adachi from the Crossing Mediums exhibition:
Takemitsu • Torii
editioned, bronze, ø76 mm



Fig 15. Oh Joon Kwon from the Crossing Mediums exhibition: Nightmare I, 2010
ap, hydrocal white gypsum cement, 102 x 93 x 17 mm



Fig 16. Han Jong Shin from the Crossing Mediums exhibition: MARY, 2010
editioned, resin, 178 x 102 x 13 mm



Fig 18. Eun Jin Song from the Crossing Mediums exhibition: Summoned You, 2010
unique, mixed media on plaster, 51 x 51 x 13 mm



Fig 19. Yumiko Tomobe from the Crossing Mediums exhibition: Future (or Moving On), 2010
unique, wood, paper, felt, plastic, 130 x 110 mm

John Lynch - The Robin Award (Sponsored and juried by: Frederic and Robin Withington)

Nathaniel Butler - The Simpson Award (Sponsored and juried by: David and Nancy Simpson)

Miriam Klingler and Samantha Reis - Innovative Use of Materials Award (Sponsored by: Medialia... Rack and Hamper Gallery)

Rex Kalehoff and Baiba Šime - Honorable Mention

- CROSSING MEDIUMS : Medallic art by painters and illustrators who have graduated from the New York Academy of Art.

Featuring the work of: Kazuhiro Adachi, Oh Joon Kwon, Han Jong Shin, Eun Jin Song, Yumiko Tomobe. All of these artists have taken workshops with me, participated in numerous Medialia medallic art shows, and have been or are members of FIDEM. (Fig 14-19).

The Medal Revisited

Elisabeth Varga



Fig 1. Lorelai: ontwerp in Cortenstaal
museum de Buitenplaats in Eelde

The Medal revisited. A story about the origin and associations of my new medals. The first medal shown is the Holten-honorary medal made in 1985. I cut the medal halfway and pulled it slightly apart in order to make the object stand as well as lay flat on either side. This medal was my entry in the medallic world. [150 Years Dutch Medal Art, Singer Museum, Laren]. I started the Corten-steel sculpture four years later, very much doing the same thing: cutting the flat material and by torsion, pulling apart and bending I gave the suggestion of full volume to the material. Budapest F.I.D.E.M. [1994] came with the special invitation to the artist, linking material and technique in an original way. Five alabaster medals "On Top of the Circle", polar bear on ice, found their way to four museums.

Other works in alabaster is the series: Reading the scroll. Here you see the light entering the material. It adds to the subject as is the case with the cast-glass medals, a commission by the Singer Museum. I felt a

desire to express more the connection with elements of everyday life, daily news, my concern and focus of attention. The fact that I had moved from A to Z made me long for light and weightless objects and



Fig 2. On Top of the Circle, polar bear with shadow on ice
alabaster, 70mm

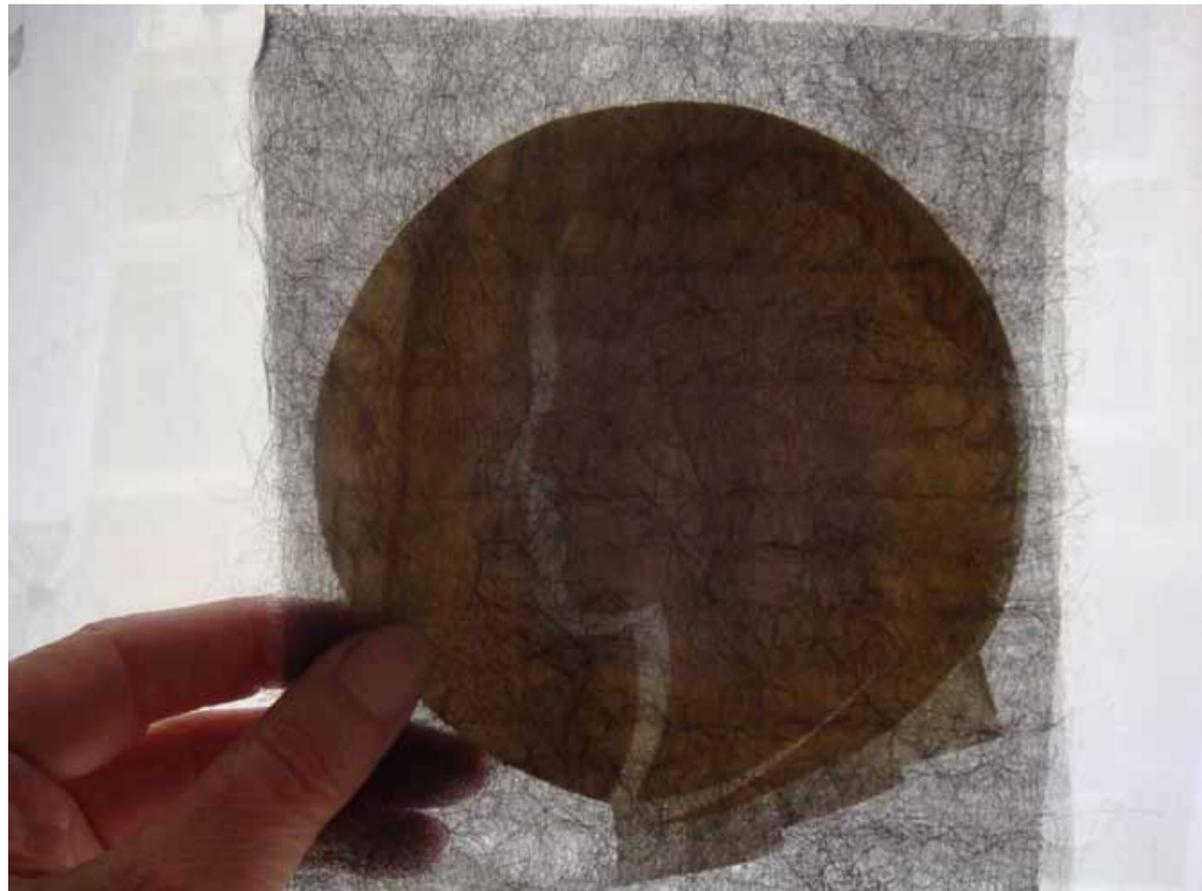


Fig 3. Black Page,
medal to commemorate Julia and Melinda, victims of M.D. in Belgium.
Title: Never a Bride. Br. M.



Fig 4. The Slogan
batiste, 70mm



Fig 5. Homage to Jan van Scorel
batiste, 120mm
Tampere, Finland



Fig 6. Portrait of a Woman 16th century
batiste, double sided, 120 mm
collection British Museum



Fig 7. Portrait of a Woman 17th century
batiste, 80mm
collection Ilkka Voionmaa



Fig 8. The Bouquet
batist, 120mm
Price-winner 2010 Seixal Portugal

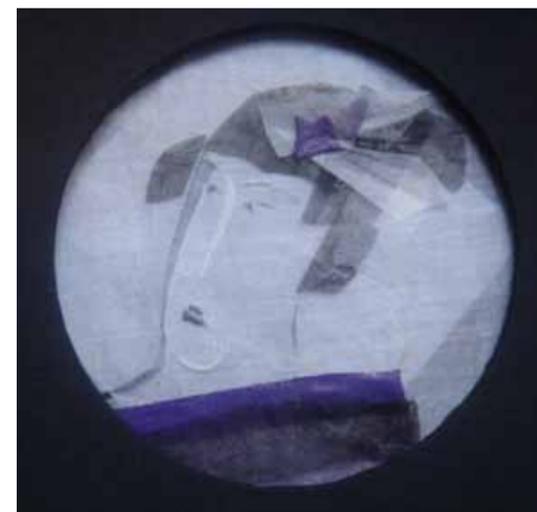


Fig 9. Japanese Woman
batist, 120mm



Fig 10. Migraine
batiste, 90mm



Fig 11. the Invitation to Diner



Fig 12. the Invitation to Diner (detail)



Fig 13. the Invitation to Diner (detail)
batiste, 80mm



Fig 14. the Invitation to Diner (detail)
batiste, 80mm

I am sure these facts pushed my thoughts out of the heavy materials. I saw my chance in a light linen material, batiste. In my own technique, working without drawing a line, by cutting and adjusting layer upon layer, partly pushing or pulling the material I create a suggestion of form and volume. Just the way I work with the Corten-steel. The material batiste, handled with this technique proves itself very evocative to the chosen subject.

My conclusion is that renewal in the medallic field is a matter of freedom from domination of vision. The creative process runs over several techniques and visions growing over the years and is more a process of integration of different abilities and aspects of the artistic personality and his/her carrier than a glorious moment to be hunted after. I presented several historical portraits, a dance medal, commemorative medals, fashion medals, ending by presenting the project: Invitation to Diner: 12 medallic objects to be presented hanging on the wall. They form together the square of a table, set for diner.

Young Ones: The Foundry Project

Danuta Solowiej

In 2008 Irene Gunston was approached by the Worshipful Company of Founders and the City of London Festival educational team to set up a Foundry Project in a London secondary school as part of the festival's educational outreach programme. Her suggestion to introduce students to foundry craft through medals was welcomed at which stage I was invited to join the team.

The City of London Festival has been established since 1962 and has a long tradition of providing entertainment in the midsummer weeks to all those whose paths cross the City. The activities are abundant ranging from music, theatre, dance, walks and art exhibitions to the surreal like Street Pianos (literally) or setting up bee hives in the Square Mile. The festival celebrates cultural and commercial links between the City and historic overseas partners. Each

year has its unique theme and focus. For example, last year attention was on northern connections, while this year's topic was the Portuguese-speaking world, always rich material for students to base their medals on.

Students taking part in the Foundry Project are age between 15 and 16 years old, studying Art for their GCSE (General Certificate of Secondary Education). Ten double art lessons are taken over by the project. So far the project was held primarily at the City of London Academy in Southwark with the Skinners' Company's School for Girls participating in 2009. Group sizes vary, the ideal being ten or less students but every year somehow the whole class ends up involved (Fig 1).

Prior to the project a 'hands on' inset session with the art department takes place and is of tremendous help to insure smooth running throughout. Although on the whole teachers are familiar with the techniques involved they are not familiar with the sequence. It is also a good opportunity to become acquainted as there will not be time during the sessions. In order to complete the project to a high standard and on time lessons have to run like clockwork.

The first session is spent on introductions - the patrons, the sponsors, festival theme, project structure and time table. It is a lot to take in but as long as it is divided into short installments the group remains focused. Without exception, every year students enjoy the introduction from Andrew Gillett, the clerk of the Founders Company, who in a brief yet captivating way relates the history of the foundry craft and trade as well as the school's links with the City through the patronage of the livery companies. The introduction given by the festival educational team, either Ruth Oakley or Corinne Bass sets the



Fig 1. Workshop

scene, their passion and commitment are contagious. It is wonderfully refreshing how eager students are to start work. Apart from school's sports medals they have never come across any contemporary or art medals. They are fascinated by the size, weight, techniques and most of all the variety of forms and narratives that can be achieved on such a small scale. I always bring a selection of medals for them to handle as pictures can never fully convey the tactile aspect of the medal. Initial confusion of medals with coins is short lived.



Fig 2. Work in progress

The following sessions are spent on research and design. Students need some guidance and assistance as school libraries do not necessarily have books on the subject in focus and certainly nothing on medals. Some of the books are purchased, others are borrowed from friends, local libraries are also a good source. Students are encouraged to visit BAMS, FIDEM, British Museum or any other relevant web sites. The internet has become the preferred tool of research as it delivers instant 'bite size' answers but I am keen on keeping up the old fashioned way of finding things out by turning pages while screening for relevant information and inspiration. I also research

and prepare my own slide show on the theme and teachers often put together concise hand outs.

Throughout the project students are requested to keep a portfolio showing step by step their progress from research to design and the finished medal.

They all grasp the concept of a medal instantly and enjoy designing the two sided object. Some are disappointed that after seeing a variety of medals we are limited to an 8cm, non negotiable, circle but it is a comfortable, tried and tested size to work with, being uniform is easy to supply and supervise under the school circumstances. Once the selection is made the designs are transferred from paper to plaster discs. The design is carved intaglio (and 'back to front') and progress is checked at frequent intervals by pressing plasticine into plaster (Fig 2). We started with basic, sometimes improvised tools like large nails but as the designs were getting sophisticated the decision was made to invest in proper modeling tools. The increase in quality was instant and gratifying. Three sessions are spent engraving plaster discs at the end of which wax casts are taken from the plasters; obverse and reverse sides are joined and delivered to



Fig 3. Visit to the British Museum



Fig 4. Sand casting demonstration

the foundry. Great care has to be taken at this stages that the sides are joined the right way up and, indeed, that both belong to the same person. One year there was a pair of students who insisted on collaboration and as there was no reason to object, two casts were taken (Fig 10).

While waxes are being cast, over the Easter holiday, two educational visits are planned - one to the British Museum's Department of Coins and Medals and one to the foundry. Surprisingly none of the students recall visiting the British Museum before although they all live in London and the museum is free of charge. It seems that the place which for me is a treasure trove of inspiration and a major point of reference is for them somehow synonymous with dullness, stuffiness and boredom. It is very rewarding to witness the change in their attitude - the museum is a lively place full of visitors and the people who work there are passionate about their jobs, the objects are displayed in an exciting way and

labeled with an appropriate amount of information. By the time we reach the Department of Coins and Medals they are won over. The visit is a delight. They can see and handle coins from the period we are focusing on as well as contemporary medals (Fig 3). The educational team and a curator are at hand to tell the stories behind the objects and to answer any question they might have. The most common being - how much is it worth, is it really gold and do we really have to wear gloves to handle contemporary medals? Students often spend the rest of the day at the museum, drawing and studying the collection or just 'chilling out' in the courtyard, best place for a packed lunch.

The foundry visit is always greatly anticipated. At times when it was not possible to take students out of school, because of the health and safety related paperwork, I took my little foundry to school (Fig 4). The advantage of using clay bond sand moulds is that they can be filled with molten metal immediately

after assembling. Although I have been sand casting for some time it still amazes me that such fragile medium can hold the shape while bronze is poured at 1200 degrees Celsius. Students agree. The sand is familiar to all as everyone has memories of building sand castles but melting metal adds a new twist. We are fortunate that the casting can be done indoors at the school's Design Technology department as only 2 Kg are melted but regardless of this small amount the principals are the same.

As Irene is now managing the Royal College of Art foundry and is a wizard with the paperwork the school groups are now taken there for the introduction to bronze casting (Fig 5). This is also where their medals are cast and if the timing is in our favor students can see their own medals being poured. This is also an opportunity to visit the sculpture studios and there are often RCA students at hand to give a talk on their work. Time will tell how many carrier choices were inspired.



Fig 5. Visit to the RCA foundry

When casting is complete medals are taken to school for finishing. Most of the sprue is removed by the foundry and only a little surplus of metal is left, just to give them a taste of metalwork. Attitudes to filing vary but sanding is always carried out diligently. Similarly the foundry carries out most of the chasing with little blemishes left for students to have a go at. If there is a spare member of staff to supervise the polishing wheel queue forms quickly. I am not surprised that they want metal to shine but in most cases they agree that a light layer of liver of sulphur rubbed down draws up the details and subtleties of their design. There is no right or wrong when it comes to finishing - often letter punches are used, sometimes gold leaf, coloured wax or even nail varnish. Once the finishing and patination is done a protective layer of wax is applied, on some occasions more than liberally.

At this stage students are asked to write a short statement about their experience. Some are puzzled as they have to judge for themselves what information is relevant. I think of it as a useful experience as they have to apply discipline and structure of their own choosing. It is also a good indication of what works and what does not as constructive criticism is encouraged. So far the statements confirm students' enthusiasm for the project.

The project culminates with the exhibition at the prestigious Guildhall Art Gallery. The event is shared with jewellery projects which run concurrently. There is plenty of time to enjoy drinks and canapes and to explore The Guildhall's rich collection and a little known gem, hidden in the basement, spectacularly preserved remains of the Roman amphitheater.

Every year two designs are chosen and developed into the Festival Arts Award Medal (Fig 6). This is presented at the private view by the festival director, Ian Ritchie, to students demonstrating outstanding initiative in each of the festival's educational projects with runners up receiving a Certificate of Commendation. To make this award more personal and celebratory the recipient's name is engraved on the medal.



Fig 6. CoLF Arts Award Medal, 2009 by Owolabi Mafe and Trisha McDonald



Fig 8. Kevin Jimenez, 2008 winner bronze, 80mm



Fig 9. Jeremiah Ogang, 2008 bronze, 80mm

After the exhibition medals are returned to schools where they form part of the students' GCSE course work. For some completing this project means that they can achieve a higher mark than their predicted grade.

After exams medals are handed over to students to keep and enjoy, which they do, with great pride and uninhibited joy (Fig 7).



Fig 7. Last session



Fig 10. Danny Barton and Harry Borthwick, 2008
bronze, 80mm



Fig 15. Stefon Grant, 2009
bronze, 80mm



Fig 11. En La, 2008
bronze, 80mm



Fig 16. Shalim Ahmed, 2010 winner
bronze, 80mm



Fig 12. Ellie Davis, 2009 winner
bronze, 80mm



Fig 17. Emily Foster, 2010
bronze, 80mm



Fig 13. Thu Vu, 2009
bronze, 80mm



Fig 18. Yuexi Xiao, 2010
bronze, 80mm



Fig 14. Christophe Gardner, 2009
bronze, 80mm



Fig 19. Tobi Bello, 2010
bronze, 80mm

Virtual Technology and the Art of the Medal

Susan Taylor



Fig 1. The Royal Canadian Mint

For some, sculpting a medal in a virtual environment suggests an artificial approach to creating a work of art. Yet creativity begins with one of the oldest virtual mediums, the human mind. Every concept that passes through the Royal Canadian Mint begins with the time honoured practice of a virtual thought sketched out onto a piece of paper. Sculpting with a computer could also be considered an extension of the human mind where we can refine every nuance of the design before it becomes a reality. My work at the Royal Canadian Mint has spanned over a 30 year period – beginning as an apprentice, graduating to Engraver and onto the position of Senior Engraver. Although I have witnessed many changes in the processes involved in striking a medal, the one constant is the “creative process” of crafting the art in the hand whether it is a coin or a medal.

Sculpting virtually is a fascinating, dynamic blend of time honoured practices with modern technology. Engravers at the Royal Canadian Mint have

endeavoured to move beyond traditional methods while retaining the power to convey a message through this miniature art form. Not surprisingly the word miniature is at the core of our drive to continuously improve our technology in metal refining, die production and striking processes. These processes culminate with a medal struck from a die machined on a CNC, as defined by a virtual sculpting medium (Fig 1).

On a wintry day in January 1908, Canada’s first domestically produced coin was struck and the Royal Canadian Mint was officially open for business. Established in 1976, the Winnipeg plant is our high volume manufacturing facility. Over the past hundred plus years we have embraced the challenge of keeping pace with cutting-edge technological innovations enabling the Mint to emerge as a global leader in minting.

Our investment in people stands out as a key

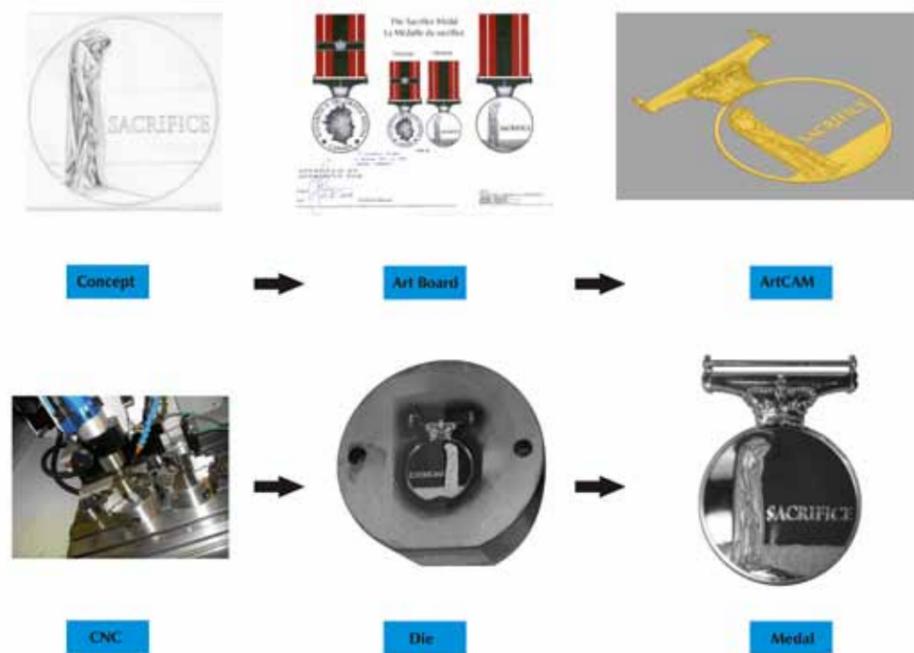


Fig 2. How it is made

component in technological innovation. Through continuous training, recognition, employee benefits, commitment to health and safety and commitment to environmentally friendly practices, the Mint has also emerged as one of Canada’s top 100 employers. In my personal experience as an Engraver, the Engraving department alone has eliminated 30 hazardous chemicals providing a much safer working environment.

“HOW IT IS MADE”

The following is an overview of the creative process from concept to the struck medal. The image featured on the concept is a representation of the statue named “Canada”- that forms part of the Canadian National Vimy Memorial - facing right, overlooking the horizon. Credit for this design belongs to Cathy Bursey –Sabourin, Principal Artist/Fraser Herald, Government House. This is known as the “Sacrifice Medal”.

POURING GOLD

A full-time gold refinery facility was built in 1911 and continues to provide material for the Mint’s growing bullion, numismatic and medals business.

The refinery has produced 9999 fine gold since 1979 and in 1982, became the world’s first refinery to produce 9999 fine gold bullion coins. Then in 1998, the Mint excelled again by being the first to achieve 99999 fine gold purity.

REFINING SILVER

In 2006 a new state of the art silver refinery was opened using a unique cost effective process that produces minimal waste. This facility has the capacity to produce 10 million troy ounces per year.

ROLLING

Bars are thinned down to gauge through two steel rollers on the rolling mill from 15 mm to desired gauge. Skilled workers measure each of the rolled metal strips produced by the finishing mill to ensure that the desired gauge is reached with total precision. Gold, silver and other metals for coinage start out as cast bars or coil. They are rolled into strips, each specific to the thickness of the blank.

BLANKING

The blanks (coins without any image) are cut on the blanking press from the rolled metal sheets. These

blanks are punched out with a special punch to the desired diameter, powered by 40 tons of pressure per square inch. The leftover material, called scissel, is sent back to continuous casting to be recast.

FROM CONCEPT TO A VIRTUALLY SCULPTED DESIGN

1. Virtual sculpting is accomplished in ArtCAM, a 3D modelling software. The first step is developing

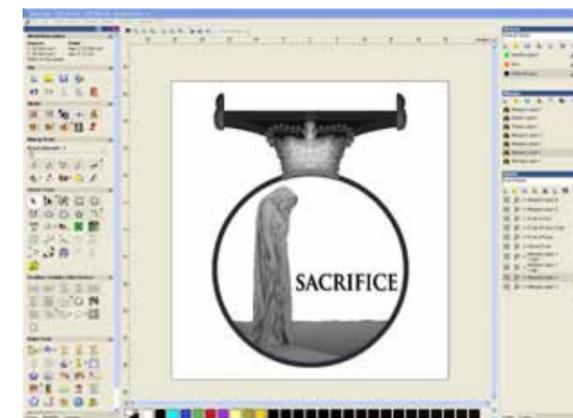


Fig 3. Virtual sculpting

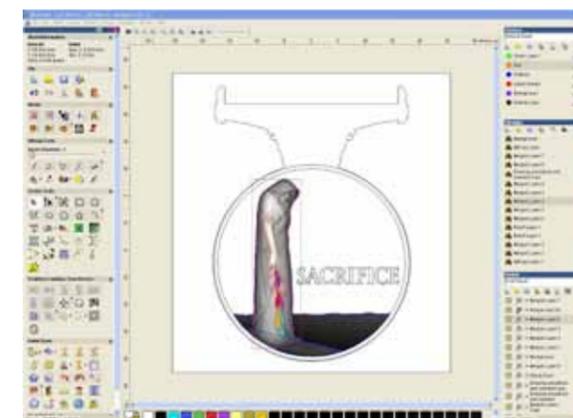


Fig 4. Vectors

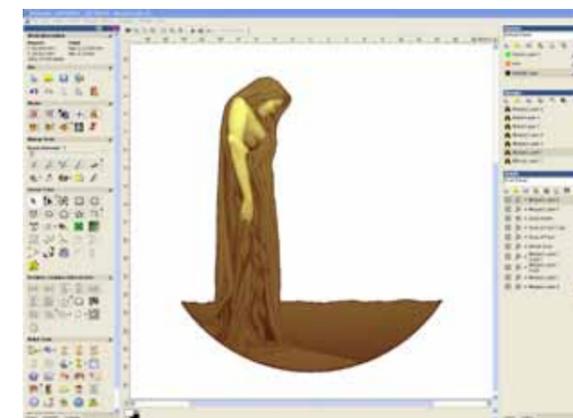


Fig 5. 2D interactive view

a good bitmap image of the design. There are three views in ArtCAM: the Bitmap view, interactive relief view and 3D view. This is the bitmap view (Fig 3).

2. Vectors were carefully drawn from the bitmap image and used to create shapes that were refined by sculpting with the interactive sculpting tools (Fig 4).

3. A view showing the beginning stages in sculpting a virtual portrait of the statue (Fig 5).

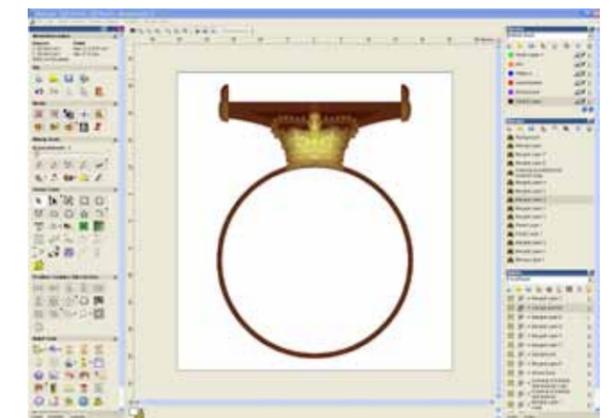


Fig 6. Separate layer for the crown

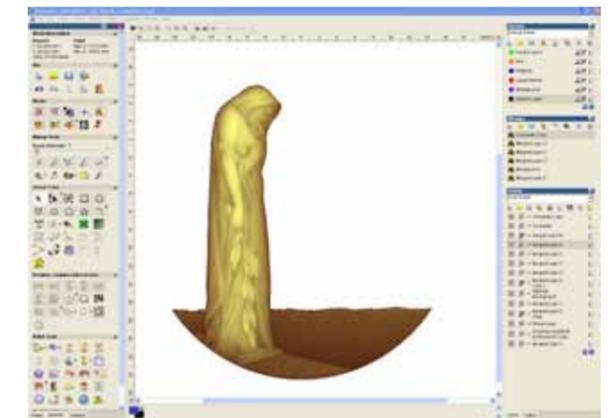


Fig 7. “Canada”

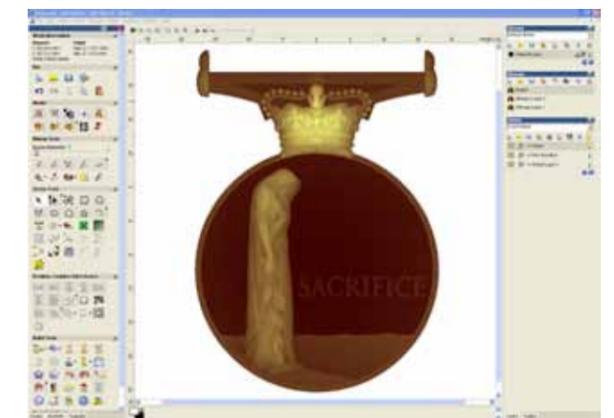


Fig 8. Merged layers

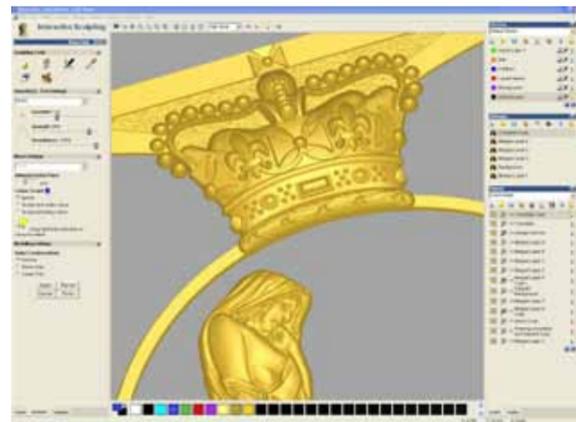


Fig 9. Sculpting

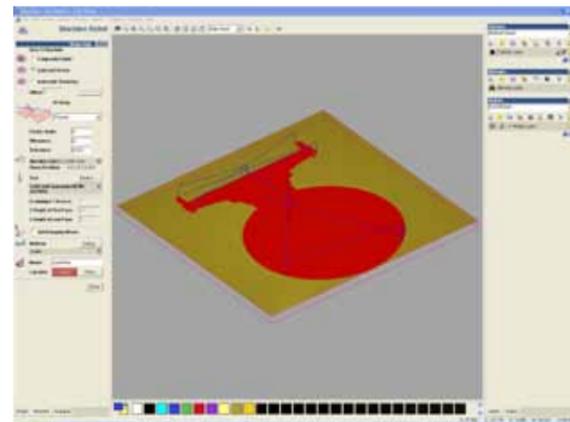


Fig 11. Tool path calculation

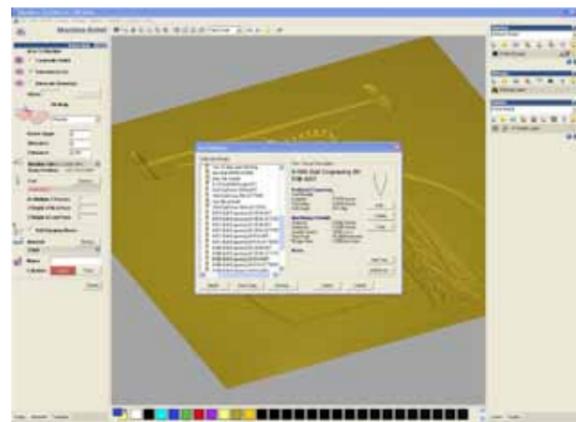


Fig 10. Cutter profiles

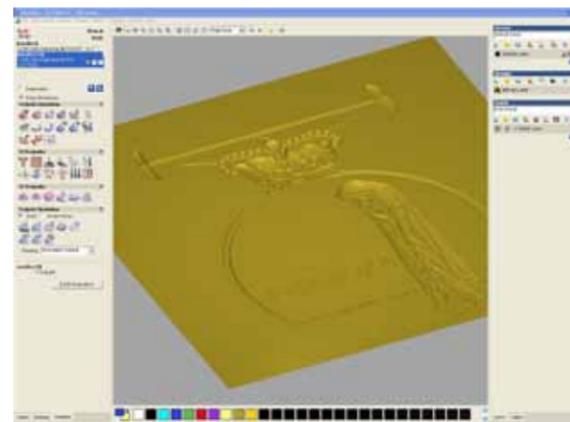


Fig 12. Tool path simulation

4. The beauty of this program is that it is possible to work in separate layers and combine them to create a whole design. The rim and crown is ready to merge with the statue from the Vimy Ridge Memorial (Fig 6).

5. The statue representing “Canada” is ready to merge with the rim and the crown (Fig 7).

6. This is the 2D interactive view showing complete design merged together with lettering (Fig 8).

7. A screen shot of the Interactive Sculpting view showcasing the depth of detail (Fig 9).

8. A data base of cutter profiles has been created to perform various machining cuts on the CNC (Fig 10).

9. Screen capture of a tool path calculation (Fig 11).

10. Screen capture of a tool path simulation (Fig 12).

Once the tool paths have been generated, they are transferred to the CNC, the block mounted into place and the CNC is programmed to machine the design. After the design has been machined into the tooling by the CNC, our Engraving technicians perform measurements to ensure that Engineering specifications are met. The machined die is polished and enhanced by the Engraver responsible for the project. Afterwards the die is heat treated, given a final inspection before forwarding to the Medals Branch.

THE COLD FLOW PROCESS

Manual presses are used to strike blanks made of precious metals (gold, silver, platinum) to create collector or numismatic coins and medals. Most medals are struck twice or even three times. Tool steel dies, placed inside each press, are used to



Fig 13. Striking the medal

imprint the desired design on the coin's surface. This cold flow metal processing produces a sharper, more distinct image than is possible with the more commonly used metal casting process (Fig 13).

Medals are either splash struck such as the Sacrifice Medal or struck with a collar as in a coin. The splash struck medal is trimmed by CNC to remove the excess material. The photo to the right illustrates a



Fig 14. Trimming the medal

splash struck medal before trimming with the CNC, a trimmed medal and finally a medal with the pin inserted ready to receive the ribbon (Fig. 14).

THE TRANSITION TO VIRTUAL SCULPTING

1. The transition to virtual sculpting has taken place over a period of ten years. Above is an example of an Engraver sculpting the design into waxed plaster, with a transparency overlay used as a guide. Presently, all of our projects are sculpted virtually, eliminating the need for waxed plaster preparation and laser scanning. For the most part, artist concepts are submitted electronically as bitmap files and

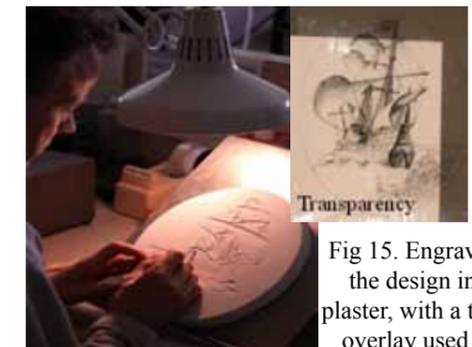


Fig 15. Engraver sculpting the design into waxed plaster, with a transparency overlay used as a guide

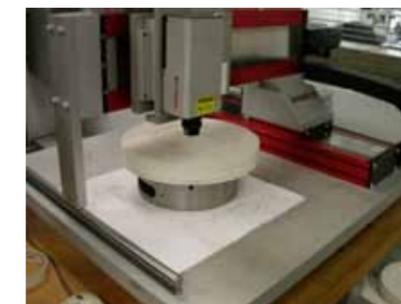


Fig 16. Laser scanner

loaded directly into the 3D modelling software program (Fig 15).

2. After the sculpted plaster is completed it would be scanned by a laser scanner (Fig 16).

3. The sculpted plaster is now a relief file loaded into ArtCAM (Fig 17).

4. This particular project consisted of a central design surrounded by 20 portraits. The portraits were divided into 5 separate plasters. The central design was also sculpted independently. Once the sculpted plasters were scanned, the reliefs were scanned and assembled in ArtCAM and prepared for CNC. This allowed several individuals to work on the project simultaneously (Fig 18).

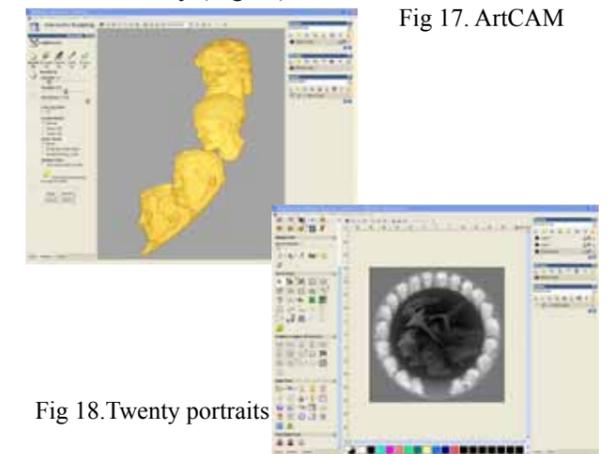


Fig 17. ArtCAM

Fig 18. Twenty portraits

VIRTUAL SCULPTING

In the question and answer period I was asked if I missed sculpting in plaster or clay. Yes, of course I miss it; I always miss sculpting in clay or plaster. In fact I make a point of attending workshops to keep my hands in contact with something tangible like clay or plaster. Working 3 dimensionally is an excellent reminder of the complex sculptural relationships of organic forms whether it is portrait of a person, animal or landscape. It is easy forget about all this when you are just working in a very low relief with just one point of view.

So I do miss sculpting in clay or plaster on a personal level, but on a professional level working virtually is definitely the way forward. Previously I mentioned that we had about thirty hazardous chemicals eliminated from our work process by adapting to a virtual environment. From a health and safety point of view I am really happy to work in a much cleaner and safer environment. Plus on a

regular everyday basis I am quite happy to work in this virtual environment to challenge myself. All of us in the Engraving Department have made a point of making sure that we can utilize this program to its utmost; to embrace the challenges and push the limits to maximize the total effect for what the Mint requires for its products.

- The transition to virtual sculpting has been achieved based on the experience of sculpting in plaster and clay.
- Sculpting bas relief in a virtual environment was made possible with the use of a drawing tablet.
- Textures can be created by using bitmap images of wood, sand paper, fabric or anything that has the appearance of a textured surface (Fig 20).



Fig 19. Bank note



Fig 20. \$10 (detail)

A Medallic History of Finland

Tuukka Talvio

The term “medallic history” is mostly used of series of medals commemorating historic events in a patriotic and propagandistic spirit. Such medals were produced in several countries in the seventeenth and eighteenth centuries, following the example of the French medals of Louis XIV. The tradition continued into the nineteenth century, and it has never died out, although it has not belonged to the mainstream of medallic art for a long time.

From the early Middle Ages until 1809, Finland was an integral part of Sweden, and thereafter it belonged to the Russian Empire as an autonomous Grand Duchy until 1917. This semi-independent position gave the Finns means to pursue full independence which became possible in connection with the Russian revolution of 1917.

It is interesting to note that although some Swedish official medals relate to Finland, they are relatively few, and in the nineteenth century Russian “medallic histories” do not include medals commemorating events in Finnish history, apparently because Finland at that time had an autonomous position. Several Finnish commemorative medals from that time have portraits of Russian Emperors on their obverses, but these medals were issued by the Finns themselves, not by the Russian authorities. There was, however, a preventive censorship and the royal portrait could seldom be avoided.

A medallic history does not necessarily have to be a uniform series – all medals produced in Finland reveal something about Finnish history. They do not cover all events but what the medals relate, and how they do it, is sometimes very interesting. There are also foreign medals connected with Finland. This paper will present some of the medals but for practical reasons it will be mostly confined to the eighteenth

and and nineteenth centuries.¹

The earliest Swedish medals date from the 1560s. At first they were relatively small, and they were often cast in precious metals and worn as *Gnadenpfennige*. One such medal is depicted in a portrait of Baron Claes Kristersson Horn af Åminne, a Swedish military commander who was Finnish by birth. The portrait can be seen as evidence – perhaps somewhat anecdotal – that medals were known also in Finland already in the sixteenth century.

The official Swedish medallic histories were initiated in the second half of the seventeenth century during the reign of Charles XI. The first historical medal connected with the present territory of Finland was struck on the occasion of the King’s journey to Lapland to see the midnight sun in June 1694 (Fig 1). The real intention of the medal was to compare the king with the sun and present him as the Sun King of the North.



Fig 1. King Charles XI visits Tornio (Torneå) to see the midnight sun in 1694 (rev.)
Arvid Karlsteen
62 mm

Another and nowadays much better known visitor to Lapland was the French mathematician Pierre Louis Maupertuis, whose expedition in 1736 was commemorated by a medal issued by the Prussian academy (Fig 2). Here the idea of Lapland was rather different: the reverse legend, *Extra anni solisque vias*, “Outside the ways of the year and the sun”, is a quotation from Virgil who used these words to

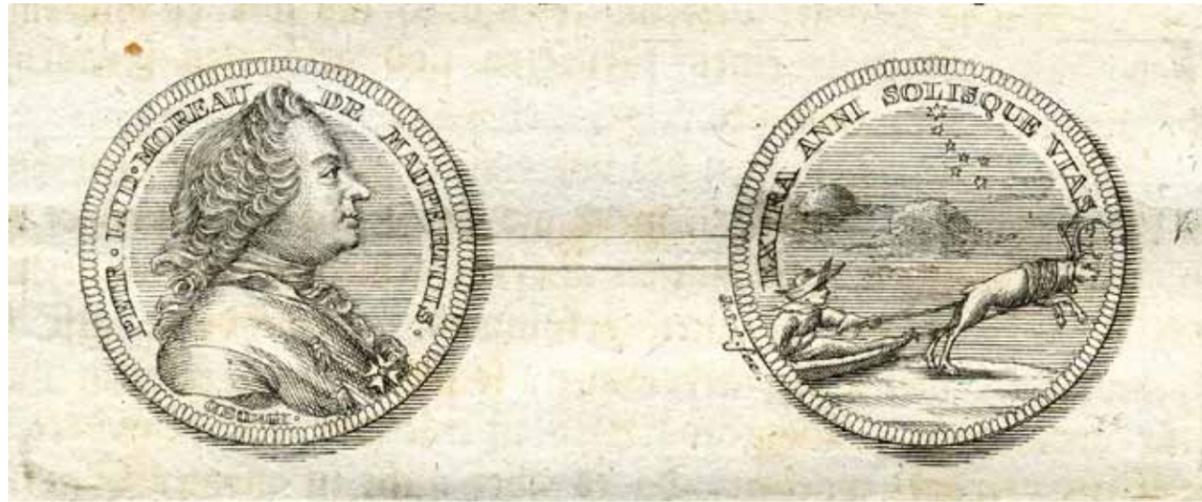


Fig 2. The expedition of Pierre Louis Maupertuis to Lapland to determine the shape of the earth in 1736
Nils Georgi
Illustration from Brandenburgische historische Münzbelustigungen III (1770).

describe the Underworld.

By the early eighteenth century medals had become an important means of propaganda, which Peter the Great knew how to use effectively. In the Great Northern War Russia opened a passage to the West through the Baltic. The memory of his victories was perpetuated with numerous medals, among them a series of 28 medals engraved by P. H. Müller in Augsburg but struck in Moscow. One of these medals is of special interest for Finland (Fig 3): issued on the occasion of the founding of the Russian Baltic fleet in 1703, it shows Neptune with his trident, surrounded by the words *Finnia ecce tridentem*, referring to Russia as the new master of the Gulf of Finland.



Fig 3. The founding of the Russian Baltic fleet in 1703
P. H. Müller
41 mm

Several medals, both Russian and Swedish, also commemorate the Peace of Uusikaupunki (Nystad) in 1721 (Fig 4). The Russian ones were modelled

after medals struck in Regensburg on the occasion of the Peace of Westfalia in 1648.



Fig 4. The Peace of Uusikaupunki (Nystad), 1721 (obv.)
Anon. Russian artist
42 mm.

Very few events in Finnish history were deemed worthy of a medal at that time – the founding of a university, the present University of Helsinki, in Turku (Åbo) in 1640 was commemorated with a small medal issued in Stockholm in 1733 as a part of a series of jettons recording the regents and the significant institutions of the realm. The obverse shows Queen Christina as Minerva (Fig 5).



Fig 5. The founding of a university in Finland in 1640, 1733
J. C. Hedlinger
33 mm



1775.
KONUNGENS RESA TILL FINLAND

Fig 6. Drawing for a medal commemorating Gustavus III's visit to Finland in 1775.
The medal was never issued.

King Gustavus III (1772–92) was keen on medals, both commemorative and prize medals, but in part because of his premature death not all of the planned medals could be realized. One of the medals never realized was intended to commemorate a royal visit to Finland in 1775. Fortunately the drawings for it have been published. The reverse shows King Gustavus and a personification of Finland (Fig 6) – we are reminded of the coins of Emperor Hadrian commemorating his visits to the various part of the Roman Empire.

At the end of the eighteenth century, interest in medals was awakened in the academic circles of Turku, then the administrative centre of Finland. One reason for this interest was undoubtedly the activity of Professor H. G. Porthan as the keeper of the Turku University Coin Cabinet. The result was the birth of 'Finnish' medallic art as a local phenomenon within the Swedish realm. It was very fitting that Porthan was himself honoured with a portrait medal in 1799 (Fig 7).

The tradition of issuing medals which had begun in Turku at the end of the Swedish period was continued



Fig 7. Stamp for the medal of H. G. Porthan, 1799
Carl Enhörning
National Museum of Finland



Fig 8. Tercentenary of the Reformation, 1817 (obv.)
F. P. Tolstoy
56 mm

in the 1810s when four commemorative medals were ordered from the St. Petersburg Mint. They were engraved by the leading Russian medallists of the day, Carl Leberecht and F. P. Tolstoy, but they were not entirely Russian works of art, for their designs were conceived by J. F. Wallenius, who was professor of classics in Turku.

As an example of these medals we may consider the obverse of Tolstoy's medal commemorating the tercentenary of the reformation in 1817 (fig. 8). It shows a personification of Finland – this was the first and only time when the Grand Duchy was officially represented as a 'Maiden of Finland'. Originally a bust of Tsar Alexander I had been planned for the medal, but as the head of the Russian Orthodox Church he did not want to be portrayed on a Lutheran medal. It is interesting to note that there are seated females on both Tolstoy's "Finnish" medals, which look rather similar to the portrait of his wife, Countess A. F. Tolstaya, on a wax relief from 1812.²



Fig 9a. Drawing for the reverse of the Reformation medal of 1817
by a student in Turku



Fig 9b. Drawing for the reverse of the Reformation medal of 1817
by F. P. Tolstoy

The Reformation medal of 1817 is also unusual because two pairs of drawings for its reverse (but none for the obverse) survive. The first pair (Fig 9a) was done by a student in Turku, and if his clumsy drawings are compared with Tolstoy's drawings (Fig 9b), the difference is very notable indeed – the visual appearance of the medal can be seen to be wholly due to Tolstoy's refined craftsmanship.

After 1809 Finland was allowed to enjoy a long period of peace. It was only disrupted by the Crimean War when an allied Anglo-French fleet harassed the coast of Finland, not only attacking the Russian fortresses of Bomarsund in Åland and Sveaborg (today Suomenlinna) outside Helsinki but also commercial seaports, some of which had long traditions of trading with Britain. Several medals were issued in France to commemorate the destruction of the Bomarsund fort, and Bomarsund and Sveaborg are also depicted on the British "Baltic Medal" (Fig 10).³



Fig 10. The Baltic Medal reverse by L. C. Wyon. Two fortresses are seen on the medal, Bomarsund (left) and Sveaborg (right). The latter is depicted, wholly unrealistically, as the "Gibraltar of the North" 35 mm

For most of the time, the nineteenth century was, however, a period of cultural and economic progress. In 1860, Finland was granted a monetary unit of its own, the markka, and a mint was established in Helsinki. This also issued medals, but at first most of them were prize medals for agricultural and other exhibitions (Fig 11). By this time, Finnish enterprises had already presented their products at exhibitions outside Finland. Two Russian prize medals (now in the Helsinki Coin Cabinet) awarded to the Tampere firm of Finlayson & Co can be mentioned as an example. The founder of the firm, James Finlayson (1771–1852), originally of Glasgow, has been called "Father of Finnish Industry".



Fig 11. Exhibition of Art and Industry in Helsinki, 1876 (rev.)
Lea Ahlborn
65 mm

The small jettons issued privately and sold at various public events were another popular type of medal in the late nineteenth century. The medallic souvenirs of the Great Exhibition in London in 1851, many of which had found their way also to Finland, may be mentioned among the models for this kind of medal. Singing festivals were typical events which were commemorated in this way, starting with the singing festival held at Tampere in 1888 (Fig 12). Another event at Tampere to be honoured with a medalet was a temperance meeting in 1898.



Fig 12. Singing festival at Tampere, 1888
Anon.
36 mm

These small medals cannot often be considered art medals, but the same period also saw the rebirth of the art medal in Finland. Portrait medals of private persons had been unusual in Finland during the earlier nineteenth century – they were popular in Sweden but less common in Russia, and here



Fig 13. A. E. Nordenskiöld's sailing of the North-East Passage, 1881
J. Ahrenberg, W. Runeberg, C. Jahn
54 mm

Finland had been influenced by the Russian custom. It was typical that when J. L. Runeberg, the national poet of Finland, died in 1877, he was honoured with a medal in Sweden but not in Finland until much later. In 1881, however, the Finnish Society for Sciences issued a medal honouring the Finnish-born explorer Adolf Erik Nordenskiöld (Fig 13), whose sailing of the North-East Passage had made him world-famous. According to one description – perhaps slightly exaggerated! – the world had not yet seen such a triumphal procession as Nordenskiöld's return from the Far East: he was fêted at every port and received numerous medals, including a unique one made of gold and silver and presented to him by the Japanese Academy of Sciences. As regarded Finland, the situation was slightly embarrassing because Nordenskiöld had emigrated to Sweden for political reasons, but he was nevertheless an honorary member of the Finnish Society for Sciences. The

medal was modelled in Paris by Walter Runeberg, the leading Finnish sculptor of the time. The reverse was based on a drawing by the architect J. J. (Jac.) Ahrenberg, whose idea the striking of the medal originally had been. He was clearly influenced by the works of his friend Adolf Lindberg, a well-known Swedish medallist, who in turn had been influenced by modern French medals.

A medal issued for the 50th anniversary of the Finnish Fine Arts Association in 1896 shows the French influence even better. The obverse of the medal has an official portrait of the patron of the Association, the late Emperor Alexander III, but the reverse (Fig 14) is again based on a drawing by Ahrenberg which this time was more modern than before. It was modelled by the young sculptor Emil Wikström who had studied in Paris as a pupil of Henri Chapu. Wikström was the first Finnish sculptor who specialized in medals in addition to working with monuments.



Fig 14. The 50th anniversary of the Finnish Fine Arts Association, 1896 (rev.)
E. Wikström
45 mm

Ahrenberg was the most important protagonist of medallic art in Finland at the time. When in 1899 a large Finnish delegation travelled to St Petersburg to protest against the tightening of the Russian policy towards Finland, Ahrenberg designed a commemorative medal and organized its striking. It was modelled by Erik Lindberg, son of the above-mentioned Adolf Lindberg and struck by a button

firm in Stockholm, because the state mints of Sweden and France did not want to be involved. The medals had to be smuggled to Finland (hidden among scrap metal) – but they were nevertheless signed by Jac. Ahrenberg, a civil servant who obviously did not lack civil courage.

In independent Finland the possibilities for issuing medals were much better than before 1917. Several Finnish sculptors already had experience in this field, and recent history offered several subjects for commemoration. Not all the subjects were pleasant – there is a medal by Wikström commemorating one of the bloodiest battles of the Finnish civil war of 1918, the capture of Tampere by the White forces.

At this time there also was an attempt to initiate an official Finnish medallic history. In 1921 the Finnish Numismatic Society (founded in 1914) proposed that the Government should organize the striking of a medal in honour of Finland's independence. The Society received no reply but in 1924–25 no fewer than three medals were in fact issued. They were modelled by Wikström and struck in Paris, and their subjects were the Declaration of Independence in 1917, the Arrival of the “Jägers” in 1918 (these were the Finnish volunteers trained in Prussia, who played a decisive role in the Civil War) and the Constitution of the Republic of 1919 (Fig 15). As works of art, the medals were not very remarkable, and the series was not continued.

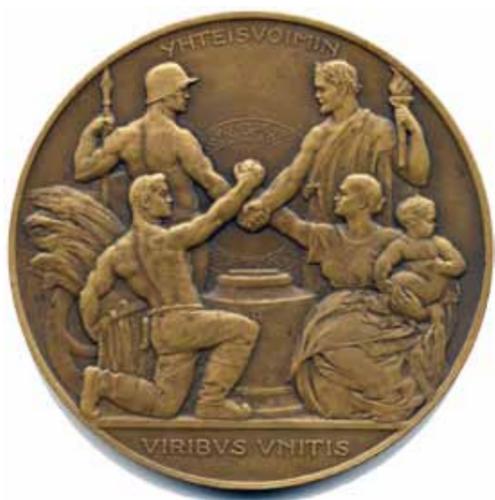


Fig 15. The Republican Constitution of 1919 (obv.)
E. Wikström
72 mm

The Numismatic Society issued its own series of six medals commemorating the heroes of the 1808–09 war in 1923–24. These medals were, however, little more than illustrations of J. L. Runeberg's *Tales of Ensign Stål*, a collection of patriotic poems (1848/60). The 1920s were, nevertheless, a good period for medallic art in Finland, for the custom of issuing portrait medals and commemorating anniversaries and other events now became firmly established.⁴

All photos in this article: National Museum of Finland / Outi Järvinen.

NOTES

1. See also T. Talvio, *Mitalit ja mitalitaide – Medals and Medallic Art in Finland*, Helsinki 2007.
2. E. V. Kuchnetsova, *Fedor Petrovich Tolstoi*, Moskva 1977, p. 27.
3. T. Talvio, “The Gibraltar of the North and the ‘Baltic Medal’”, *The Medal* 7, 1985, pp. 15–16.
4. The English has been revised by Elina Screen, Ph. D.

Freud's Medals

Jane McAdam Freud



Fig 1. Freud's Study, 20 Marsefield Gardens, Hampstead, London

Sigmund Freud is my great grandfather and through working with his antiquities collection during my residency at the Freud Museum I have become very interested in the links between psychoanalysis and art.

Studying Freud's relationship with the ancestors through his ancient objects I look at our mutual interest in sculpture, examining the connections in order to illustrate the overlaps between psychoanalysis and art – between his field and mine. I make sculpture, Freud collected sculpture – a fact that I had not been consciously aware of in my art school years and early career.

Freud's antiquities inspired him in the development of psychoanalysis. I form links between Freud's collection of ancient sculpture, his development of psychoanalysis and the impact of psychoanalysis on contemporary art.

In 1938, over 80 years old, Freud left Vienna for London escaping the Nazis. The house he lived in for his final year, until his death in 1939, became the Freud Museum in London.

The Museum is maintained as he left it, a shrine to Freud's life and work and not least his collection of antiquities, which number over 2000.

In January 2005 I began an artist's residency at the Freud Museum in London. Unaware of the depth of Freud's collection, I found it extraordinary that I had made works so similar in form to those he had collected (Fig 2). Freud collected medals (Fig 3). He also collected many two sided objects like the Egyptian Sistrum depicting the cow eared god Hathor, which like Janus has two faces, one appearing on either side (Fig 4).



Fig 2. Object no 2203 from Sigmund Freud's Collection: Egyptian Breast Plate (Sekmet)
Bronze



Fig 3. Object no 3149 from Sigmund Freud's Collection: Egyptian Medal (Bes)
Faience

For so many years I had been involved with making double sided hand-held – what I called P.U.P.s



Fig 4. Object no 3442 from Sigmund Freud's Collection: Egyptian Sistrum (Hathor) Faience



Fig 5. Picasso Centenary Medal (1981), J.McA.Freud, 1980 RSA Bursary Award Bronze



Fig 6. Fish and Form, 1991 J.McA.Freud Bronze



Fig 7. Moments and Memories, 1989 J.McA.Freud 1991 Italian State Mint Prize Bronze

(Pick up Pieces) (Fig 5-7). Generally called medals, in terms of contemporary art they were neither fashionable nor understood. I was driven to continue with the medium but was unable to explain why to others. People would often ask why I made medals. I had no idea.

During the Freud Museum Residency I examined Freud's objects by sketching them (Fig 8). For the concluding exhibition Relative Relations, I placed my works alongside objects from Freud's collection: one of my works made during the preceding 25 years paired with a selected object from Freud's collection: - my sculpture with Freud's sculpture echoing each other's motifs, materials, scale, form or patina or a series of the latter (Fig 9).

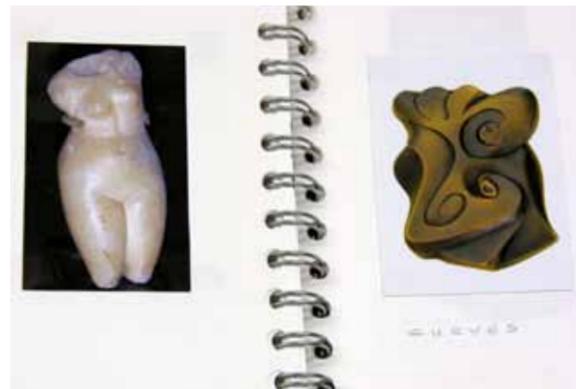


Fig 9. Left: Object No. 4407, Greek, Torso, Marble, Right: Fish and Form (rev), Bronze

In 1899 Freud aged 43 published The Interpretation of Dreams. Einstein was looking at Relativity and Picasso was delving into Cubism while Helmholtz was looking at human beings as energy systems. This was an age of questioning – *who* we are – in time and space and *how* we process that emotionally. The latter was Freud's domain. He looked at what was happening in our minds as we experience the world, our societies, our families and ourselves.

Freud read a great deal about archeology and was fascinated by the subject. All the main concepts of human psychology have come from the ancient world however Freud systematized this wisdom and developed psychoanalysis with the help of his art collection.

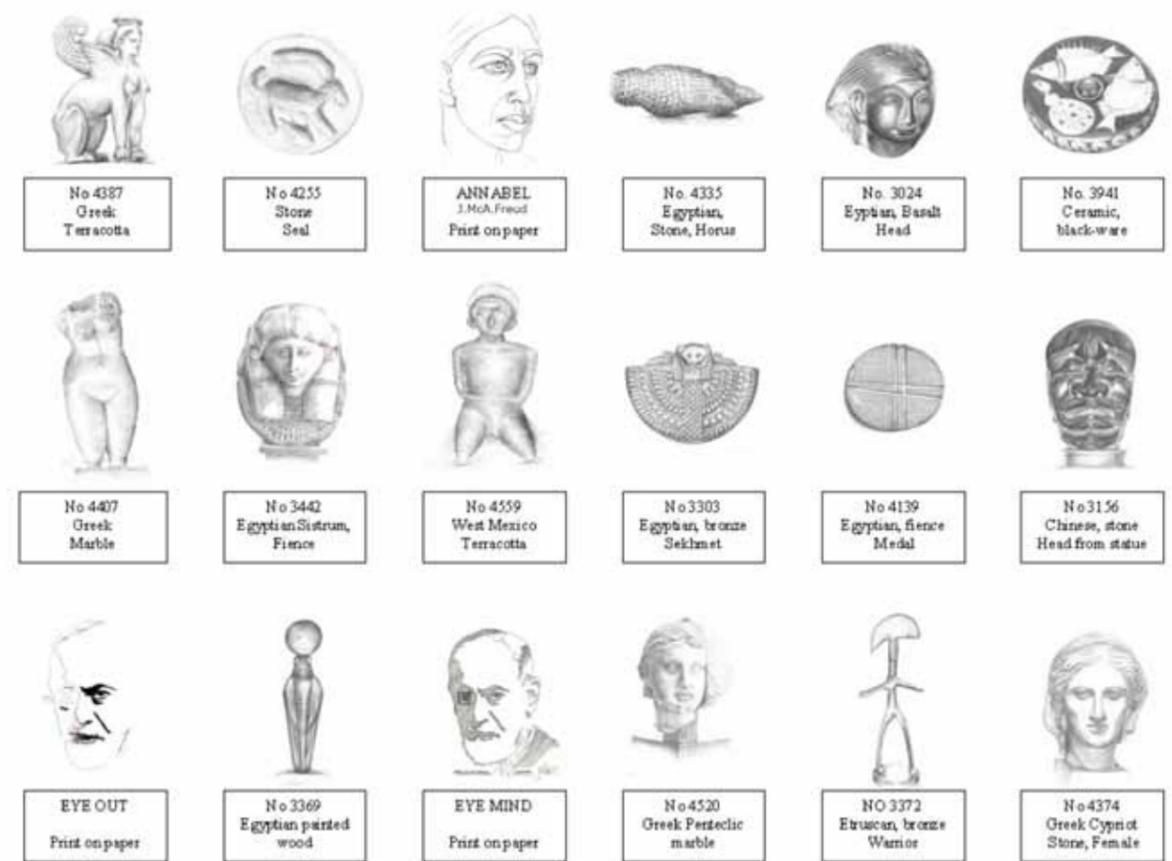


Fig 8. Including drawings of Freud's Collected Antiquities, 2005 J.McA.Freud Pencil on Paper

Uninterested in aesthetics in general Freud never the less disagreed with Dali that the art of the Surrealists made use of the unconscious. He said that Surrealism was designed and constructed consciously and so had nothing to do with unconscious processes. Surrealism apart, I would say certain movements in contemporary art such as conceptual art with its installation and language components would not have been conceivable without Freud's theories.

In reaction to his father's death in 1896, Freud started writing the Interpretation of Dreams as part of his self-analysis. He also started his art collection.

While reflecting on his collection of antiquities and their meanings Freud developed the theories fundamental to psychoanalysis. Using one of Freud's dreams from childhood I wish to connect his unconscious wishes to his art collection. I refer to

Freud's significant childhood dream which I believe impacts on his later desire to collect ancient objects. When Freud was eight years old, he had a dream: a nightmare. He dreamt that two or three people with birds' beaks were carrying his mother, apparently

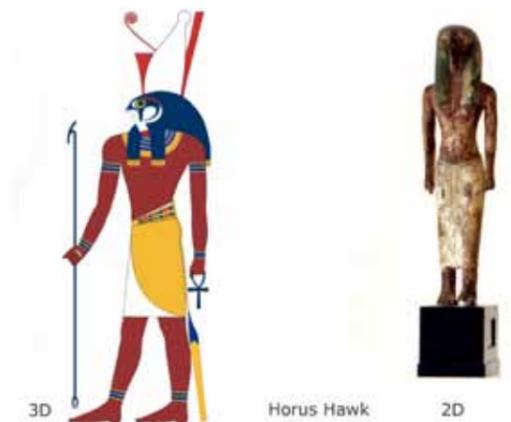


Fig 10. Left- Horus Hawk 2 dimensional depiction: Right- Horus Hawk 3 Dimensional sculpture from Freud's Collection

asleep, to a bed. He realised in the dream that this meant that she was dead. He ran screaming to his parents' room where he was able to check that his mother was still alive.

He later identified the beaked creatures as falcon headed gods derived from Egyptian funerary reliefs, which as a child he had seen illustrated in his German Jewish Philippien Bible (Fig 10). This dream expresses the coded creativity, the displacement and wish fulfilment he believed was disguised in dreams. The young Freud dreamt of a two-dimensional image becoming a three dimensional reality. The image he had seen was his first vision of the sculpture he later collected. Was there inside the dream an aspirational wish containing Freud's desire to make *real* those images he had seen in his childhood bible, that is real in a physical, three dimensional sense, to bring them to life? Was this his first dream reference to his beloved objects of ancient sculpture and if so what were they doing carrying his mother off? In the dream she died and in reality the falcon headed gods from the bible were brought to life. They formed part of his collection as -what he later termed 'guardians watching over him'.

On many levels he made the connection between death and antiquities not least as his collecting activities seems to have been prompted by the death of his father in Vienna in 1896. The antiquities 'dug up', archaeological finds, objects of the dead represented a metaphor for digging into the depths of the unconscious for buried memories. Freud remembered the dream featuring the beaked creatures his whole life and analyzed it in his thirties.



Fig 11. Group of Shabti Burial figures from Sigmund Freud's Collection: Egyptian Faience



Fig 12. Objects from Freud's Collection (Right No 4335), Egyptian, Horus Hawk

I noticed that several beaked creatures appear in his collection (Fig 12).

I re-examined the medals I had made featuring hybrid relationships (Fig 13). Heads and Tails combining can with snake, animate with inanimate and Merman combining Fish and Man reversing the traditional configuration of fish and woman for the mermaid (Fig 14).



Fig 13. Heads and Heads, 1998
J.McA.Freud
Patinated Bronze



Fig 14. Merman, 1991
J.McA.Freud
Bronze

During my residency at the Museum, working with Freud's collection, I noted that he was not interested in the best examples for investment value (indeed one or two pieces were in fact forgeries but the value of what the objects offered in terms of meaning. He was intrigued by the stories they told. He saw his collection as representing wisdom through the ages,

seeing them as representations of his ancestors. He used this ancient wisdom to illustrate his theories.

As well as being inspired by them Freud did however have a tactile relationship with his objects. He picked up and held his pieces, stroking and turning them in the hand. Freud's theories centre on libidinal urges as driving forces and this I think people find very difficult to accept, especially in reference to childhood. Freud handled his works, he had an intimate relationship with them, a physical relationship. There is physical evidence in some of the works of his meditative handling. I noticed that some of the bronzes were shiny in parts. This is exactly the effect you get from gently rubbing over the surface. Eventually the patina is worn away and parts become polished.



Fig 15. Ancestor, 2008
J.McA.Freud
Stoneware

Image 15 shows one of my recent works titled Ancestor. The obverse shows a libidinal symbol and the reverse depicts an Egyptian Shabti inspired by a piece in Freud's collection. Freud's idea of sublimation is a channeling of the libido into achievements like making art, writing poetry, science etc – a socially acceptable way -where displacement serves a higher cultural purpose.

I noted from studying Freud's objects in situ, that he seemed to collect in groups often twos and threes, (a strange echo of those beaked creatures he dreamed of and described as numbering two or three). He also enjoyed the Egyptians penchant for reversing their themes for example he acquired both the bird headed human and human headed bird again an approach he developed for his psychoanalysis, which delights in



Fig 16. Object from Sigmund Freud's Collection, Egyptian, TerraCotta

looking at information from dualistic directions (Fig 16).

He had a group of his favourite figurines standing on his desk like the audience. The placing of these figures was meaningful to Freud and highly symbolic with figures of wise men, scribes and scholars with Athena his favourite at the very centre (Fig 17). Freud played with the arrangement. In some photos of Freud at his desk you see the Bear placed in the West corner of the desk and the Monkey in the East. The sculptures took up most of the space leaving just enough room for Freud to write.

Freud also liked to bring a new acquisition to the dining table as a "guest of honour" during the meal but always repositioned it afterwards. The placing of his objects was highly important to Freud and each object had specific meaning in relation to the objects around it. Much like an artist might make an installation Freud thought through his theories while arranging these juxtapositions.



Fig 17. Freud's Desk in his study at the Freud Museum, Hampstead, London

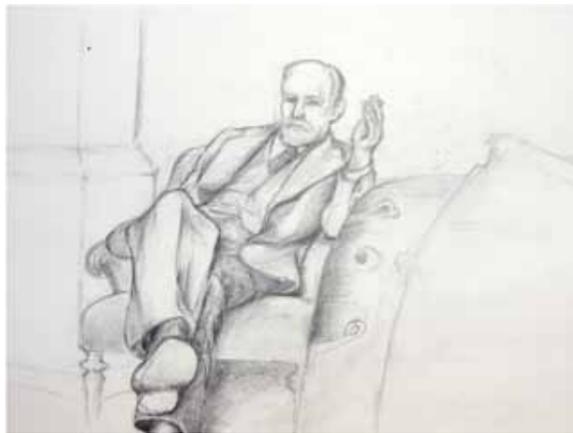


Fig 18. Sketch of Sigmund Freud,
J.McA.Freud
Pencil on Paper

In his study he was surrounded by his treasured antiquities. He said that he had two addictions one being nicotine the other his collection. Unable to control his own impulsive drives the nicotine was his downfall in the end (Fig 18). Of course both the process of psychoanalysis and of art make use of the unconscious. Unconscious or instinctive impulses both help create art and allow art to be accessed by the viewer. Through the experience of art, the viewer receives information and feels emotions that he/she may otherwise not acknowledge.

By unconscious Freud means unknown, ignored, hidden, that is repressed knowledge. I think artists use this knowledge and the viewer taps into it in his/her engagement with art. *Images speak* was something Freud exclaimed in reference to his collection.

Freud's recognition of the unconscious was very important for the comprehension, growth and development of contemporary art in general. I feel that Freud, with his theory of the unconscious, opened the doors to conceptual art practice.

Through experiencing Freud's objects I re-frame my objects. I do this in the tradition of Duchampian appropriation. As in Duchamp's Mona Lisa, where he appropriates the coveted Mona Lisa (Fig 19-20) for his own I displace and in doing so appropriate Freud's coveted antiquities for my own.



Fig 19. L.H.O.O.Q (Mona Lisa with Moustache), 1919
Duchamp



Fig 20. Mona Lisa shaved and signed by Duchamp 1919

Portrait and Self-Portraits of Artists within Medallion Art Sculpture Collection of the Latvian National Museum of Art Vineta Skalberga

The subject of the thesis is based on the exhibition "Artist. Portrait. Self-portrait", that was exposed at the end of 2009 at the exhibition hall "Arsenals" of the Latvian National Museum of Art. Selecting the works from the medal collection, I was concentrating on the history of development of portraits regarding medallion art. Portrait is the most well-known genre of medallion art, which reflects upon variety of personalities and artistic approaches. The range of depicted subjects is of the same amplitude, involving portrayals of writers, historical figures and bearers of Latvian culture.

SOME CRUCIAL KEYPOINTS OF THE HISTORY OF DEVELOPMENT OF LATVIAN MEDALLION ART

The beginnings of Latvian medallion art can be found at the early 20th century. Even at its starting point there emerged a characteristic trend – medals are made by sculptors themselves and only in some cases they are chased by metal engravers (as, for instance, Stefans Bercs in 1920-s and 30-s). This feature serves as explanation for similarities between Latvian medallion art and large- and small-form sculpture.

The collection of LNMA owns the first known medal of Latvian art, made and cast in bronze by the outstanding artist Teodors Zaļkalns in 1909. It is dedicated to Mirdza Zariņa, daughter of the artist's colleague, graphic artist Rihards Zariņš. Another

sculptor, Augusts Bija, also turned to medal art and gained popularity in Belgium. His medals depict explicit and expressive side-views.

Rapid development of medallion art dates back only to 1970-s, though in 1950-s and 1960-s separate sculptors, alongside with their basic works, episodically turned also to creating medals. After the First medallion art exhibition in 1973, in Riga, an extensively creative and abundant process of making medals and plaquettes arose to keep on for twenty years which we consider the blossom of Latvian medallion art.

The author of the idea of the exhibition – sculptor Valentina Zeile, who lives and works in Paris, regards herself as the founder of Latvian medallion art. "I was the initiator of medallion art, but it was never acknowledged that I was the first to rounded up the medal artists. Together with Alders¹ we went to workrooms and gathered works. When I won the first prize at the contest for the medal, dedicated to Rainis, everybody started wriggling and wanted to make medals, but I thought: why could not we arrange a common medal art exhibition? I had a great amount of medals myself. There started a huge wave – suddenly everybody wanted to participate, the whole movement broke off."²

The popularity of medallion art pervaded not only among sculptors, it expanded also to painters, graphics and ceramists. At the very beginning in



Fig 1. Botticelli, 1978
Jānis Strupulis (b. 1949)
bronze, 3,8 x 4,3 cm

1970-s approximately 40 artists participated, but in 1980-s the period of stabilization took place, when only the artists who had dedicated themselves to medal art kept on exposing their works. These are sculptors who manage to implement both abundant and comprehensive message and expressive outline in a small-size work.

During the Soviet period (1970-s till 1980-s) the most appreciated medal artworks were bought for the museum collections from solo-exhibitions or group exhibitions. The greatest deal of the medals and plaquettes of the sculpture collection of the LNMA is obtained via purchasing. Since the beginning of 1990-s after the collapse of the Soviet Union, the economical situation of the country has changed and wherewithal changed also the policy of purchasing artworks. For this reason the collection of medallic art grows slowly, the new acquisitions are mainly gifted by artists themselves. A very important role at preserving the tradition of Latvian medallic art is played by Jānis Strupulis, who still manages the Club of Latvian Medallic Art, founded in 1989. The mission of the club is to promote interest about medallic art and to popularize it both in Latvia and abroad. Every three years medallic art triennials are held in Latvia, members of the club collaborate with foreign colleagues and participate at medallic exhibitions in various countries.

As a particularly important event at the history of Latvian medallic art the opening of a permanent medallic art exhibition in the Vault Hall of the Dundaga castle in May 10, 2008 must be mentioned.

THE PORTRAITS OF FOREIGN ARTISTS

To set forth the theme of portraits and self-portraits of artists, I have selected those works of the museum collection, which reflect upon some important event of cultural history or reveal innovations at the development of plastic forms.

Medals and plaquettes are designed concerning on two different approaches: a pictorial depiction or elaborate detailing. The two-sided medals mostly keep at the classical composition: the portrait of the model is placed on the front side, and on the obverse there is a fragment of some outstanding work by the artist. The multitude of forms is mostly represented in plaquettes. The works are mostly made of metal – bronze, occasionally tin or copper are used.

Regarding the medals, which portray artists, one can admit that within the dedication medals, which represent foreign artists, a permanent interest is of frequent occurrence. They are made to commemorate the model or to deal with some crucial inner passion of the author. Mostly they are artists, familiar to the author or congenial celebrities from the art history. Jānis Strupulis works in this field consequently and actively. The wide range of interests of the artist and his thorough knowledge of history, as well as his skills of empathy, can raise curtain of any historical period to highlight expressive personalities or scenes



Fig 2. Peter Paul Rubens, 1977
Jānis Strupulis (b. 1949)
bronze, ø 12 cm

from ancient historical events. For a longer period of time his interest has been attracted by the Italian Renaissance painter Sandro Botticelli, as various works have been created, from which the small plaquette, made in 1978 (Fig 1), shall be mentioned by its originality. The humble size and inordinary composition as a excerpt of a portrait suggest more attentive attitude towards the represented model. The lively and smiling face relates to the harmonic images in the paintings of the portrayed. The optimistic and ingenuous atmosphere of the plaquette makes us to suppose that the author and the model could be close friends, though there are five centuries between them. The common point is the fine nuance of expression and way of thinking by Jānis Strupulis and Botticelli.



Fig 3. Johan Leberecht Eggink, 1984
Jānis Strupulis (b. 1949)
bronze, ø 7 cm

As an example of a classical medal we can name the dedication medal by Jānis Strupulis to the Flemish baroque painter Paul Rubens for his 400th anniversary in 1977 (Fig 2). The work attracts us with its expressive line, precise modelling of the portrait and garment. The front side shows a portrayal of Rubens with a big cap, and on the reverse there is a fur covered nude of the famous painter's model Helen Fourment. The elaborate detailing of the composition can be regarded as a provision by the artist himself.

The sculptor has made dedication medals for many artists of the classical modernism at the beginning of the 1980-ties. On the front side there is a portrait of the outstanding French modernist Marc Chagall, and on the reverse – a comment to his 1912 work "A Musician". Chagall often portrayed Jewish musicians at his works, addressing to them these

words: "I love musicians at wedding parties, sounds of their polkas and vales".³

One of the most brilliant Baltic German painters Johann Leberecht Eggink is quoted by Jānis Strupulis (Fig 3) on the front side of the medal just from the painter's 1844 self-portrait, where he has a tender, faint perceptible smile on his face. The reverse of the medal shows some fleeing image from the famous painting "Odyssey and Nausikaya" by Eggink, that was painted in Rome in 1824.

Another personality, approved by several sculptors, has been also the Spanish painter of Greek origin El Greco. As the source was used his "Portrait of an Old Man", painted between 16th and 17th centuries, that is considered to be the self-portrait of El Greco. Kārlis Baumanis has worked on it even repeatedly. However, a more original version has been created by Bruno Strautiņš in 1976 (Fig 4). The head of El Greco is depicted neatly, with prolonged proportions of the features. The peculiarity of the work roots at the inward bend of the plane, that narrows down the scale of the medal, thus evoking confrontation of lights and darks and endowing the image with particular dynamics.



Fig 4. El Greco, 1976
Bruno Strautiņš (b. 1944)
bronze, ø 10 cm

PORTRAITS OF LATVIAN ARTISTS

Latvian painter and art theoretician Ojārs Ābols has said, that "sculpture has to deal with physical values as weight, energy, space and time."⁴ This concept refers not only to monumental works or sculptures. At the medallic art authors must do with the same categories, only the scales are smaller. So an artist must develop his skills in order to create works,



Fig 5. Jāzeps Grosvalds, 1985
Kārlis Baumanis (b. 1916)
bronze, ø 12,3 cm

which could comprise not only material force and strength of the artistic imaging, but also the dynamics of the artist's age.

There are more portrayals of Latvian artists in the museum's collection – approximately 70 units. There is a permanent trend to dedicate medals and plaquettes to outstanding Latvian artists – classics: painters, sculptors, ceramists a.o. Friends and contemporaries are often portrayed as well.

The World War One impacted fates of the Latvian classical modernism. This themes of war and refugees merged with the dedication medals to Jāzeps Grosvalds and Jēkabs Kazaks. In the centre of the medal by Kārlis Baumanis, “Jāzeps Grosvalds”, there is portrayed the artist at ¾ turn, and in the background there are two figures of riders and birds, flying up to the sky. The artist Jāzeps Grosvalds not only belongs to the referred period of time, but himself has taken part at the historical events. The background figures recall in memory Latvian folk song about two doves, often sung by Latvian riflemen. On the reverse there is used a famous painting by Jāzeps Grosvalds – “Refugees. (The Old Refugee)”, dated back from 1917. The main role is played by two figures: an old man and a boy, leaned back to him. The tragic composition is supplemented by the burning farmstead on the background. As the sculptor quotes the work line in line, it can be characterized by Eduards Kļaviņš, researcher of Jāzeps Grosvalds artistry: “the Latvian farmer, tragically backblowed by fortune, is depicted by Grosvalds as a hero, who [...] in a acrid patience endures another, this time particularly hard stroke.”²⁵

The one-sided medal by Bruno Strautiņš “Jēkabs Kazaks” (1975) delivers a concentrated observation, the dramatic spirit of the painter's life. The medal is based on the painter's “Self-portrait in black” (1916), tenderly reflecting the fragile and sensitive personality of the artist. Here still remains the impression of a secret, that provokes guessing the plot or recognize new aspects of the represented figure.

The iconic personality of the Latvian art history has been depicted also by Laimdota Griķe in 1984. As refugees and self-portraits have been the dominating subjects at Kazaks' painting, Griķe decides to merge them into one plane. At the right corner of the squared plaquette there is an image of a woman with a baby from the painting “Refugees” (1917), and at the left corner there is a portrait of the painter. Significant is the fact, that the potrait is made more flexibly, with a more sensitive surface covering, whereas the image of the refugee is more graphic. The idea of the work is supplied with the Kazaks' credo: “Art is always an exercise of creative synthesis”.

Laimdota Griķe feels close to the artistic language of the classical modernism that manifests itself at a constructive structure of an artwork. Therefore her dedication medal to the first professional latvian sculptor – woman Marta Skulme (Fig 6), can be considered as self-evident. The artist is represented as a contemplative, self-concentrated and harmonic young woman. On the reverse there is an outline of the well-known sculpture „Guitar-player” (1921) by Marta Skulme.



Fig 6. Marta Skulme -100, 1990
Laimdota Griķe (b. 1953)
bronze, ø 10 cm



Fig 7. Teodors Zaļkalns in Florence, 1977
Kārlis Baumanis (b. 1916)
bronze, ø 11,3 cm

Kārlis Baumanis has often portrayed his teacher Teodors Zaļkalns. The greatest importance can be addressed to the medals “Teodors Zaļkalns in Florence” (1977) and “Teodors Zaļkalns and Auguste Rodin” (1984), that reflect upon the most essential sources of the creative impulses at the sculptor's biography, when an insight into the past heritage had been taken, and personal and professional revelations had been experienced. T. Zaļkalns acquired the secrets of bronze casting in Florence from 1907 till 1909. On the front side of the medal there is a sideview of the sculptor, behind which there is Palazzo Vecchio and the Dome of Florence (Fig 7). The explication for this composition can be found at the Baumanis' monograph: “The sight of the city is most preferably viewed by Zaļkalns from the San Miniato al Monte. The city remains in a valley, cut through by the river Arno. On the background of Tuscany mountains there stand out silhouettes of Palazzo Vecchio, the campanile by Giotto and the cathedral of Firenze, built by Brunellesci.”²⁶ In the middle of the reverse there is the symbol of the coat of arms of Florence – a stylized lily, and around the edge – an inscription: FLORENTIA LABELLA (the beautiful Florence). A very similar composition repeats at the other medal, where K. Baumanis illustrates the Paris period of T. Zaļkalns, when between the end of the 19th and the beginning of the 20th century he studied at Rodin's studio the method of marble carving. In the middle of the front side of the medal there are portraits of Zaļkalns and Auguste Rodin, behind them in a far background – the image of Rodin's “Speculator”. The reverse reflects upon the Nôtre Dame de Paris and the coat of arms of Paris.

One of the first Latvian painters Ādams Alksnis is depicted by Andris Vārpa, artist, who comes of the same district as Alksnis. In the front there is a frontal view of the portrait of Ā. Alksnis, and in the left background – an image of a horse. It can be considered as a straight reference to the animal genre, characteristic for the painter according to his studies at the Battaglia class of the Art Academy of St. Petersburg.

The portrait of the legendary graphic artist Kārlis Padegs is represented on the small plaquette by Antonija Gulbe (Fig 8) – identic to the image which belonged to Padegs as he “used to stroll along the boulevards of Riga – a superchic dandy with a black Spanish hat”²⁷.



Fig 8. Kārlis Padegs, 1982
Antonija Gulbe (1930-1996)
bronze, 4,8 x 6,9 cm

An aphoristical interpretation of the figure of the strange barefoot pastel painter Voldemārs Irbe belongs to Bruno Strautiņš at his two-sided commemoration medal to Voldemārs Irbe (Fig 9), on which the outline of a passing-away image can be captured. In 1944 during the Nazi German air raid to Riga, a bypassing bomb splinter killed this



Fig 9. In Memoriam to Voldemārs Irbe, 1980
Bruno Strautiņš (b. 1944)
bronze, ø 8,8 cm

peculiar artist. The sculptor has depicted this event with a great tolerance. On the border between the past and the future, the figure of Irbe becomes invisible, passing away from the material substance. The hole imitating the bullet hole passes through the medal. Not characteristic to anybody else, the metal substance of the medals and plaquettes by B. Strautiņš is being folded, broken, shirred in order to increase the expressive force of the medals.



Fig 10. Kārlis Zāle, 1988
Bruno Strautiņš (b. 1944)
bronze, 10 x 10 cm

The personality of the outstanding sculptor Kārlis Zāle has attracted several medal artists, as his fundamental contribution, as he is an author of the Monument of Freedom and the Brethren Cemetery ensemble, cannot leave uninterested. The dedications are created by various authors, and I would like to mark three of them. The diversity of approaches not only deals with different features of the model, but also allows examining the attitude of the authors, as on the reverse there are chosen different works by Zāle, all of them – symbols of Latvian culture. For instance, Marta Lange has repeated the monumentality of her sculptural head of Kārlis Zāle, that had been made in 1967, in her medal of 1978. On the reverse she has used a sculptural fragment of the gate of the Brethren Cemetery, whereas Bruno Strautiņš has selected the pattern of modernism – “The Dancer” (Fig 10). Moreover, features of a psychological portrait are explicitly shown in the commemoration plaquette for the 100th anniversary of the sculptor, made by Ligita Ulmane-Franckeviča in 1988 (Fig 11). She reveals her great capacity of a plastician at this portrayal with a nuanced embodiment of the sincere and wise glance of the model. In the opposite, Marta Lange has treated the model laconically, from a distance, even though the



Fig 11. Kārlis Zāle, 1988
Ligita Franckēviča-Ulmane (b. 1947)
bronze, 12,2 x 11,5 cm

artist herself has been very enthusiastic about the artistic style and monumental figures by Kārlis Zāle, because “the sense of monumentality at the human figure and plastic binds her with the artistic tradition, founded by Zāle.”⁸

Bruno Strautiņš has chosen an irregular form for his plaquette, the faceted modeling of the images reveal a considered rhythm. The array of the geometric masses undoubtedly relates to the plaster sculpture “The Dancer (Dance)” by Zāle, made in 1922.⁹

When a greater interest emerged about the traditional ceramics of Latgale, the portraits of the ceramics started to be represented also in the medallic art. The active-working sculptor Valentīna Zeile already in 1968 created a series “Folk Ceramists” in copper, that was a rare material for medallic art. The portraits, made on a flat plane, bring a documentary character with an air of vitality. One of the most often portrayed and best known ceramists of Latgale was Andrejs Paulāns. The sculptor has made a portrait of her contemporary for several times. From the front side of the medal we meet a look of a smiling and sincere middle-aged man. The composition of the reverse attracts our attention as a well-chosen continuation of the portrait of the ceramist, where the depicted hands of Paulāns keep a clay pot, decorated with “svilpaunieki” – small clay whistles.

Furthermore, the portrait of the art historian, researcher of sculpture Ruta Čaupova is embodied in a plaquette by Zeile in 1972 as a poetical, inspired and self-confident personality. The grace of the arm movement of the model expresses her artistic and vigorous attitude towards life.

Vija Mikāne has concentrated on the theme of literary characters and poets, representing them both on plaquettes and one-sided medals. Also the portrait of the graphic artist Teodors Ūders makes us to recognize the style of the sculptor in its fine, rhythmical lines that coincide with the emotional and sensitive inner world of the artist herself.

SELF-PORTRAITS

Latvian sculptors are not very keen on self-portrayal. So we can conclude that only wherewithal medal art the self-portraits of sculptors can be found. Nevertheless, they only occasionally are evidence of self-applause. Mostly it is the artist’s dialogue to himself, reflecting moments of contemplation and seeking.

In the First medallic art exhibition in 1973, that took place at the Foreign Art Museum, a self-portrait of Fricis Ešmits was exposed. It was enclosed in the museum’s collection afterwards. The face on the plaquette expresses a kind of secret inner tension. Furthermore, the self-portrait by Kārlis Dane (Fig 12) successfully and sensitively merges the laconism of the silhouette with the features of the face in an



Fig 12. A Self-portrait, 1977
Kārlis Dane (1943-1982)
bronze, 12 x 10 cm



Fig 13. Double –portrait, 1970
Valentīna Zeile (b. 1937)
bronze, ø 6,5 cm

expressive mass plastic balance. The unconstrained is accented also by the substantiality of bronze and patina of the surface of the plaquette.

In 1986 Kārlis Baumanis celebrated his 70th anniversary and for this event created a two-sided medal with a self-portrait. His side-view expresses solemnity. The reverse shows the outline of the marble sculpture “Gemini”. His style can be easily recognized, because each medal has a slightly textured background. Although the array of the used images is quite wide and tells a lot about the author’s erudition, the uniform type of the plane makes us to admit that the sculptural forms are used monotypically.

Sculptor Valentīna Zeile tends to express her individuality in a bright and very emotional way. One of the basic principles of Zeile – the artistic inspiration¹⁰, is well delivered in the “Double-Portrait” (Fig 13), where the artist has depicted herself and her husband, sculptor Igors Vasiļjevs, with an air of romantic emotionality. The “Self-Portrait” (1971) with a kerchief tells us about strong personality and self-confidence.

Ligita Ulmane, who has a common ground with Bruno Strautiņš, as she is not afraid of innovative experiments on the plane, has portrayed herself for



Fig 14. Memories,
1981
Ligita Franckēviča –
Ulmāne (b. 1947)
bronze, 9 x 9 cm

several times. In the collection of the LNMA there are three self-portraits of the artist. I would like to comment two of them. The plaque “Memories” (Fig 14) shows us a young girl with a light air of sadness in her eyes. The deepened crease as an outline of the silhouette accentuates some intimate and secret emotional experience.

The opposite sense to the melancholic “Memories” can be captivated at the “Double Portrait” (Fig 15). The medal, made for the 30th anniversary of the artist, is a wordless dialogue between the artist and her twin brother Haralds. The sun on the upper side of the medal delivers a joyful and harmonical feeling.

Despite that there is not a great deal of sculptors, who would be dedicated to art of medals, they



Fig 15. Double portrait, 1977
Ligita Franckēviča –Ulmāne (b. 1947)
bronze, ø 13 cm

have still achieved notable success and recognition both in Latvia and abroad. Kārlis Baumanis and Jānis Strupulis have manifested their erudition at history, geography, architecture and languages. Denial of the background plane, characteristic to the painting relief, is reflected in works of Valentīna Zeile, Bruno Strautiņš and Ligita Franckēviča-Ulmāne. Mostly sculptors have made anniversary or commemoration medals, the subject of which is basically chosen due to some subjective reason. The phenomenon of medallic art is explicated by the medallic art researcher Eduarda Šmite: “All history of medallic art indicates that this kind of art blossoms only at the periods when a deep interest in an individual’s personality is raised, when enlarges the role and importance of a personality at social processes.”¹¹ The small sizes, characteristic to the medal artworks, opened wider opportunities for multiform improvisations and a closer dialogue with the audience. The key to the popularity and success of Latvian medallic art is pictorialism and efficiency of the quality of artistic contents.

NOTES

1. Rūdolfs Alders (1907–1987) – Latvian sculptor.
2. *I Belong to Art, not Fashion*. [an interview with Valentīna Zeile] // *Māksla plus*. 2002 –No 2 – page 19.
3. Марк Шагал графика.- Москва , 1990. – стр. 194.
4. Marta Liepiņa –Skulme./ Comp. G. Cēbere, L. Slava/. Riga, 2009. – page 52.
5. Eduards Kļaviņš *Džo. Life and Art of Jāzeps Grosvalds*. Riga, 2006. – page 218.
6. K. Baumanis *Teodors Zaļkalns*. –Riga, 1966. – page 58.
7. Jānis Kalnačs ...*also the dream painter Kārlis Padeģis*. -Riga, 1993. page 32.
8. Rasma Lāce *Marta Lange*. –Riga, 1981. –page 71.
9. K. Zāle worked in Germany in 1922 (his Berlin period). Works created in here were exposed in the art galleries in Berlin, reviewed and reproduced in the art journals of the time. The sculpture „The Dancer” was high appreciated among the followers of the German constructivism.
10. *Valentīna Zeile. Catalogue of the 5th exhibition of sculpture* /Comp. V.Zeile, text T. Furmane/ Riga, 1980.
11. Eduarda Šmite –*Medal art*. –Riga, 1987.

The Gilroy Robert’s Fellowship offered through the ANA - years of success

George Cuhaj



Fig 1. Mr Roberts

Mr. Roberts was born on March 11, 1905 in Philadelphia, PA. He studied under Paul Ramy at the Frankford Evening Art School in Philadelphia during in 1934 and 35 and later with Eugene Weisz and Heinz Warneke, at the Corcoran School of Art in Washington DC in 1939.

From 1936-1938 he was Assistant Sculptor-Engraver at the U.S. Mint. From 1938-1944 he was picture engraver at the Bureau of Engraving and Printing. Roberts returned to the U.S. Mint in May of 1944 as Assistant Sculptor-Engraver. In 1948 he was appointed Chief Sculptor engraver, a position he held until his resignation in October of 1964.

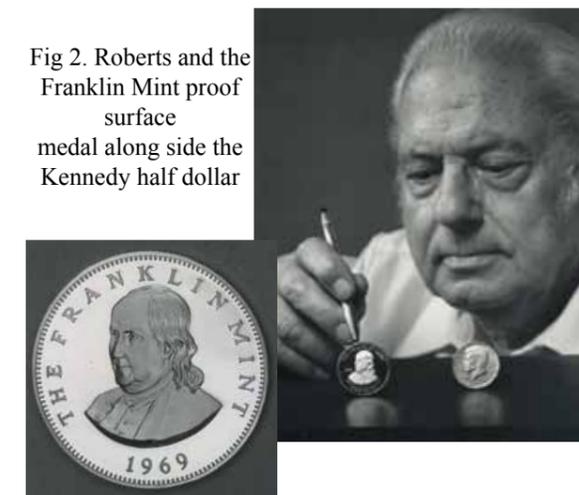
At that time he joined with Joe Siegal, and founded General Numismatics Corporation. With a few coining presses they began to fill the need of Las Vegas casinos for large silver dollar sized (39mm) sized tokens for use in dollar slot machines. You have to remember that in 1965 the U.S. removed silver as a composition from the circulating coinage, so there was a great demand by the gambling industry for large coin-like objects. It was a huge success. By 1969, they would change their name to the Franklin

Mint, and in 1971 be able to receive one of the most visible medal commissions in the United States that for the Official Presidential Inaugural medal for Richard Nixon.

What Siegal and Roberts created was one of the largest main-stream direct marketing firms in the country. And by far the largest stable of medallic artists in the United States. and I daresay the world. Their effect is still felt today, as more than half of the U.S. Mint Sculptor - Engravers of the past 40 years have been at one time Franklin Mint staff sculptors.

The Gilroy Roberts Foundation presented to the American Numismatic Association Museum in

Fig 2. Roberts and the Franklin Mint proof surface medal along side the Kennedy half dollar



Colorado Springs, (site of the 1987 and 2007 FIDEM congresses) Mr. Roberts studio collection of several hundred maquets, plasters and drawings. One time on display, now they languish in long term storage. The foundation also presented a large sum of money to conduct classes in engraving and sculpting.

The first part of the Art of Engraving program deals



Fig 3. Chris Madden

with intaglio line engraving as traditionally done with postage stamps, bank notes and security printing. Mr. Chris Madden of the Bureau of Engraving and Printing in Washington D.C. has been the teacher of this class and he takes the students thru the steps from tool making thru steel cutting to intaglio printing. This is class is offered for one week, every two or three years.



Fig 4. LauraStocklin and the Sculpting class

The second and part of the program is the Sculpting class. It is offered for one week in two successive years. The first year students learn to carve into plaster, make molds, and sculpt the relief as well as add lettering.

The second year of the program the students make

engraving tools and directly carve dies into steel stock. In recent sequences of the program, these dies have then been hand struck. Finally, in future sequences, a small screw press will also be available for strikes.

What is included? A travel stipend of \$400 in each year of the program, plus participation in the ANA Summer Seminar week program, which includes all food and lodging, a value of \$1200. A very nice program.

How to apply - follow the links on the website of the American Numismatic Association, and good luck.



Things you won't see at FIDEM

James Malone Beach

(aka, Sir James of the Royal Order of Chiquita, Royal Order os Cuhaj and the Royal Order of Tesla)



Fig 1. Home

The theme of my talk is: "Things you didn't see at the Federation for International Promotion of the Art Medal (FIDEM)." I know that sounds like a lot of latitude and that a person could, if they chose, talk about almost anything...I think you are starting to get the idea.

Mr. Ilkka Voionmaa, president of FIDEM, mentions that I have just retired from teaching for 38 years, and that I have been married for 42.

These three slides are views of the river we live on from our deck, one heck of a place to be able to retire and work. (Fig 1)

This is a picture of Leeny, my wife of 42 years (fig 2). We still enjoy each other's company, laugh, and love, which is such a gift. Only someone who has loved can understand. There are fleeting moments



Fig 2. Leeny

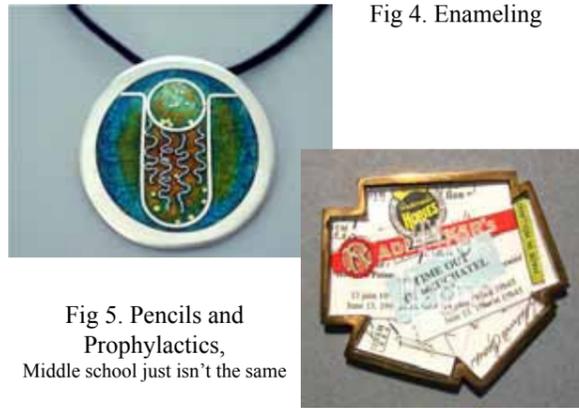
when I see her as she is, 63, a little heavier than when we first met; but there is this metaphysic, or magic, that happens most of the time. I see her still as that spunky 21 year old whom I first fell in love with, and I still get to hang with her which is great!

Now for my talk, this is a photo of me at the Neuchatel Congress (Fig 3). Please notice: I do not have any grey hair. You will not see that again in any FIDEM.



Fig 3. Neuchatel congress

This is a small enameling on fine silver that I never did enter into FIDEM, but I still like it a lot and thought it worthy of a FIDEM show (Fig 4). Now this is when I started to get interested in Knighthood. This is called "Pencils and Prophylactics, Middle school just isn't the same." (Fig 5) I made this while teaching school in inner city Alabama. I did enter this, but it was not accepted because of size and because, I believe, it



was considered a decoration. In all honesty, I had not done my homework or research, and did not follow proper protocol in making the collar.



Fig 6. USA Delegation medal Fig 7. Royal Order of Cuhaj

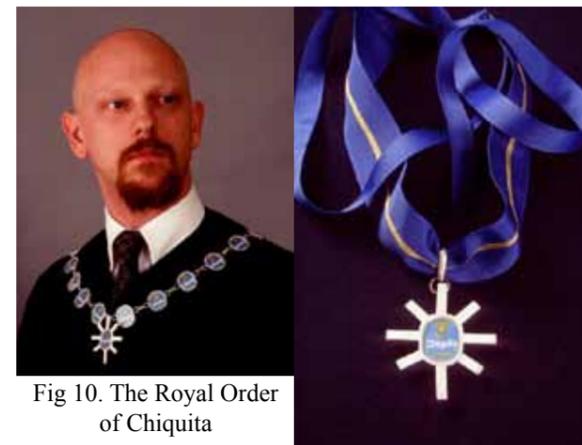
These slides show you, in all its glory, the medal that you have grown to love and enjoy, the Royal Order of Cuhaj, which was conceived during the Neuchatel FIDEM (Fig 6-7). While listening to all the other countries receiving awards, none of which were from the United States, Mr. Cuhaj at the time mumbled something along the line of “the US could do that, we just don’t,” to which I replied, “So, George, let’s do it!” On the spot, he asked me to create the “Cuhaj Award of Distinction.” Thus, George was able then to award it to anyone he chose, for whatever reason. When creating this award I really wanted to create a knighthood and had the last two orders figured out,



Fig 8. Cuhaj Award of Distinction Fig 9. George Cuhaj

but still had not designed a grand collar because I could not think of a suitable symbol of power. Well, as fate would have it, at 3 a.m. one morning I awoke with an epiphany: subway tokens. For George, a New Yorker, it was perfect. If anyone has been in the middle of a mass transit strike you can understand the power of a subway token (Fig 8-9). The whole idea of creating knighthood orders was very empowering. I know some of you are saying to yourselves that only a monarch can commission a knighthood. I have to admit this slowed me down for a while and then it hit me. It is a very common saying that a man is the king of his castle, and of course anyone who is married knows who the Monarch is, and it’s not the King! Still, that means that my knighthood is valid as any knighthood, just not recognized in as many countries. All right, very few countries...okay, so only one very small country on a river in mid-Michigan. That said, I have been knighted three times with different orders of knighthood: two by me, and one by the monarch known as George Cuhaj.

The Cuhaj knighthood got me on a roll and I then



came up with the Royal Order of Chiquita (Fig 10). The power symbol is the Chiquita Corporation, easily worth more than most third world countries. The nomenclature in the United States is being “Top Banana,” meaning the best in that particular area, aka Grand Prix. I was privileged to give a talk for a BAMS conference at Dean’s College in southern England. The talk was well received and at the end of it, I knighted the now Sir Ronald Dutton, with the said order using my royal scepter, the banana (Fig 11). Lastly, in the knighthood series is the Royal

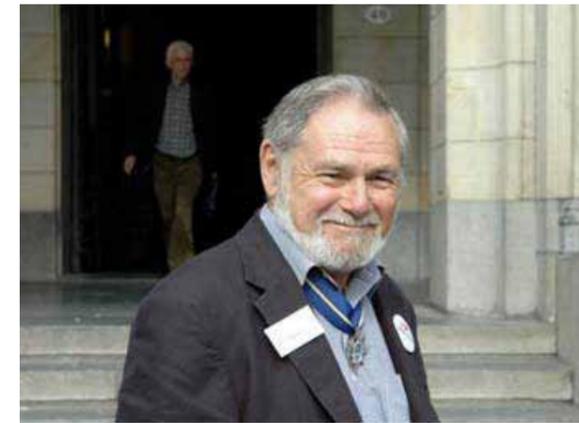


Fig 11. "Sir" Ron Dutton

Order of Nikola Tesla, who was a brilliant scientist who some say was more brilliant than Thomas Edison, a contemporary. Edison eventually ran Tesla out of business. On the reverse side is reportedly a piece of Nikola Tesla’s lab coat (Fig 12). A small tribute piece to my late father-in-law, who was very dear to me, was never seen or entered into FIDEM because it didn’t meet the criteria.



Fig 12. Royal Order of Nikola Tesla

medals made to commemorate the New and Young Symposium in Turku, Finland, that I was invited to be a part of (Fig 13). A number of artists got together in Turku for three weeks and created medals. It was both an honor and pleasure to be a part of it. I had taken thumbprints of each artist in wax and captured only their eyes in photographs so I could make a statement about the experience. Anyone who has done anything like this, including week-long FIDEM experience, knows that it’s a great emotional high. But when we get back to our personal, separate reality some, nay most, of these people we really



Fig 13. Waning Friendship

don’t see or hear from again. Sadly, the memory of the fellowship fades. This is why I have these translucent stone containers of the bronze finger prints progressively dim from right to left, with less light coming through them, symbolizing the waning friendship.

The next two medals were also done in Turku; one is for the artist whose job it was to meet our needs, whatever they were. In the US, we call this person a “gopher” because they will “go for” whatever we need. This person was named Micki Macka and he truly loved helping us, thus his medal of honor (Fig 14). The next medal evolved from a discussion I had with fellow artist, Elly Baltus. We were talking about how some people you meet get better looking as you get to know them regardless of exterior appearance.



Equally so, some people as you get to know them look less attractive, regardless of their human shell. This is called, “Inside, Outside, Will You Still Love Me When I’m 64.” I was inspired by the Beatles song, “Will You Still Love Me When I’m 64.” As we reach maturity, aka Old Fart Syndrome, Fig 14. Office of Emergency Management



Fig 15. Inside, Outside, Will You Still Love Me When I'm 64

we ask ourselves these questions. When my wife and I got married 42 years ago I was a young athlete and I wondered if she would still love me when the waist disappeared and my hair turned grey. (Slide 26-29)



Fig 16.

This is a medal given to a teacher's aide who retired and worked with special needs children at Big Rapids High School (Michigan). I had one of her students draw a picture of how he felt about her. The next medal was made for a band leader at Big Rapids High School, who had had 31 amazing years of conducting and training bands, receiving many "A" ratings at band competitions over the years. (Fig. 16)

These next pieces are from my time in Alabama teaching in an inner city middle school. "Alabama Bugs, Part 4" was speaking of the exotic bugs in Alabama. Fig 17 left is called "Alabama Meets the Armadillo," and the last slide is a triptych called, "A



Fig 17. Alabama bug 4 (right) Alabama meets the Armadillo (left)

History of Education, or a Chronicle of a Broken Heart." These medals were a response to my three years of teaching at an inner city school where I was expected to keep an eye on such major infractions of school etiquette, such as gum under a chair, to now having to worry about middle school students being armed with lethal weapons.

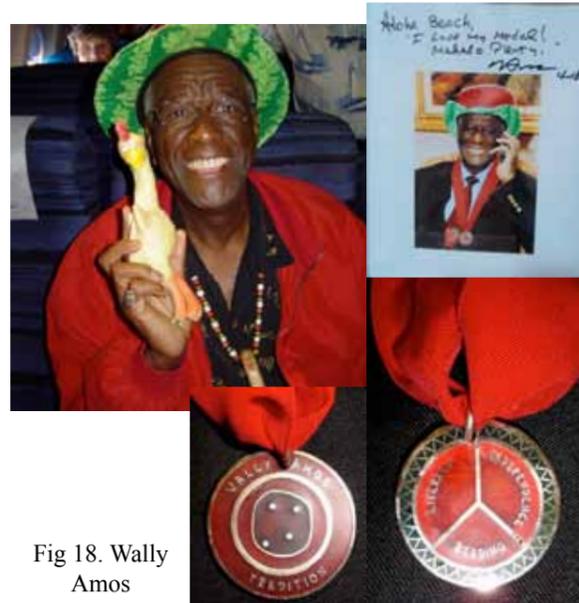


Fig 18. Wally Amos

The next four slides are about a chance meeting I had with an American icon on a flight to Hawaii (Fig 18). The man holding my rubber chicken is Wally Amos, who became famous for making cookies. His company is called Famous Amos' Cookies. We struck up a friendship and later I made a medal for him which symbolizes his work with youth and literacy in the United States and the Hawaiian Islands, and also his love of fun, symbolized by a gold kazoo. Here is a picture of Wally wearing his medal.

The next five medals are all student medals that never will be seen by a FIDEM show; only because they were never finished in time or that they were just unwilling to enter the competition. (Slide 38-42)

I had given my students a problem to solve: they must make a metal container that holds something precious to them and the exterior must convey what the interior holds. Here is a container made by a young man who never knew his father so he made this container holding a letter to him that was sealed so no one could read what it said. Here is a heart with



Fig 19. Work by students

a door ajar, but not able to open fully and symbolizes the student's regret about her father's estrangement.

Next is a medal with swinging doors of a cellar, a fond reminder for the young man of time spent with his grandfather in his basement work shop. The last slide of a students' work is titled "Which Path Will You Take?" with the title repeatedly etched on the surface and the face of Gandhi on one side and Hitler on the other; both world leaders, one representing peace and the other, war.

The last pieces will never get to FIDEM because they are larger sculptures (Fig 20). They are a series of 16



Fig 20.

masks about seeing life's history through ordinary eyes, including images of the assassinated US President John F. Kennedy and Civil Rights leader Martin Luther King. The use of iconic imagery for graphic novels is a way to convey the emotions of the era.

This is a conceptual medal using the premise that what we really love about medals can be broken down to two key elements, 1) we like to physically touch them and 2) we want to be touched emotionally by them. So I handed these out at the Paris Congress and asked people to wear them and requested that when they saw someone wearing one that they should say, "What an interesting medal! My name is _____ and what is yours?"

My mother died three years ago and I loved her dearly, but I did not necessarily like her. That said I wanted to be able to make a tribute to her life so I made her a boat that she could take to cross over the River Styx to escape Hades. My mother loved growing roses so I found very small rosebuds to put in little test tubes and I have a photo of her that is backlit so you can see a spectral view of her. This piece also holds some of her ashes and a stainless



steel pin from a spinal surgery that she was very proud of.

The last piece is a boat to cross the River Styx, for my educator's career to help me get to the other side so I can have a successful retirement. All these Styx boats have wheels so if the river is too shallow you will be able to wheel across. My boat has a casket with memorabilia of 38 years of teaching and imagery reminiscent of road work and hazards.

These medals and sculptures loudly communicate, I think, my belief that at our best we are blessed with the ability to tell stories that touch people's souls and the more they move people, the more successful the art is. And that ladies and gentlemen, is what and why we do this thing called Art.

In memoriam Erna Masarovičová

Gabriela Gasparova-Illesova (Conception and Introduction)

Luba Belohradska (Lecture)

and Eva Harmadyova (Presentation of the Lecture)

Dear ladies, gentlemen, dear friends,

Let me, here on the ground of the XXXI FIDEM Congress, remember an excellent woman, our outstanding artist, sculptress and medal artist Erna Masarovičová. Her works of art were certainly noticed by most of you on numerous FIDEM exhibitions in the past. Her works of art were also exposed in Colorado Springs, in the ANA Money Museum at the parallel exhibition of the "medal veterans" three years ago. With regret, during the fifth Biennial of coins in Seixale, where Mrs Masarovičová's works of art were exposed, we learned that her creative workshop will no more release any work of art.

I am convinced that the idea of her daughter to preserve the artist's workshop by opening her Bratislava house and workshop for professional meetings, symposia and colloquia of medal artists and jewellers will be successful. The first events were promising. The house that was always open to all will thus stay available to soul mates.

In the name of the Slovak participants of this congress, let me remind that we all were, thanks to our professions, in close contacts with Mrs Masarovičová. Her attention was always engaging even though we were of different generations.

The presented text by a close friend, and a well known art historian Ľuba Belohradská will say more about the person and artistic work of Mrs Masarovičová. The photo documents from the private archive were provided by Mrs Katarína Kissóczy, the daughter and artist herself, now living in Prague.



Fig 1. Erna Masarovičová

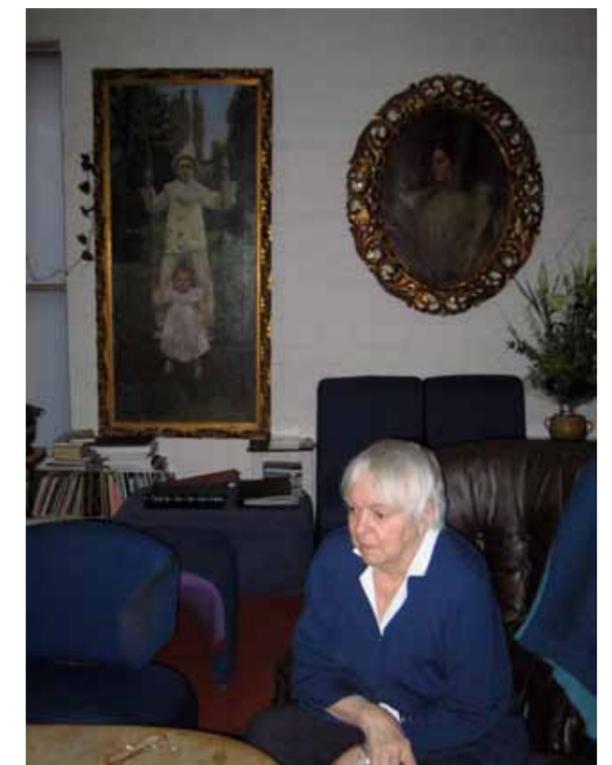


Fig 2. Erna Masarovičová

Let us not forget her.

In a few days it will be two years since the Slovak sculptor, medallist and art jeweller Erna Masarovičová has left our ranks in the age of 81 and a half years. The path from anonymity to becoming the first lady of Slovak medal and sculpture did not begin with the presentation of Erna's three plaques at the FIDEM exhibition in Helsinki, 1973. Its beginning has to be set a decade sooner, in the first half of the sixties of the past century. Thus, a justified question rises: why such a tedious breakthrough on the medal scene at home and why such delay in the presentation abroad?

Slovak fine art in the then Czechoslovak context has only slowly disentangled from the stagnation caused by the ideologically motivated brutal change of development in the early fifties. The liberalization and gradual transition to experimentation in sculpture was firstly brought about in the field of small sculpture. Monumental sculpture and medal work were tightly bound with the fulfilment of ideologically determined public order. The idea that a medal could convey a different-than-official message was close to impossible. Medal work, which had great artistic results in Czechoslovakia since the beginning of the 20th century, was most devastated by the cult of personality (with the central figure of J. V. Stalin). An unfortunate hermetization of medal work to a level of plastic illustration of political theses, anniversaries and their actors also took place.

Even after the year 1953 († J. V. Stalin) the idea of medal work as commissioned art in the service of official propaganda was still being forced in social as well as artistic practice. The materialized form of these artworks was realized by medals stamped in editions of hundreds of pieces. In the end of the sixties the field of artistic medal has constituted itself as a full-fledged part of Czechoslovak fine art, being able to embrace and transform current trends of stylistic change from contemporary international medal work. The possibility of a broader confrontation of our authors with the production of medallists from behind the "iron curtain" has emerged in autumn of 1969. At that time Czechoslovakia has become the

host country of the XIII. congress FIDEM in Prague.

The beginnings of the sculptress' medal work - or more precisely plaque work - were quite original in the domestic context. Because of the nature of her talent, only a minimal interest for the miniature relief - a plaque created traditionally by moulding into clay and the consequent casting into plaster - has emerged. For Erna Masarovičová, the path to plaques and medals went through the "back door". Rectangular, square or irregular small tin plates have the weight of metal visiting cards. The New Year's wish *Pour félicité = P. F.*, the year and the author's monogram on each of them is modelled by a simple embossed line using block writing by free hand. It overlaps from a basic smooth relief background and it is more a plastic drawing than a standard relief. The drawing line alternately protrudes or sinks into the background, limiting itself to only two spatial plans. The forms are radically simplified and stylized into expressive linear outlines. Instead of modelling, the sculptress also sparsely uses inner drawing. The motifs of the New Year's wishes are simple and joyously playful: a string instrument transforms into a female torso, there is a female face, a carnival masque, hand, glass, bottle, peacock, cockerel... Where the motif allows it, a glass bead appears as a subtle decorative accent on the plaque. A principle is set: on the New Year's plate only one motif, the year, the monogram and the PF wish can be used.

The position of these small plastic artefacts in the value hierarchy of the contemporary fine art, which was at that time clearly in the service of ideology and propaganda, was from an official point of view less than marginal - a tolerant observer could have considered them to be occasional tokens for a raffle of a private New Year's party. Erna Masarovičová had to wait ten long years for the legalization of these artworks and their inclusion into the realm of fine art...

Today we can state that the early phase of the "written relief" on the New Year's cards was just a warm-up to be followed by a phase which indefinitely distanced Erna Masarovičová from



Fig 3. Dream, 1982

medals and plaques modelled and cast in a traditional way. Around 1965, in her sculptural work she has clearly favoured the spatial composition made of massive slabs of rolled steel, which she has mutually combined through intersections – by crosscutting or assembling - welding. Although she had not known that prominent European sculptors - e.g. Arnaldo Pomodoro - transfer their auctorial style from statues to occasional medal work, she, too, was at the start of discovering the conjunction of the principles of creation of fine art statue and miniature sculpture - plaque.

At the turn of the sixties and seventies of the past century she has ranked among artists who had significantly contributed to the innovation of artistic means of contemporary medal within the Czechoslovak context of resurgent medal work. In the year 1970 when she was personally confronted with the exhibits of the International Exhibition

of Contemporary Medal (at the re-installation of the exhibition to the 13th congress FIDEM in Bratislava) she has found out that in the medal work abroad, a plurality of artistic opinions has been established. The medal ceased to be a "reservoir" of hundreds-of-years-old conventions - it has opened to formal innovations and unconventional sources of inspiration.

The entry of Erna Masarovičová to the international scene has shifted to the year 1973, in a two-fold nomination: the exhibition FIDEM in Helsinki (September) and the exhibition of Czechoslovak Medal in the Museum of the Paris Mint (December). In the course of four decades, Erna Masarovičová has created a unique formal style. Its particularities are the basis of a sculptural auctorial sovereignty. The main trait of her strategy is the turn from the classically modelled miniature relief to a spatial relief composition – the mono-material „proto-assemblage“. She has developed the auctorial technique of casting tin plates into cardboard matrixes, where the individual matrix constitutes the negative of a simplified cut out silhouette drawing of the future relief figure. She has then glued the resultant identically thick castings over each other, whereby the desired artefact was created. She has used a less complicated method when she has put the cut layers of metal matrices into boxes (forms), consequently suffused with melted tin. This way she has obtained the final plaque. She has also moved from the small plaque to a 30 x 30 cm large plaque relief, which she has cut like a puzzle into nine smaller fields - plaques with a size of 10 x 10 cm (Univerzum, 1985).

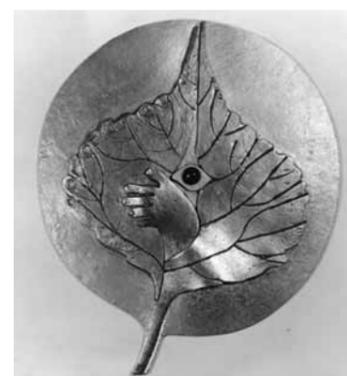


Fig 4. Fear, 1982



Fig 5. Universe, 1985

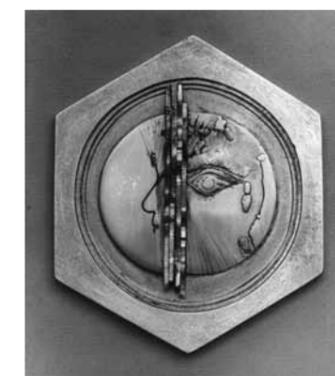


Fig 6. Selfportrait, 1988

Since the half of the eighties, she has enriched the means of expression of her plaques and medals with other untraditional approaches. These have also reflected in a more radical handling of the material. The author has started to combine tin with zinc, stone, bone, enamel, which she has inserted into the medal disc. She has also used silver, plastic, glass, a trilobite imprint, parts of a watch mechanism, a steel projectile and factory-made bijouterie pressings. She has composed these fragments of the real world into whole pieces by gluing, cutting and etching. Within two decades of work she has created a rich register of creative techniques, also including the mechanical mounting of medals by means of rotary hinges. This method gave birth to the variably changeable medal objects *Dievčatá / Girls* (1992), *Kniha múdrych / Book of the Wise* (1992), *Čas môjho starého otca / Time of my Grandfather* (2000). The richness of formal imaginations has found its expression in the playful associability of the "small masterpieces" of Erna Masarovičová. In accordance with the intellectual preparedness of the author it was reflected in the blending of the substantial statement from subtle irony to an indication of distance from the problematic civilizational conveniences. In the substantially most escalated works she has also reflected the age-long themes of the individual and mankind as whole - *Tlak za poznaním / Yearning for Knowledge* (2004), *Okno kaplnky / Chapel Window* (2004), paradoxically materialized by means of an identical real artefact (projectile) with a transformed symbolic function. Only after a more in-depth analysis of these works we realize that the author's goal was not a decorative playing with substance. Consciously or subconsciously she has used cultural references cumulated by the individual materials, laden with the cultural memory of mankind as well its elementary experience. A congenial example of the use of contrast between materials and its sovereign substantial integration is the self-portrait medal (1988). The power of the creative struggle with the un-feminine steel, which has become the alpha and omega of the creative life of the "woman in the background" is fatefully expressed in the combination of a portrait photograph, etched into the zinc disc of the medal and the embossed steel plates,

perpendicularly incising into the female profile.



Fig 7. Book of the Wise, 1992

Through the combinations of materials, the author's medals and plaques have gained their particular "colouring" and in our environment an almost non-academic playfulness.

Since the beginning of the nineties, clearly related to the growing activity and the responses to the unique art jewellery, another important aspect has been introduced in the medal work of Erna Masarovičová: kinetics – movement – variability, connected with the activity of the author or the spectator. The consequence of the newly acquired characteristics of traditional artwork - medal has become its temporalization, an ability to change in a time interval and thus the entry into the sphere of the so-called "open artwork". The current perspectives, which the sculptress has brought into medal work, are not an expression of her toiling for fads. Nor are they a product of curious browsing through art magazines. They are a logical culmination of a personal journey for artistic expression energized entirely by the author's own resources.

The kinetic principle of the author's medals and



Fig 8. Traces of Time, 1992



Fig 9. Pribina – the Ruler, 1993



Fig 10. St. Catherine, 1995



Fig 11. Autumn, 1999



Fig 12. Night at the Forrest, 1999

jewellery is closely bound with interactivity, an appeal to the spectator, or bearer of the jewel: to actively interfere into its changeable essence through a gesture of transformation, which is contained already in the basic principle of the individual artefact's existence. The artist has applied these methods since the year 1992. With the interactive medal objects (*Dievčatá / Girls*, *Stopy času / Traces of Time*, *Kniha múdrych / Book of the Wise*, all 1992, *Sv. Katarína / St. Catherine*, 1995, *Lúče / Rays* and *Čas môjho starého otca / Time of my Grandfather*, both 2000) she has foreshadowed the tendency to the "action" trend in medal work. Erna Masarovičová has had a special talent for creating small format sculptures. It is as if her mind was full of inspiration and unparalleled endurance. These features have become the driving force behind the evolvement and fulfilment of her medal work, as well as of the auctorial art jewellery created specifically from the starting point of a sculptress.

Erna's creative balance has developed concurrently also into a continuous line of sculpture work, which had found its primary purpose in the symbiosis with architecture and living environment.

The creative profile of Erna Masarovičová is unique



Fig 13. Tree – View from the Sky, 2000



Fig 14. Wheel, 2004



Fig 15. Chapel Window, 2004



Fig 16. Yearning for Knowledge, 2004

within the Slovak sculpture work of the last third of the 20th century as well as in the beginning of the next one, in that it connects the duality of a sculptress and an author of art jewellery. It is natural that when arched over by a single creator, both directions - medal and jewellery work - embody an integral unity of auctorial artistic personality. The common characteristic of the two collaterally evolving artistic activities is a fruitful balancing between rusticity and artificiality, which did not become stuck in dullness, nor did it crash on the smooth elegance of any of the two. Due to her talent, both of the disciplines have profited under the hands of Erna Masarovičová from their mutual beneficence and pervasion. She has brought elements of pop art strategies into both of them, using civilization relicts through assemblage and mocking of cultural idols. Later she has also added the gender aspects, which she has modified into more ironizing than fatally confrontational proclamations.

The ninth decade of the 20th century had opened a strong pervasion of the author's style in jewellery work into her medal work. The duo of medals *Pribina – vládca / Pribina - Ruler* and *Pribina – vyhnanec / Pribina - Outcast* (both 1993) are characteristic with the use of methods of mounting, filing,



Fig 17. Time of my Grandfather, 2000

enchasing and combining of materials of contrasting colours into layered, relief "plans". Last but not least, there is also the discreet thematic reaction of an apolitical artist towards the groundbreaking events accompanying the origination of the Slovak Republic's independency.

Which characteristics of "otherness" does the medal work of the sculptress show? Compared to professionals - ready to fulfil public order by creating stamped medals - Erna's details have fulfilled the role of a personal diary cast in metal. In the given period, the introvert artist has created an intimate chronicle of personal experience of hidden processes, discreet events, composed from individual memory. She has created a counterbalance to medal work, which has paid its price in the conditions of state-regulated art production for obedience to objectives determined by the deformed collective memory. In contrast to her professional colleagues she did not model the medals and plaques using traditional sculptural fingering, derived from the tradition of antique coins or renaissance and baroque medals. Erna has composed her medals from plastic pre-fabricates, accumulated civilization leftovers, into miniature assemblages. (With a certain overstatement, we could compare her work to the *merz*-pictures (*Merzbilder*) of Kurt Schwitters. Both of them have a critical relationship towards the reality of life, and they are both giving vent to it in an ironized and metaphorical way)

The resulting formal stylization of the medal artefacts is related to the working method of the sculptress. They are not realistic in an imitating way - the author works with a rather sparse visual language of signs and symbols that bear meaning. She has realized her only portrait medal - *Autoportrét* - *Self-portrait* (1998) using an authentic photograph, etched in

the typographic style into a zinc plate. Although the number of used symbols does not reach half a bunch, Masarovičová's medals and plaques revel in diversity and playfulness. The symbols are repeated like a refrain of a never-ending melody: a man and a woman in a (confrontational) position of intersecting head profiles. The convex - concave intersection of profiles suggests a European version of the oriental Yin - Jang. Another frequent symbol is the hand. It occurs in the fragment of an outstretched palm, or in the anatomical simplification of the whole arm in a drawn silhouette. In the sculptresses' interpretation, the hand - a symbol of touch - expresses a symbolic of solidarity, safety and togetherness. The raised upper limb has the symbolic of an appeal as well as a memento. The same shape of hand is symbolized by the leaf of a tree (*Jar / Spring, Leto / Summer, Jeseň / Autumn, Zima / Winter*, all 1982), or in another piece it transforms into a ray of light (*Lúče / Rays*, 2000) verging from the heliocentric to anthropic symbolic, into meditations on time – movement – civilizations (*Koleso / Wheel*, 2004). On Masarovičová's plaques and medals, the eye as a symbol of sight is inconspicuously hypertrophied in size as well as material accent (a naturalistic artefact of glass bijouterie), set into a miniature relief organism according to the Egyptian canon (fixed head-on in the profile view). It occurs as an indicator of anxiety (*Sen / Dream*, 1982), or fear (*Strach / Fear*, 1982), sometimes also as a joyous accent of a motif. If it is to have only a decorative function, the sculptress indicates the eye with a glass bead.

We unravel the medals and plaques of Erna Masarovičová as if we were solving an intellectual and emotional crossword puzzle. The riddle reveals their small secrets: the more we think about them, the richer are the messages that they bring us. The artist had to wait a long time for her work to be appreciated by the public. She has gained appreciation in professional circles also due to the exhibiting and presentation on the ground of FIDEM - in her seventies. She was very happy about this appreciation - it had given her energy for everyday work in the last ten years of her life.

Medals of Charles XII in the State Pushkin Museum of Fine Arts

Julia Krasnobaeva

There are 41 medals dedicated to Charles XII (1697—1718) and to the events of the Great Northern War 1700-1721 connected with him in the State Pushkin museum of Fine Arts: from Narva battle 1700 to Fredriksten battle where he was killed in 1718. All these medals were made by the great European medalists like A.Karlsteen, Ch. Wermuth, G. Hautch, F.H. Müller, J.K. Hedlinger, J.R. Engeldardt, K.G. Hartman, B. Richter, G.W. Vestner, D.G. von Hachten, H. Arensburg. All of medals are pieces of art, but their provenance is also very interesting, because they originate from various European and Russian collections of the 19th–20th cent.

Some of them became a part of the museum collection in 1912 when the Museum was founded. They had been kept earlier in the Münz-Kabinet of the Moscow University where the first collections of the Museum of Fine Arts are originated from.

In the 19th cent the famous benefactors contributed a lot to the development of the education in Russia. For the Moscow University it was Paul G. Demidov (1738 –1821) who played a great role in this sense (Fig 1). He was a member of famous Russian aristocratic family of mines-owners. He was



Fig 1. The portrait of P.G. Demidov Sokolov N The engraving from the portrait pictured by F.S. Rokotov.

brilliantly cultured, traveled a lot around Europe and Russia, and was connected with the most famous scientists of that time. He was very interested in various fields of knowledge, for instance in the natural sciences, in art, in engineering, but he was fascinated also with numismatic studies. When he traveled around Europe he managed to collect a large collection of coins and medals. Apart from about 160 pieces from the collection of the founder of the Scandinavian numismatics Elias Brenner became a part of the Demidov's collection. In 1806 Demidov donated a significant part of his collection to the Moscow University. According to the documents of that time the central part of this collection was a vast set of Swedish coins and medals chronologically systematized from the 10th to 18th cent. In 1912 all of these coins and medals became a part of the collection of genuine pieces of the Museum of Fine Arts.

There are 17 medals dedicated to Charles XII originating from the Demidov's collection in the Museum.

Among them there is a medal that made Charles XII "arbiter of Europe" as Voltaire said (Fig 2). In autumn of 1697 he was a mediator in Signing of Rijswijk Peace Treaty between France and League of Augsburg¹. This medal is quite small (20,5 mm) but it is delicate workmanship which is distinctive feature of pieces made by author of this medal – Christian Wermuth. The portrait of Charles XII wearing wig and cuirass is on the obverse of the medal and on the reverse is Neptune holding a trident in his left hand and inscription in Latin PRAESTAT COMPONERE MOTVS. It's possible that the inscription was taken from the Aeneid of Vergil: Verg. Aen. I, 135: Quos



Fig 2. On Mediation in Signing of Rijswijk Peace Treaty, September 20, October 30 1697
Christian Wermuth
silver, 20,5mm, 5,53 gr, № 11141
Photo A. Kudrjavitskiy



Fig 3. On the coronation of Charles XII, December 14, 1697
Arvid Karlsten
silver, 57,5 mm, 91,38 gr, № 11110
Photo A. Kudrjavitskiy



Fig 4. On the coronation of Charles XII, December 14, 1697
Arvid Karlsten
silver, 50,5 mm, 58,16 gr. № 11106
Photo A. Kudrjavitskiy



Fig 5. On the Narva Victory of Swedish army, November 19 (30), 1700
Christian Wermuth
silver, 20,8 mm, 5,43 gr, № 11139
Photo A. Kudrjavitskiy

ego-sed motos praestat componere fluctus.

Some medals on the coronation of Charles XII in Stockholm December 14, 1697 made by one of the most talented and clever Swedish medalists Arvid Karlsteen also origin from the Demidov's collection (Fig 3). We can see here two splendid portraits of Charles XII wearing wig and cuirass made lively and delicately. On the reverse of one of these medals there are the altar with crown, scepter, sword, orb and key lying on. Another medal is to illustrate the idea of a spiritual succession of the power of father by Charles XII, it projects the idea that this new Charles is redivivus, resurrected father (Fig 4). This concept is underlined with the inscription of the obverse: CAROLVS — REDIVIVVS and with the image of phoenix and inscription SIBIMET. SVPERSTES on the reverse. It is possible that the inscription is taken from the hymn in honor of St. Lazarus:

Proh stupor! notas repetit medullas
Spiritus; caecam pedibus revinctus
Dum viam carpit, sibimet superstes
Prodit et haeres.

We can see here also the medal on the Travental Peace Treaty (August 7 (18), 1700) made by J.R. Engelgardt. Crowned lion left holding a globe and the inscription around ARCTOUM FORTIS PRUDENTIA TEMPERAT ORBEM is on the reverse.

There are also two absolutely identical medals made with the same dies on the Narva victory of Swedish army in 1700 (Fig 5). They are pieces of Ch. Wermuth having all specific features of his portraits and inscriptions. The same obverse die was used by him to strike a medal on the return of Charles XII to the Swedish army in Curlandia, shattering rumors on his death, December 30, 1701 (January 10, 1702) (Fig 6). There is the inscription: VI-/ VIT./ MENSE IANVARIO/ M DCCII. (He is alive. In January 1702) on the reverse of this medal.

In spite of not fine condition the medal on Altranstädt Peace Treaty (September 13 (24), 1706) made by A. Karlsteen is one of the most outstanding pieced dedicated to Charles XII in the numismatic collection



Fig 6. On the Return of Charles XII to the Swedish Army in Curlandia, Shattering Rumors on His Death, December 30, 1701 (January 10, 1702)
Christian Wermuth
silver, 20,8 mm, 5,75 gr, № 11138, Photo A. Kudrjavitskiy



Fig 8. On restoration of liberty of protestant service in Silesia, 1707
Benedict Richter
silver, 25,5 mm, 5,61 gr, № 11137
Photo A. Kudrjavitskiy



Fig 7. On the Altranstädt Peace Treaty, September 13 (24), 1706
Arvid Karlsten
silver, 51,6 mm, 56,05 gr, № 11154
Photo A. Kudrjavitskiy



Fig 9. On restoration of liberty of protestant service in Silesia, 1707
Arvid Karlsten
silver, 51,7mm, 53,73 gr, № 11114
Photo A. Kudrjavitskiy

of the Museum (Fig 7). On the obverse there is quite idealized portrait of Charles XII without a wig, with wind-blown hair and wearing antique cuirass what makes him alike Alexander the Great. It was Charles XII who had inherited the glory of Alexander according to the opinion of his contemporaries. All of these features make Altranstädt medal one of the most poetical pieces of Swedish medal art of the 18th cent.

The medal made by Georg Hautch on the Military Successes of Charles XII in 1700-1706 with lion and inscription PAR ANIMO ROBVR on the reverse is also quite interesting monument of the medal art.

In the Demidov's collection there are also two medals connected with the attempt of Charles XII to extend influence of Sweden in Silesia, when Charles according to Voltaire "proclaim himself a protector of subjects of Emperor in Silesia" (Fig 8). One of them is a medal made by Benedict Richter with allegorical imagination of rein and wind blowing

on wheat ears to erect them, and with suitable inscription DEIECTIS. LEVAMEN. AFFERT. (He brings relief to dejected). However another medal is more notable monument of art – it is one more masterpiece of Karlsteen. There is rather more static than on the Altranstädt medal, but also splendid portrait of Charles (Fig 9).

22 medals came to the Coins-and-medals Department from another important collection of Alexandr A. Stakhovich (1884-1959) (Fig 10). He originated from the old and famous family and in him was instilled a love of learning, so the future collector became interested with the numismatics when he was a child and started to collect coins. After the revolution of 1917 when there was a civil war he joined the White movement and took part in the military campaigns in A.I. Denikin and A.V. Kolchak's armies. After Kolchak's death and after the White Army had been defeated in 1920 Stakhovich emigrated to Shanghai. In 1921 he moved with his family to France and settled in Asnières-sur-Seine – the northwestern

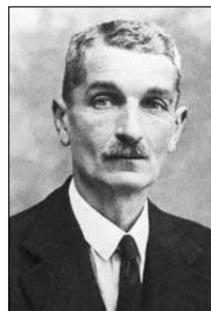


Fig 10. Alexandr Alexandrovich Stakhovich (1884 – 1959), collector

suburbs of Paris.

Stakhovich was always interested in the history of Russia and especially in the epoch of Peter the Great. While leaving in France he managed to collect a lot of pieces of numismatics of the epoch of Peter I. There were 401 medals of the end of the 17th cent. – beginning of the 20th cent. made by Russian, German, French, Swedish medalists. Apart from the genuine medals in the Stakhovich's collection there was a lot of copies made by Russian medalists of the 18th–beginning of the 20th cent.

Stakhovich wanted his collection return to Russia. His wish was realized in 1983 when the collection was acquired by the Museum of Fine Arts with mediation of his son Alexandr A. Srakhovich².

Apart from medals referred to Peter I and to the victories of Russia in the Great Northern War there were some medals dedicated to Charles XII in the Stakhovich's collection.

We have got a possibility to compare works of two splendid masters of the medal art – Karlsteen and Müller – dedicated to the same event, namely to the victory of the Swedish army in the Narva battle of 1700 (Fig 11-12). On the both obverses there are portraits of Charles XII of the similar types, namely wearing wig, cuirass and mantle. Reverses are also similar – these are panoramas of the battle near Narva, with view of the fortress itself and Ivan-gorod. But on the medal made by Karsteen one can see also both Russian and Swedish troops and a small allegorical element in the form of the wind and rain falling on Russian troops. The allegorical element of the Müller's medal is more significant:



Fig 11. On the Narva Victory of Swedish army, November 19 (30), 1700
Arvid Karlsteen
tin, 52 mm, № 251982
Photo A. Kudrjavitskiy



Fig 12. On the Narva Victory of Swedish army, November 19 (30), 1700
Philipp Heinrich Müller
silver, 40 mm, 27,27 gr, № 251986
Photo A. Kudrjavitskiy

it is the composition in the foreground: Victoria, sitting on the spoil. There is the inscription on the edge: A DOMINO FACTVM EST ISTVD. ET EST MIRABILE IN OCVLIS NOSTRIS taken from the Old Testament (Ps.117,23). It is interesting that there is the correspondence with an engraving for the first medal: this is the engraving of the first half of the 18th cent. made by the unknown engraver “Short description of capturing and liberation of Narva (1700)” (Fig 13). There is also the medallion with the portrait of Charles XII like on the obverse of the Karlsteen's medal on the engraving

There is also the medal made by Georg Hautsch on the successes of Swedish army in 1700-1703 in the Stakhovich's collection (Fig 14). It is the medal with curious portrait of Charles XII three-quarter left holding sword and Field-Marshal's baton. The reverse of this medal is taken by the “list” of victories of Swedish army for these three years on baroque shields: Narva September, 20 (wrong date, the 20th of November is correct) 1700; Dünamünde, December 11, 1701; Krakow July 29, 1702; Riga



Fig 13. Short description of capturing and liberation of Narva (1700) 1st half of the 18th cent
Unknown European engraver of the 1st half of 18th century.
380x275, from the collection of D.A. Rovinsky (St Petersburg), Rumyantsev museum (1898), Pushkin museum (1924)
Photo A. Ershov

July 9, 1701; Warsaw May 23, 1702; Torn September 14, 1703; Elbing December 11, 1703.

There is also the Altranstädt medal made by Müller in the Stakhovich's collection (Fig 15). As against laconic work of Karlsteen on the same event Müller's medal is replete with allegorical images: we can see here Mercury flying above Leipzig on the obverse and Hercules and Mars shaking hands above defeat Discord (Discordia) on the reverse. The inscriptions of the reverse and of the edge of this medal (COGNATO SANGVINE VICTA. IIIDEM INTER SE POSITO CERTAMINE REGES FOEDERA IVNGEBANT. VIRG.) are taken from Aeneid of Vergil (Aen. XII, 29 - 31: Victus amore tui, cognato sanguine victus coniugis et maestae lacrumis, vincla omnia rupi: promissam eripui genero, arma impia sumpsi. and Verg. Aen. VIII, 639 - 641: post idem inter se posito certamine reges armati Iouis ante aram paterasque tenentes stabant et caesa iungebant foedera porca).

The medal made by Georg Wilhelm Vestner to a design of Naundorf on the Taking Charles XII Prisoner by the Turks in Bendery (1713) is represented in the



Fig 14. On military successes of Charles XII in 1700-1703
Georg Hautsch
silver, 43,5 mm, 36,4 gr, № 251997
Photo A. Kudrjavitskiy



Fig 15. On the Altranstädt Peace Treaty, September 13 (24), 1706
Philipp Heinrich Müller
silver, 37 mm, 18,62gr, № 251998
Photo A. Kudrjavitskiy

Stakhovich's collection. This is the tin oval medal with the portrait on the obverse and with the detailed inscription in the German language on the reverse.

Two more masterpieces of Müller are dedicated to the dramatic events of Charles XII life: Stay of Charles XII in Bendery, 1709-1714 (Fig 16), and Arrival of Charles XII to Stralsund on his coming back from Turkey, November, 1714 (Fig 17). There are two very similar but made with different dies portraits of Charles XII without a wig, wearing mantle and richly decorated cuirass. On the reverse of the first medal the sleeping lion is represented which should personify the idea that Swedish king is not defeated but has to take rest and relax and “sleep with opened eyes”, according to the inscription of the reverse PER AMICA SILENTIA LVNAE... OCVLIS DORMITAT APERTIS (While the Moon is silent he sleeps with opened eyes). The inscription around is possibly the citation from Aeneid of Virgil (Verg. Aen. II. 255): et iam Argiua phalanx instructis nauibus ibat a Tenedo tacitae per amica silentia lunae litora nota petens...

On the second medal there is the image of Charles XII, staying near the altar. The kneeling woman as personification of Sweden is on the right. Flying genius holding palm-branch is above the altar.

Several medals on the death of Charles XII in 1718 during siege of the Norwegian fortress Fredriksten are also originated from the Stakhovich's collection (Fig 18). Among them there are two tin medals:



Fig 16. On the stay of Charles XII in Bendery, 1709-1714
Philipp Heinrich Muller
silver, 44 mm, 29,79 gr, № 252000
Photo A. Kudrjavitskiy



Fig 18. On the Death of Charles XII, November 19 (30), 1718
Johann Karl Hedlinger
tin, 51,5mm, № 252004
Photo A. Kudrjavitskiy



Fig 17. On Arrival of Charles XII to Stralsund in His Coming Back from Turkey, November 1714
Philipp Heinrich Muller
silver, 44 mm, 29,85 gr, № 252002
Photo A. Kudrjavitskiy

Department of the State Pushkin Museum of Fine Arts www.coins-and-medals.ru (Fig 19). There is full description of each medal with indication of origin, material, medalists, and detail comments on the images and inscriptions. There are also some articles here. You can find here also vast indices of names, geographic names, medalists, bibliographic index, index of subjects, of materials, of provenance, of events and inscriptions. The site is in two languages, Russian and English.



NO

1. The Grand Alliance was a European coalition, consisting (at various times) of Austria, Bavaria, Brandenburg, England, the Holy Roman Empire, the Palatinate of the Rhine, Portugal, Savoy, Saxony, Spain, Sweden, and the United Provinces. The organization, which was founded in 1686 as the League of Augsburg, was known as the "Grand Alliance" after England joined the League (in 1689). It was originally formed in an attempt to halt Louis XIV of France's expansions.

2. Л.А. Заворотная. Коллекция медалей Александра Александровича Стаховича//«Великие русские победы в медали и гравюре» (к 300-летию юбилею Полтавской битвы 27 июня 1709 года в Северной войне 1700-1721). С. 98-108.

one made by Johann Karl Hedlinger is rather commemorative. It has the image of lion breaking ropes on its reverse and the inscription possibly taken from Odes of Horace (Hor. Car. I, 1, 15 - 18):
Luctantem Icaris fluctibus Africum
mercator metuens otium et oppidi
laudat rura sui; mox reficit rates
quassas, indocilis pauperiem pati.

One of the medals referred to Charles XII originates from the collection of the Moscow University. Possibly we can considerate it like a piece from the Demidov's collection, but it does not have any marker which let attribution it this way. It is quite difficult now to identify its origin more exactly.

One of the medals on the Altranstädt Peace Treaty originated from the collection of A.A. Bobrinsky and it has been kept in the Museum since 1925.

All of the medals dedicated to Charles XII you can see on the Internet site of the Coins-and-Medals

A Brief History of the J. Sanford Saltus Award for Excellence in Medallic Art

Donald Scarinci¹

In less than 100 years since J. Sanford Saltus gave his donation to the American Numismatic Society (ANS), the award that bears his name has become the most coveted award in the world for achievement in the art of the medal. This article will attempt both to examine how that happened and to trace the evolution of the American art medal in the 20th Century.²

J. Sanford Saltus was an heir to an American industrialist family who made their money manufacturing cannons during the civil war. Saltus was a philanthropist to the arts throughout his lifetime. He funded prizes at the National Academy of Design in 1908, École des Beaux Arts in 1910, the Art Students' League in 1913 and the British Numismatic Society.

In October 1913, Saltus delivered a letter to the ANS with a check for \$5,000 – the equivalent of \$110,000 in 2010 – requesting the establishment of the J. Sanford Saltus Fund and the J. Sanford Saltus Award.³ In 1908, Archer M. Huntington established an award “for literary or other services to the science of numismatics” which was interpreted to include medallic art.⁴



Fig 1. Saltus Award medal

It was not until 1918, however, that the ANS finally resolved the conflict between the Huntington Award, which would go to authors and the Saltus award which, they decided, would go to sculptors for achievement in the art of the medal.

The ANS Governing Council decided that “Since we have a large collection of medals and plaques, which are of great value and interest to many of our members and visitors, and because we have been making an effort to further the art of the medal and to encourage medalists, and further because Mr. Saltus is much interested in this particular field, we believe that the Saltus medal and the proceeds of the Saltus Medal Fund may properly be devoted to the field of the art of the medal until such time as the Council may direct otherwise.”⁵

By the summer of 1918, the committee settled on Adolph Alexander Weinman to design and sculpt the Saltus Award medal. Weinman was a highly regarded sculptor and a former student of Saint Gaudens. In 1916, he designed the Walking Liberty Half Dollar for the United States Mint. That design is recognizable today around the world because of its use on American Bullion one ounce silver coins. The ANS specified the subject of the award to Weinman saying, “The medal we are asking you to do is intended for the encouragement of medalists or anyone who has in a noteworthy way contributed toward upholding the high standard in this field of the sculptor's effort.”⁶ They referred to the section of the minutes of the Board meeting which said, “The design should be appropriate of the object of its award.”⁷ The ANS gave Weinman the general subject of the medal, but Weinman had full discretion

over all of its details. This is the textbook model for the commissioning of a medal from a sculptor and Weinman delivered.

By the end of 1918, ANS officials decided two important points of procedure. First, after the initial selection of the Saltus Award recipients, the members of the Saltus Award Committee would then be composed of the three previous winners. Second, the award would be presented at a special meeting of the National Sculpture Society and not at the ANS annual business meeting.⁸

These decisions, which seemed logical at the time, allowed the National Sculpture Society to dominate the Saltus Award until 1983, when the ANS changed the process entirely.

In 1919, James Earle Fraser was the first sculptor to receive the Saltus Award. It is interesting to observe how his work evolved from the French influences derived from Saint Gaudens to a more purely American expression.

Saint Gaudens' influence is clearly apparent in Fraser's 1901 *Pan American Exposition Special Medal of Honor* (Fig 2). The medal was commissioned to honor Saint Gaudens, and as a tribute, Fraser employed techniques used by Renaissance artists such as Pisanello and Michelangelo.



Fig 2. Pan American Exposition Special Medal of Honour, 1901
James Earle Fraser

The obverse was a bust of Saint Gaudens. It was sculpted on the medal as if it were made from a marble bust rather than made from life. Thus, the portrait is a sculpture of a sculpture, which in itself makes a statement about the man who is honored. The lettering, too, has a classical look as if from a medal by Pisanello. Fraser would use this technique for lettering on many of his future medals.

As with the Renaissance medals of Pisanello, the reverse speaks more about Saint Gaudens and defines the man with an image. Fraser chose an allusion to Michelangelo's David for the reverse. The figure is standing in almost the same pose. For Michelangelo, the form of a sculpture was already contained in the marble and it was the artists' tools that freed it from the extraneous material around it.

Fraser's David is holding a hammer and chisel used for sculpting marble. It is as if Michelangelo's David is sculpting the head of the sculpted bust of Saint Gaudens that appears on the obverse of the medal. In this case, it is the artists' creation that freed the artist by removing the excess material from him. Behind the sculptor is the winged Perseus. The mythical creature is partially buried in the rock quarry, but his front legs are visible as he rises up from it. Adolph Weinman used this same myth on the Saltus medal to symbolize the artist's inspiration. Could Weinman have had the medal by James Earle Fraser in mind when he designed the Saltus medal? If so, it is so appropriate that Fraser received the first Saltus award.

By 1914, Fraser's work takes on a more American character. The reverse of the *Edward H. Harriman Memorial Award* medal designed in 1914 departs



Fig 3. Edward H. Harriman Memorial Award, 1914
James Earle Fraser

from any classical allusions and instead depicts a realistic image of a railroad worker whose feet are pacing along the wooden planks between steel tracks (Fig 3). The man holds a lantern in one hand and a warning flag in the other. His head is adorned with a hat and his cloak blows in a cold wind hitting his face.

There is no image from Greek mythology and no stylized classical figure. The design is a piece of Americana reflecting the romance of the American railroad with a realistic and lifelike image.

Victor David Brenner, the Saltus winner in 1922, is another important American sculptor whose work illustrates the influence of his French training.



Fig 4. Abraham Lincoln, 1907
Victor David Brenner

Unlike many other turn of the century American sculptors, Brenner went to Paris specifically to study with Oscar Roty. It was with Roty that Brenner learned to sculpt his portraits in the low relief style so familiar to most Americans in the form of the Lincoln penny (Fig 4). Perhaps one of the reasons that that particular design has stood the test of time is because of its expressive elegance in such low relief that is so suitable to coinage.⁹

Brenner's Lincoln design has been used at the United States Mint from 1909 to the present day. It is considered to be the most reproduced image of all time. If you stacked every Lincoln cent ever minted, one on top of the other, the stack would reach to the



Fig 5. John Hay, 1914
Victor David Brenner

moon and back.

Brenner's strong skills in portraiture were not matched by creativity in design. The reverse of his medal honoring *John Hay* (Fig 5), struck at the United States Mint in 1912 shows remarkable similarities to the reverse of Jules Chaplain's, *Jules Simon* sculpted in Paris in 1889 (Fig 6).¹⁰ On both medals, a woman in classical dress is seated at a table facing left. Her right arm holds up her head and her left arm dangles from behind the back of the chair. The folds of the drapery are almost identical. Although the objects on the table are different, their arrangements and the tables themselves are alike.



Fig 6. Jules Simon, 1889
Jules Clément Chaplain

Today, Chaplain might well have sued Brenner for plagiarism in an American court. Or, since Brenner lived in New York City, he might be considered the first artist in the new reconstruction movement, now popular in the city, a century ahead of his time.

Paul Manship, who won the Saltus in 1925, was the first winner who did not study in Paris or with Saint Gaudens. He developed his own unique style while he was at the American Academy in Rome beginning in 1909. He traveled to Athens and was profoundly influenced by the sleek, clean look of Greek archaic

sculpture.¹¹

Manship's *Joan d'Arc* was made in 1915 just as an exhibition of thirty-eight of his sculptures began touring America (Fig 7). It depicts the saint in the midst of the flames that consumed her. The hand of God reaches from a cloud at the rim of the medal to extend a laurel wreath to her. The fleur de lis juts out from a flame behind her. The lines of the flame, the draperies of her clothes and the figure of Joan are simple, yet powerful.



Fig 7. Joan D'Arc, 1915
Paul Manship

The reverse figure of Joan on horseback could have been an image taken from ancient Greek pottery. The lines of the horse's hind legs parallel the lance and the unfurled banner on top of it reproduces the lines on the horse's powerful body. The figure of an angel flies above Joan in the same manner as the horse gallops. Here, Manship draws the connection between the living flesh of the horse, the solid material of the banner flowing in the wind and the invisible and ephemeral angel protector of Joan of Arc.

Five years after he received the Saltus Award, Manship made a medal for the *Southern Railway System Centennial* in 1930 that shows how his style evolved. Manship's later work has much less detail and shows bolder, more solid lines. Form becomes more bulky and basic, with less focus on detail and more emphasis on shape.

The *Southern Railway System Centennial* Medal blends classical mythology with then contemporary American design elements. On the obverse, the Greek God Mercury moves swiftly forward parallel



Fig 8. Southern Railway System Centennial, 1930
Paul Manship

to a modern locomotive engine below it. There are lightning bolts symbolizing the power of the Gods, tamed by the modern technology used to move the powerful engine forward.

The reverse features a cornucopia, a familiar symbol of plenty often used to celebrate the first Thanksgiving of the American Pilgrims. The strong shapes are blocks that invoke the shape of particular fruits such as pears, grapes and apples.

Manship's unique style was a marked break from other sculptors making medals at the time. He anticipated modernism and the current-day preference for casting medals rather than striking them. As most sculptors today would agree, the casting process involves the artist more directly in the work and makes a more powerful artistic statement than a medal that is first reduced by a machine and then struck.

At the end of World War II, the art medal in Europe began to embrace modernism. It was quite another story in America. While there was a thematic departure from 19th Century French themes in American medals before World War II, the 19th century French-trained sculptors still influenced the technique and taste of American sculptors.

As we have observed, the American sculptors who were trained in France or at the studio of Saint Gaudens began to shed allegorical depictions of ancient Greek and Roman mythology in favor of uniquely American subjects by the time of World War I. However, Manship and the early American modernists who had no training in France or in the

studio of Saint Gaudens returned to images of Greek and Roman antiquity.

Artists like Manship, and later artists like Donald DeLue and Karen Worth sought a uniquely American expression by relying more heavily on their style and technique rather than on the subject matter they depicted. The use of classical Greek and Roman imagery was not only acceptable to them but preferred. It was the style that created an American voice and an American artistic expression, not the subject matter.

Sidney Waugh received the Saltus Award in 1954. This was the first time the award went to a sculptor whose work was done in a medium other than bronze. Waugh was known mostly for his work in glass (Fig 9).



Fig 9.
Sidney Waugh

Other than Tiffany and Steuben, there had never been much of a tradition of glass making in America. Waugh followed the style of Rene Lalique, one of the engravers of Paris who established a new impressionist style for glass.¹²

Waugh joined the Steuben Division of the Corning Glass Works in 1933. He made many fine pieces that are now in the museum collections at the Metropolitan Museum of Art, the Victoria and Albert Museum and other places. He had a unique robust style that was neither fragile nor fluid.¹³



Fig 10. Franz
Kafka, 1984
Jiri Harcuba

In 1988, Jiri Harcuba, the third international sculptor to receive the Saltus award, also worked predominately in glass (Fig 10). His medal of *Franz Kafka*, 1984, in glass displays as best one can in a photo of glass, the expression in the subject's face. What cannot be illustrated with a photograph is how light affects the viewer's perceptions of the portrait and how the portrait changes as the light changes.

By the 1964 World's Fair, the American art community had been divided between the traditionalists and the avant-garde. Most art critics and many museums such as the Whitney and the Metropolitan Museum in New York were dominated by the avant-garde, while the National Academy of Design, the American Artist Professional League, the National Sculpture Society, and the United States Commission of Fine Arts remained dominated by the traditional. In 1965, when the United States government began to appropriate money for public art, the National Endowment for the Arts was populated with people with a more avant-garde or modernist thinking.¹⁴

Granville Carter won the Saltus award in 1975. His *Main Sesquicentennial* medal, struck by the Medallion Art Company in 1970 is shown here (Fig 11). Since the recipient of the Saltus award was still selected by the three previous winners, Carter's traditionalist views would become problematic.

Carter's traditionalist taste and disdain for modernism was extreme. He decried the National Endowment of the Arts and the art critics saying that "the many articles written and illustrations printed demonstrate a planned onslaught on the senses of the



Fig 11. Main
Sesquicentennial,
1970
Granville Carter

American public through nihilistic sculptural forms which reflect the putridity of the selection panelists, juries and commissions and the caliber of their so-called expertise.”¹⁵

As chairman of the Saltus Award Committee, Carter said that, “the importance of fine sculptors, accomplished in their fields, will be reflected in the American Numismatic Society here, in the selective process which will produce recipients of this beautiful medal and I think that you will find, hopeful, with regard to the future, it will be an ongoing process which will be augmenting these programs of the Society.”¹⁶

Carter refused to award the Saltus medal, which would have resulted in his own retirement from the Saltus Award Committee. Carter’s stubbornness angered the ANS Board and ultimately ended the dominance of the National Sculpture Society traditionalists on the Saltus award committee.

By April 1983, the ANS Board voted to make changes in the Committee by opening its membership to art historians, collectors and sculptors who serve at the pleasure of the ANS President. The committee was authorized to nominate international artists to

receive the award. The ultimate decision for the Saltus Award would now belong to the ANS Board with the Saltus Committee’s recommendation.¹⁷

The reform of the Saltus Award Committee allowed modernist sculptors to earn recognition and, perhaps not coincidentally, coincided in a change of the United States FIDEM delegation. In 1983, John Cook and Alan Stahl replaced Elvira Clain Steffonelli as the United States delegate to FIDEM. Also in 1983, John Cook brought a group of international sculptors to Pennsylvania State University for a three day symposium.¹⁸

All of these changes had a profound effect on the art medal in America. The era of American Modernism in the art of the medal had begun. By FIDEM 1987, the first FIDEM conference held in the United States, American modernism was in full flourish. The American Numismatic Society, whose influence and support for the art of the medal helped shape the American Renaissance in the beginning of the 20th Century, once again exerted its influence to reinvigorate the American Art medal.¹⁹

In 1983, Guido Veroi became the first international sculptor to receive the Saltus award (Fig 12).



Fig 12.
Guido Veroi

Robert Weinman presented the award to Veroi in New York City and said, “What is most appealing in the work of Guido Veroi is his success at blending classical forms with a modern approach and emerging with a body of work that is consistently personal and of high quality.”²⁰

Three years later in 1986, the next international artist was chosen. The award went to a Finnish

artist, Kauko Räsänen. Weinman spoke highly of Räsänen at the ceremony when he said, “It is a cliché in speaking of the arts to observe that one artist is responsible for opening up a medium, but in the case of the medals of Kauko Räsänen this is literally true.”²¹ He called Räsänen the “pioneer” of the medal with several dimensions.

Räsänen was unable to come to New York City to accept the medal in person, but the Deputy Consul General of Finland, Henry Brunberg, accepted it on his behalf. At the ceremony, Allan Stahl read Räsänen’s acceptance speech. In the speech, Räsänen discussed the difference between traditional sculpture and medals, “Sculpture easily becomes banal if you load it with too many details, whereas medal art is specifically the art of details.”²²

In 1993, Ewa Olsewska-Borys, a sculptor from Poland won the award (Fig 13). Throughout her career she sculpted medals on Greek Mythology, landscapes, and commemorative pieces, among others. This was something Allen Stahl noted in his citation during the ceremony. “From Michelangelo and Copernicus to contemporary sitters, her subjects are immediately recognizable and strong, almost living, presences.”²³



Fig 13.
Ewa Olsewska-Borys

Olsewska-Borys’ acceptance speech highlighted her passion for the art of the medal, something that she believes can change the world. “It is one of the few art forms which, despite the decreasing demand for pure beauty in consumer societies, stand the fairest chance of penetrating them, which is due to its function and remarkable emotional carrying capacity.”²⁴

Today’s Saltus Award Committee continues in the direction set by the ANS Board of Governors in 1983. Members include art historians, collectors, and sculptors. The Committee has expanded its membership internationally with the inclusion of Philip Attwood.²⁵

The latest recipient of the Saltus Award was Ron Dutton in 2009.²⁶

NOTES

1. Donald Scarinci practices law in New Jersey. He is a Fellow of the American Numismatic Society and has been a member of the Saltus Award Committee of the ANS since 2004. He is also a life member of the American Numismatic Association and has served on their Medallist Art award committee since 2006. Donald was appointed by the Secretary of the Treasury of the United States in 2005 to work on the Citizens Coinage Advisory Committee. He is a trustee of the Medal Collectors of America and he belongs to numerous international associations promoting medallist art including the British Art Medal Society, the Finnish Art Medal Guild, the Danish Art Medal Society and the Society for the Promotion of the Medal.

2. Authors Note: This article is adapted from the author’s presentation at FIDEM 2010 held in Tampere, Finland in June, 2010. It is extracted from an unpublished book manuscript with the working title, *The Sculptor’s Medal—The J. Sanford Saltus Award*, which was co-authored by Donald Scarinci and Elizabeth Scarinci in 2009 & 2010. The authors retain all rights to reprint anything contained in this article in whole or in part.

3. ANS archives, Minutes of the ANS Governing Council meeting of October 22, 1913.

4. ANS archives, Minutes of the ANS Governing Council meeting of November 18, 1916

5. ANS archives, Minutes of the ANS Governing Council meeting of May 6, 1918.

6. Telegram from Secretary Noe to A.A. Weinman dated August 16, 1918.

7. Id.

8. ANS archives, Letter from Secretary Noe to J. Sanford Saltus dated December 28, 1918.

9. *The Works of Victor David Brenner* by Glenn B. Smedley, reprinted from the *Numismatist*, July, 1983 at p.1361

10. Jules-Clement Chaplain (1839-1909) was a member of the Academie des Beaux-Arts. In 1877 he was named the official medalist of the French Government and in 1878 became a Chevalier of the Legion d’Honneur. He is arguably one of the most influential French medallist sculptors of all time.

11. *Paul Manship* by Edwin Murtha, Macmillan Company, New York, 1957,

12. *Modern Glass* by Steuben Glass with a forward by Sidney Waugh, 1939

13. Id.

14. *The Sculpture of Donald DeLue, Gods, Prophets, and Heroes* by D. Roger Howlett, David R. Godine Publisher Inc., Boston, 1990, pp.111 to 125.

15. ANS archives, Speech given by Granville Carter at the ANS during the Saltus Award Ceremony, 1975.

16. Id.

17. ANS archives, Minutes of the ANS governing council from their meeting of April, 1983.

18. The American Medallist Sculpture Association (AMSA) was formed in 1982.

19. Dr. Alan Stahl, currently on staff at Princeton University, was the Secretary of the Saltus award Committee at this time. Along with John Cook, he was also involved with the Founding of AMSA, the Pennsylvania State University artists symposium and the American FIDEM delegation leading up to FIDEM 1987 in Colorado Springs.

20. ANS archives, Speech given by Robert Weinman at the ANS during the Saltus Award Ceremony, 1983.

21. ANS archives, Speech given by Robert Weinman at the ANS during the Saltus Award Ceremony, 1986.

22. ANS papers recording the remarks of Kauco Rasanen at the Saltus Award Ceremony, 1986.

23. ANS papers, the notes of Alan Stahl at the Saltus Award Ceremony for Ewa Olsweska-Borys, 1993.

24. ANS papers, the acceptance speech of Ewa Olsweska-Borys, 1993.

25. As of 2010, the members of the Saltus Award Committee of the ANS are Philip Attwood; Mashiko; Beverley Mazze; Scott Miller; Ira Rezak; Stephen K. Scher; Donald Scarinci; David Simpson and Peter van Alfen.

26. The following artists are recipients of the J. Sanford Saltus Award: James Earle Fraser, USA, 1919; A. A. Weinman, USA, 1920; John Flanagan, USA, 1921; Victor D. Brenner, USA, 1922; Herman A. MacNeil, USA, 1923; Paul Manship, USA, 1925; Laura Gardin Fraser, USA, 1926; Anthony de Francisci, USA, 1927; Edward W. Sawyer, USA, 1931; Lee Lawrie, USA, 1937; Chester Beach, USA, 1946; Henry Kreis, USA, 1948; C. P. Jennewein, USA, 1949; Gertrude K. Lathrop, USA, 1950; Albert Laessle, USA, 1951; Bruce Moore, USA, 1952; Walker Hancock, USA, 1953; Sidney Waugh, USA, 1954; Theodore Spicer-Simson, USA-England, 1955; Thomas G. Lo Medico, USA, 1956; Abram Belskie, USA, 1959; Bruno Mankowski, USA, 1960; Robert A. Weinman, USA, 1964; Albino Manca, USA-Italy, 1966; Donald DeLue, USA, 1967; Michael Lantz, USA, 1968; Stanley F. Martineau, USA, 1969; Joseph Kiselewski, USA, 1970; Granville W. Carter, USA, 1975; Karen Worth, USA, 1979; Agop Agopoff, USA, 1980; Guido Veroi, Italy, 1983; Marcel Jovine, USA, 1984; Edward R. Grove, USA, 1985; Kauko Räsänen, Finland, 1986; John Cook, USA, 1987; Jiri Hrcuba, Czech Republic, 1988; Keichi

Uryu, Japan, 1990; Eugene Daub, USA, 1991; Mico Kaufman, USA, 1992; Ewa Olszewska-Borys, Poland, 1993; Marianne Letterle, Netherlands, 1994; Alex Shagin, USSR-USA, 1995; Nicola Moss, England, 1996; Leonda Finke, USA, 1997; Helder Batista, Portugal, 1998; Jeanne Stevens-Sollman, USA, 1999; Bernd Gobel, Germany, 2000; Gustave T. M. Hellgers, Netherlands, 2001; Toivo Jaatinen, Finland, 2002; Dora De Pedery-Hunt, Canada, 2003; Theo van de Vathorst, Netherlands, 2005; Ron Dutton, United Kingdom, 2009.

Reflections of Medallist Art – Medals in the Collection of the National Museum of Finland

Outi Järvinen



Fig 1. The first medal in the university collection is among the survivors of the fire of 1827.

It is a gift from Uppsala University, and was issued in honour of Crown Prince Adolf Fredrik on the occasion of his appointment as Chancellor of the university in 1747. It was made by Daniel Fehrman (1710–1780) and was the first of the many medals that Uppsala University sent to Turku.

This presentation aims to point out how long-standing medal collections can reflect the history of medallist art as well as changing views and attitudes concerning medals and their collection. It is by no means a thorough analysis of the subject, only a glimpse of some of the possible directions in which collections can evolve.

Public collections have certain responsibilities that do not apply to private collecting. Especially in



Fig 2. The middleman in the first donation was Carl Gustaf Tessin, Chancellor of the Turku University at that time.

He was also a well-known collector, who later sold his collection of coins and medals to Lovisa Ulrika, the Crown Princess of Sweden, later Queen. Nowadays the collection belongs to the Royal Coin Cabinet of Sweden. This medal, also damaged by the fire, is by J. C. Hedlinger (1691–1771) in 1745.

museums of cultural history, collecting activities usually seek to cover specific local features or certain epochs, and artistic value or personal opinions do not or should not play the main role when making acquisitions. Most public collections also include, however, private collections that have been acquired as gifts. These give a more personal view of what has been considered worth collecting. Today most museums have established strategies and collecting policies that steer their long-term activities.

HISTORY OF THE COLLECTION

The Coin Cabinet of the National Museum is the oldest and largest numismatic collection in Finland, consisting of about 210 000 objects (mainly coins, duplicates included). Its history goes back to the eighteenth century, when the library of the Turku University (*Academia Aboensis*) began to receive coins and medals as gifts. The first gift in 1747 was a newly issued medal. (Fig 1-2) At that time, academic circles in Finland were interested in medallist art, and contemporary medals were well represented in the library's accessions, along with ancient and Swedish coins. The collection included 76 mainly Swedish medals when the librarian (also keeper of the collection, later professor of eloquence) Henrik Gabriel Porthan (1739–1804) listed them in 1796. It is good to bear in mind that what is currently contemporary is bound to become historical. Most of the historical medals in the collection were contemporary at the time of their acquisition.

The interesting point is that even though the official connection with Sweden ended with the war of 1808–1809, when Finland became an autonomous

Grand Duchy under Russia, unofficial contacts with Sweden flourished in the nineteenth century, which can be seen in the acquisitions. As regards coin finds the situation changed, and finds were no longer sent to Stockholm.



Fig 3. The sign of the Coin Cabinet, or the Cabinet of Coins, Medals and Art as it was called at the time, dating from the first years in Helsinki (c. 1828).

The university collection was partly destroyed in the Great Fire of Turku in 1827: one third (2 000 pieces) of the collection perished and some 4 000 objects were saved. After the fire the University was transferred to Helsinki and the collection continued its existence there. (Fig 3) The collection also came to include archaeological and ethnographic material. These parts of the collection, later named the Museum of History and Ethnography, formed the foundation collection of the National Museum. This was established in 1893, when the State Historical



Fig 4. H. G. Porthan 1799 by Carl Enhörning (1745–1821)



Fig 5. Professor Patrick Bruun (1920–2007), Finnish numismatist and specialist in late Roman coins, was honoured with a medal in 1990. It was commissioned by the Finnish Numismatic Society with a contribution from the Coin Cabinet. The artist, Raimo Heino (1932–1995) was personally interested in combining his visual ideas with matching legends, often in Latin. For that purpose he often consulted specialists with knowledge of the subject.

Museum was founded. The numismatic collection was at first left out of the museum, in part because of a controversy concerning its character: as an example of a traditional universal collection it was not considered national and Finnish enough.

The opposed parties finally came into agreement, and the numismatic collection of Helsinki University has been housed in the National Museum of Finland as an independent part of its Coin Cabinet since 1920. The Cabinet itself was composed of the numismatic collections that had been under the care of the State Archaeological Commission (the predecessor of the National Board of Antiquities) and the State Historical Museum (the former name of National Museum of Finland), complemented with the Antell collection of Swedish coins and medals. Since these early years the Coin Cabinet has passed through many stages and its medal collection has grown into a many-sided and extensive sample of medallic art and medal collecting in Finland.

The collection mainly consists of local medals (meaning medals from Finland and the neighbouring



Fig 6. ‘The medal of Aristotle’ This Renaissance medal was originally considered to be of Greek origin.



Fig 7. Presentation medal of the Swiss Cantons to Henry II of France on the occasion of the christening of Princess Claudia in 1547 by Jakob Stampfer (c.1505–1579) An example from the Simolin collection

countries) from the eighteenth century to the present day. Due to this local nature the collection includes very few masterpieces of eras such as the Renaissance.

As already mentioned, academic circles in Turku around 1800 were greatly interested medallic art. The two first medals commissioned upon Finnish initiative were both issued in 1799. One was issued in honour of H. G. Porthan by the corporation of North-Finnish students. (Fig 4) Porthan himself had a strong interest in numismatics and medallic art in particular. His successor Johan Fredrik Wallenius (1765–1836) shared this interest and continued to promote medallic art. Both of them acted as advisors in several medal projects. This tradition has not completely faded. (Fig 5) It is also worth mentioning that these medals were usually modelled by the most prominent Swedish medallists, who were also internationally well established.

PRIVATE COLLECTIONS

The Finnish national collection includes many donations starting from the mid-eighteenth century. These gifts of course not only include various individual objects, but also large and even comprehensive collections. The first remarkable donation was the Arckenholtz legacy of 1778, consisting of letters, manuscripts, a dactylotheque and a collection of over five hundred coins and medals. Johan Arckenholtz (1695–1777) was a Finnish-born historian who made his career elsewhere and wanted to donate his collection to his native country. The collection disintegrated in the fire of 1827, and the only object from it that can be identified today is a



Fig 8. Antell guarding the exhibition of the Coin Cabinet. The bust was made posthumously in 1904 by Robert Stigell (1852–1907), a prominent Finnish sculptor, though not a medallist.



Fig 9. Carl XIV Gustaf and Silvia, Royal Wedding in 1776 This pair of plaques by Eila Hiltunen (1922–2003) was given to President Kekkonen as a gift.

small Renaissance medal depicting Aristotle. (Fig 6) Arckenholz, however, believed that it was made in ancient Greece.

A later example is the Simolin collection from the 1860s, which included gold coins and large silver medals from Europe, many of them from Switzerland. (Fig 7) Baron Alexander Bathor Simolin (1800–1871) was from Kurland, but he wished to make the donation of over eight hundred objects in memory of the Finnish roots of his family.

The most prominent collection received as a bequest was the Antell collection of Swedish coins and medals (c. 6 000 coins and over 700 medals). Herman Frithiof Antell (1847–1893) also owned a famous art collection and other collections which were intended to form the core of the future National Museum (now housed in the Finnish National Gallery and the Design Museum). In that sense this private collection is more like a public monument created by a collector. (Fig 8)

Presidents Urho Kekkonen (1900–1986) and Mauno Koivisto (1923) and former Prime Minister Kalevi Sorsa (1930–2004) had collections containing medals given to them during their political careers. These



Fig 10. A selection of volley ball medals from the collection of President Koivisto



Fig 11. The United Nation's Year of the Child, 1979

by Kauko Räsänen (1926)
silver medal in two parts

This medal was not issued by UN but the Swedish firm of Sporrang and it is an example of a medal that was intended to be a collector's item in the first place.

collections give a good view of the official medallic art received from foreign states and organisations, or what citizens have considered important enough to be given to the head of the state. An example is a pair of silver plaques issued on the occasion of the royal wedding in Sweden in 1976. (Fig 9) Kekkonen's collection probably includes all the medals depicting him that were made during his lifetime. President Koivisto's collection also has a more personal side to it, since it includes his own sport medals, reflecting a lifetime of playing volleyball. (Fig 10)



Fig 12. The Kata Jouhki medal

by Laila Pullinen

The medal was issued in 1996 by the Finnish scout organisations

The heirs of Kata Jouhki (1921–2008), a member of an wealthy family associated with various business enterprises, donated a collection of over 500 medals and nearly 500 coins that can be seen as an example of a collector of modern coins and medals of precious metals. (Fig 11) Jouhki was a member of several clubs for medal collectors, so there is little



Fig 13. A medal by Gerda Qvist depicting the rector of the University, Waldemar Ruin (1921)



Fig 14. One of our latest acquisitions is a medal by Sakari Kannosto (1923), a second generation medallist. This medal, called Oxygen!, was an entry-winner in the annual art medal competition of the Guild of Medallic Art in Finland in 2009.

personal touch in the collection with the exception of the medals of scout organisations. She had her own medal made by Laila Pullinen (1933). This struck medal is an exception in Pullinen's medal production as most of her medals are cast. (Fig 12) Jouhki does not seem to have been interested in cast medals, so she was not a member of the Guild of Medallic Art in Finland.

Attitudes towards struck and cast medals have been a matter of controversy among collectors and museums. Cast medals were not considered public enough to be collector's items in the early 20th century. This can be clearly seen in the medal catalogues published at that time by Mauritz Hallberg (1851–1924) and H. J. Boström (1876–1930). Many collectors used these catalogues as guidelines in collecting, and that is why many collections are uniform to some extent. It is also the reason why cast medals are not well represented in private collections of that time. In this sense the Antell Collection is an exception. The collection was supervised by a Delegation appointed by the Parliament and it also bought contemporary cast medals already in the early decades of the 20th century. This exception means primarily cast portrait medals by Gerda Qvist (1883–1957), a sculptress who dedicated herself to medallic art and especially cast medals. (Fig 13)

The collections mentioned above are of course only



Fig 15. Some of the Porthan medals by Terho Sakki (1930–1997) from the Skopbank collection, again issued by a student corporation in 1989. This brings the museum's holdings of this medal to nine examples.

examples; several other significant ones could be mentioned too. It was customary in the nineteenth century for collectors also to acquire re-struck pieces directly from the mints. There are also some good examples of this kind of collecting in the Coin Cabinet, as well as school collections which consist of numismatic material used for educational purposes.

DONATIONS AND OTHER ACQUISITIONS

The Coin Cabinet tries to acquire interesting or missing pieces by buying from auctions and collectors. It also tries to keep up with contemporary medallic art by purchasing medals directly from the artists (Fig 14).

Limited funds restrict the museum's collecting activities, as has been the situation from the very beginning. The problem with donations is that it is rarely possible to control their contents, as was pointed out already in the 1880s by Wilhelm Lagus (1821–1909), the then Keeper of the University Cabinet. One modern example of this problem is the collection of Skopbank: the bank's numismatic collections ended up in the Coin Cabinet after a spectacular bankruptcy without any possibility of selection, as it was already registered as state property. The collection included several duplicates of common medals and dozens of kilograms of advertising medalets (Fig 15).

COLLECTION POLICY

The National Museum of Finland started to develop a new version of its collection policy in 2004, and the result of this work was finally published on museum's internet site in 2010. All the different collections have their own guidelines as regards the making of acquisitions, but present day museum work is in many respects influenced by the 'facts of life': lack of money, lack of storage space, lack of human resources. So, one important role for the collection policy is to provide tools or the means to prioritise: what to take in and what to leave out.

For the Coin Cabinet, the collection policy outlined as early as in 1860s is still valid in many respects. As regards medals, the main points of the policy were to acquire:

- All medals related to Finland and its history, preferably as two exemplars;
- Swedish and Russian medals selectively,
- Other historical and contemporary medals of particular beauty or importance.

These guidelines are also included in the collection policy today, although in a more simplified form. The museum tries to acquire objects fulfilling the standards, but for example prominent and rare specimens are often out of our reach. The annual budget for acquisitions has lost nearly half of its purchasing power during the last ten years, mostly due to budget cuts. As the funds cannot be rolled over for future years, expensive acquisitions have become almost impossible.

Finally, there is the eternal question of objectivity, how to make the choices concerning 'importance' or 'particular beauty'? This is a challenge also in a museum of cultural history. Who makes the decisions in the end? Today, unfortunately, it seems to be the very old invention, money.

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The Rediscovery of the Oldest Private Medal Collection of the Netherlands

Jan Pelsdonk

INTRODUCTION

The numismatic collection of Teylers Museum contains – amidst thousands of other coins and medals – the private collection of Pieter Teyler van der Hulst (1702-1778). In the course of time almost all the other 18th century collections were split up and sold in auctions, it is a little miracle that Teylers objects are still together. A current example of a vanishing collection is the selling of the Swedish Bonde-collection.¹ Remaining private collections are extremely rare and this makes research on them very difficult. Collections that no longer exist are luckily sometimes described in auction catalogues. This is the case for some old Dutch collections. During my research, I try to find answers for questions like: what can we say about the way people collected in this period? For the arts, 18th century Holland was the centre of the trade. Was this influencing the collectors? Does the rediscovered collection fit into the more general picture of collecting?



Fig 1. Teyler, the collector
Drawing by
T. Jelgersma

TEYLER

Pieter Teyler van der Hulst was the founder of Teylers Museum at Haarlem, The Netherlands. Teylers family had made a fortune in the silk trade and Pieter inherited a huge amount of money.² During his lifetime, amidst other things he collected medals. Teyler wasn't an extremely passionate collector, but collecting medals was a quite common thing to do for the more wealthy people. Only a few of them owned a collection of over 1.000 pieces.³ It was known that in Teylers Museum the collection of its founder Pieter Teyler was part of the numismatic collection. For a long time, it wasn't possible to identify Teylers objects amidst the newer acquisitions.

Next to the daily tasks as keeper of the cabinet, I research the history of the collection. My predecessor Paul Beliën had discovered that it was possible to point-out circa 1.600 medals and coins that belonged to the collection of the in 1778 died founder of the museum, Pieter Teyler van der Hulst.⁴ This all thanks to little remarks in a notebook of the first person who was permitted proper access to the collection in

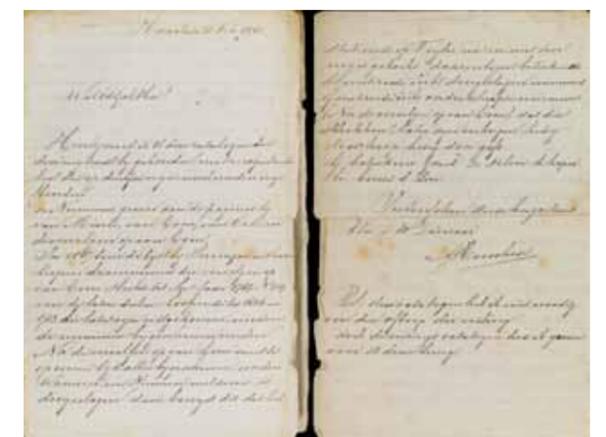


Fig 2. Letter from Mr A.J. Enschedé, possibly to
T.M. Roest, 13 Februari 1882.

one hundred years.⁵ Suddenly we had a whole 18th century collection to study.

This is only half of the story. Thanks to little notes, auction-catalogues and yet three other notebooks out of the 19th century, it is possible to verify the first notebook and to find even more objects of Teylers collection. This research is still in progress.

The picture shows the key to Teylers collection: in his letter from 13 Februari 1882, Mr A.J. Enschedé writes ‘Wanneer een Nummer met zwart is doorgeslagen dan bewijst dit dat het stuk reeds op Teyler was en niet door mij is gekocht (...)’. Free

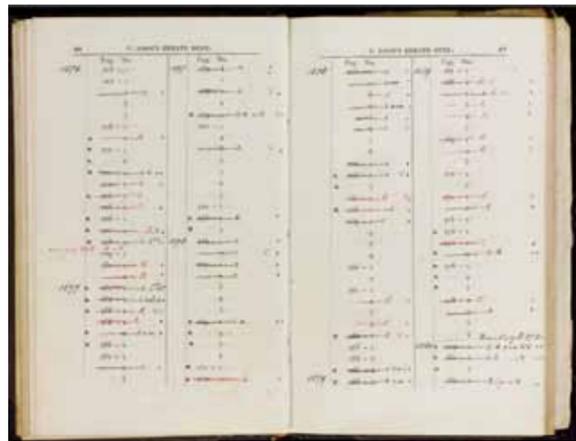


Fig 3. The black and red stripes in the ‘Handboek voor verzamelaars’. These two pages show numbers from the catalogue by Van Loon part I.

translated: black stripes are marking the objects that existed in the museum before I started extending the collection.

From only 28 medals we know he bought them himself, in 1755 and 1756. In those two auctions he buys medals from the 16th century up to his present time.⁶ Partly it are contemporary medals, the youngest has been made only four years before buying. Those items learn us that Pieter Teyler was interested in medals in general: he wasn’t searching for a specific period in medallic history. Mostly the medals depict Dutch history and rulers, only the subject of one medal is – however also linked to Dutch history – more personal.

It’s a medal of Joost Damhouder (1507-1581), a jurist with a lot of influence and a fore fighter for witch



Fig 5. Joost Damhouder (1507-1581)
Unknown artist, 1566
Silver, Van Loon I 041, 50mm
Pieter Teyler bought this medal in 1755.



Fig 4. According to the remarks in this annotated catalogue (auction Thade Mul 1755 page 28-29), Pieter Teyler bought this specific medal. It’s still in the collection of the museum. (J. Smeltzing, 1691: William III conquers Athlone, Galway and Sligo. (Silver, Van Loon III 547 var., 50 mm)

trials.⁷ This medal shows the portrait of Damhouder at the avers, and his coat of arms on the reverse. Was Teyler interested in the historical background of this person or was he rather interested in the way the person itself was immortalized? Marjan Scharloo, the director of Teylers Museum, recently pointed out to me that she was puzzled by the fact that Dutch medals in this period rarely depict portraits of ‘common’ wealthy people. However there exist numerous portraits of them in oil paint. This is the same for Pieter Teyler, of whom we have also paintings but no medals. Why don’t they have their own medals? Has it to do with a lack of knowledge about medallic art? That’s not true for Teyler and not likely at least for the other people with a collection of coins and medals. Are it the expenses maybe? One not only had to order dies, but every single medal costs money as well. And if you had your own medal, to whom you should give it? Maybe it felt overdone to give friends and colleagues your own



Fig 6. Peace of Breda, Christoffel Adolphi, 1667
Silver, Van Loon 555.1 var., 71 mm
One of the medals from the 18th century collection

portrait in metal. It was not the Dutch way of life to show off with objects, reflecting yourself. It was far more easy to order a painting and to hang it safely behind the closed front-door in your own house.

At this moment I know that Teyler possessed 1.811 medals and coins at the moment he died in 1778. Did he compile his collection himself or is it part of an inheritance? It is not yet proven, but it is likely that Teyler started to collect – reluctantly – with an inherited collection as a base. Or, to explain the double items in his collection: maybe he added an inherited collection to his own. That he wasn’t very passionate in collecting is obvious, because he could have used his huge inheritance far more than he was willing to do. There were more possibilities to buy

medals than he took. Maybe he didn’t want to become known as ‘the’ collector? That is very well possible and more: it fits in the religious view of life: nothing on earth, everything in heaven. Vanity is a sin that Teyler – according to his faith – tried to avoid. At the same time he possessed some vanity because he tried to bend it to immortality: he directed his inheritance in such a way that he really must have known that people would talk about him for centuries to come. His money supports the poor, and researchers of science and religion. For the arts, there was build a museum that nowadays is the oldest one in The Netherlands.

For the arts, 18th century Holland was the centre of the trade. Was this influencing the collectors? The conditions to set-up an collection were in the Dutch Republic advantageous. In the 17th and 18th centuries there were dozens of collectors, mainly in the big cities. Arts were in those days closely intertwined with natural curiosities. The strange and exotic objects brought by the East-India Company, in combination with the production of for instance books, drawings, paintings and prints and the non-intervention from the government made Holland an important centre for the trade of arts.⁸ In the course of the 18th century, more specialized collections emerge. The ‘new’ collectors tend to collect only specific parts of the broad range of collectibles. The one of Pieter Teyler however fitted more or the less in the old view. He collected not only numismatics, but also prints, paintings, drawings, stuffed birds and little animals. Unfortunately, in the first years after Pieters death, almost all the objects were sold. At

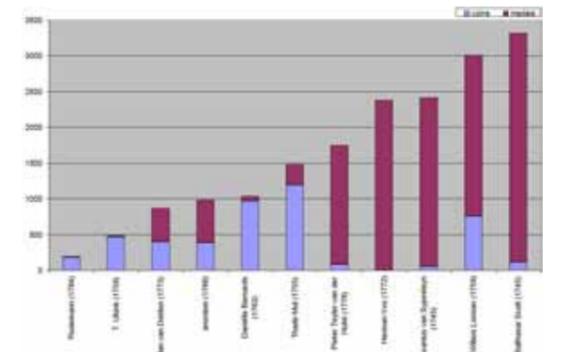


Fig 7. Graph with the content of eleven 18th century Dutch collections, split over coins and medals.⁹

least partly it is very understandable. Documents in the archive of the Museum show the deplorable state of his collection of animals and nowadays surviving animals from the 18th century are not by coincidence rather rare. The reason why also the other parts of his collection are sold is unclear to me, I have the feeling that the quality wasn't enough to maintain them. Especially since the directors almost immediately thereafter started to create a new collection. From the old collection of Pieter Teyler only a couple of books and prints remains. Luckily his collection of medals survived as well.

Teylers collection contains 1.707 medals and 104 coins. Does the rediscovered collection fit into the more general picture of collecting? The study of old collections is difficult. Most of the 18th century collections are in the last centuries sold-off, split, sold-off again... The best way of studying them, is to work with old auction catalogues. Although collections are sometimes split and only partly sold, it is very hard to find other ways of approaching them. In total it is possible to reconstruct at least partly some thirty collections. Some are very small – some 50 pieces – others huge, with over 10.000 items. In general we can say that Pieter Teyler had a good average of objects in his possession.

What can we say about the way people collected in this period? Up to far in the 19th century, collections were used more to tell the story of the past – big events, rulers – than to tell the story of the objects itself. If you couldn't afford a rare medal or a coin of which only one existed, you were also happy with a plaster copy or with a modern medal with the wanted subject. A big part of the medals in Teylers collection were not even one hundred years old when he laid his hands on it. In his view we can speak about modern art medals.

If we compare this to a couple of other 18th century collections about the same size, we see that often the collections are mixed: not only coins but also medals. Nowadays, with the increasing numbers of coins and medals, one normally chooses to collect either the one or the other. If we look closer to the collection

of Pieter Teyler, half of his coin collection consisted necessity coinage. This coins were collected because of their historic value and not because they were coins. They show the struggle for freedom in the time of resurrection against the Spanish government.

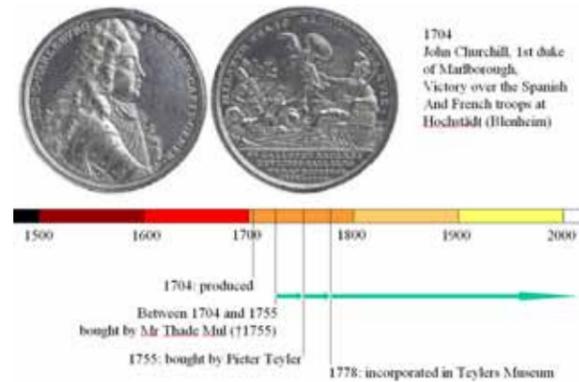


Fig 8. John Churchill's victory over the Spanish and French troops, by Georg Hautsch, 1704
Silver, Van Loon 4 376.4, 37 mm
The whereabouts of this medal are almost completely known.

If we move this coins to the medal-selection, there remain only some 50 coins. At a total of 1.811 objects, it's no more than the noise one can find in almost every collection, so we can say that Pieter Teyler was a real medal collector.

Earlier on, I wrote that I study the history of the collection. Sometimes, as with the medal of Churchill, almost its complete history of whereabouts is known.

If we can discover the period in which Mr Thade Mul

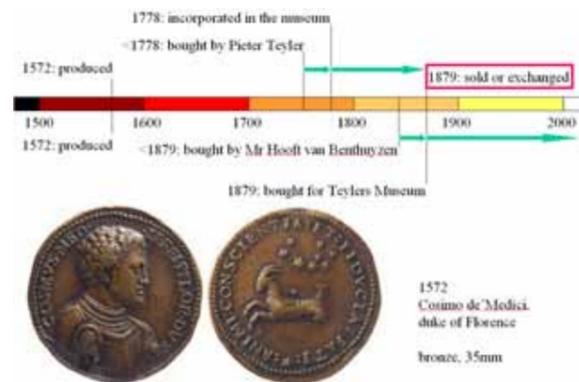


Fig 9 Cosimo de' Medici, Duke of Florence
Unknown artist, ca 1572.
Bronze, 35mm

acquired this medal, possibly the whole pedigree is known. This medal is one of the 28 objects we know Teyler bought himself. The other 1.783 objects in his collection are simply 'there' since – at least – 1778,

the year Pieter Teyler died.

Unfortunately there are complications. For example: the medal of the Duke of Florence is not the one bought by Teyler. The study of old auction catalogues learned me, that in 1879 a second medal was bought by the keeper of the museum. It came out of the collection of the late Mr Hooft van Benthuyzen. By now I know that 188 items of Teylers 18th century



Fig 10. Teylers Museum, Numismatic Cabinet

collection were changed for better objects in the end of the 19th century, because they were double or because the keeper bought a better specimen. It's the way they worked in those days. Thanks to their efforts Teylers Museum gained a lot of interesting pieces. We can't blame them, but it is a pity that the old pedigree is partly lost.

TO BE CONTINUED

I'm still studying the history of the numismatic collection of Teylers Museum. My aim is to make the overview as complete as possible. Further on it would be interesting to research other 18th century collections more closely. Not only to solve problems

as I described, but also to learn about the 18th century way of collecting. What were collectibles in their eyes and – more in general – what can we say about the history of the collection of Dutch coins and medals? Trying to find answers on these questions, we have to look closer at old – annotated – auction catalogues than we've ever done before.

LITERATURE

Auction Jan Reeland, Register van eene uytmuntende Party Italiaanse en andere fraaije Prent-konst Als mede eenige fraaie Medailles ... (Haarlem 1756)

Auction Thade Mul, Catalogus Van een zeer uitmuntend Cabinet Zilvere Moderne Medailles, Voor het grootste gedeelte behorende tot de Nederlandsche Historie ... (Amsterdam 1755)

Paul Beliën, 'De Numismatische Collectie. Waarom verzamelde Pieter Teyler penningen en munten?', in: Bert Sliggers, Jaap Vogel, Paul Beliën a.o., De idealen van Pieter Teyler, een erfenis uit de verlichting (Haarlem 2006)

J.H. van Borssum Buisman, H. Enno van Gelder, C.O. van Regteren Altena a.o., 'Teyler' 1778-1978, Studies en bijdragen over Teylers Stichting naar aanleiding van het tweede eeuwfeest (Haarlem/Antwerpen 1978)

Roelof van Gelder, 'De wereld binnen handbereik', in: Ellinoor Bergvelt and Renée Kistemaker, De wereld binnen handbereik, Nederlandse kunst- en rareitenverzamelingen, 1585-1735 (Zwolle 1992)

A.P.H. Kuipers, Handboek voor verzamelaars van Nederlandsche historiepenningen of nommerlijst ... (Leeuwarden 1837) The copies in the Numismatic Cabinet of Teylers Museum include 19th century notes of Mr A.J. Enschedé and T.M. Roest.

Fritz Rudolf Künker, Ulf Nordlind, Sammlung Bonde 2, Auction 9 oktober 2008 (Osnabrück, 2008)

Gerard van Loon, Beschrijving der Nederlandsche historiepenningen I ('s-Gravenhage 1723)

Bert Sliggers, Jaap Vogel, Paul Beliën a.o., De idealen van Pieter Teyler, een erfenis uit de verlichting (Haarlem 2006)

NOTES

1. Started by David Gotthard Hildebrand (1761-1808), the collection continued to grow until 1937 when the last collector – Carl Gotthard Bonde (1877-1937) – died. The almost 7.000 numismatic items remained in the family until they decided to sell it with help of the Ulf Nordlind Mynthandel AB (Stockholm). The coin dealer did a lot of research at the pedigree of the collection, but he couldn't find information about the objects bought in the 18th century. Most of the collection is sold already, the sixth and last part will be on auction on the 19th November 2010 in Stockholm. After these auctions not only the Hildebrand

collection cease to exist, but also the entire collection of Jonas Norn (1719-1795) – almost 3.000 pieces – who were bought by Hildebrand.

2. About his life and the museum: Van Borssum Buisman (1978) and Sliggers (2006).

3. Beliën (2006) 107-108

4. Beliën (2006) 95-113

5. Kuipers/Enschedé (1837)

6. Auctions Thade Mul (1755) and Jan Reeland (1756)

7. Van Loon (1723) 41

8. Van Gelder (1992) 15-21

9. Based on Beliën (2006) 108

WORKSHOPS



Workshop – Recycled Materials in Medallic Art

Juha Welling



The programme of FIDEM XXXI congress included a workshop of medallic art, which was arranged on June 16-17. The idea of the workshop was to make the participants acquainted with recycled materials in medallic art and to give them an open room where artists, their ways of working and thoughts could meet each other. The workshop had artists from eight different countries.

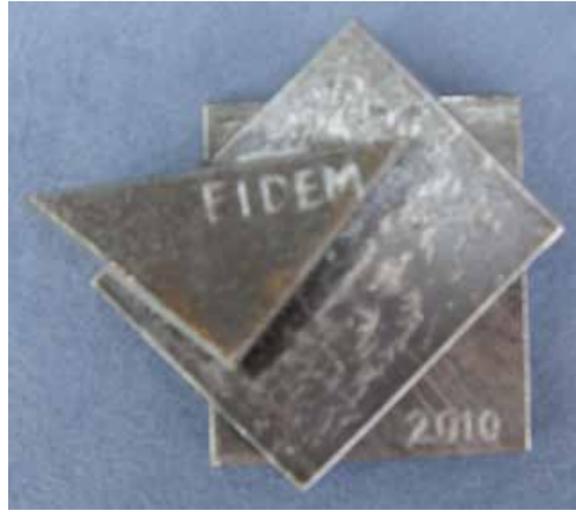
The timetable was tight, which was quite a challenge to the participants. They were expected to bring materials of their own if possible, so that the choice of material, an important part of the project would have at least been done partly before the actual workshop



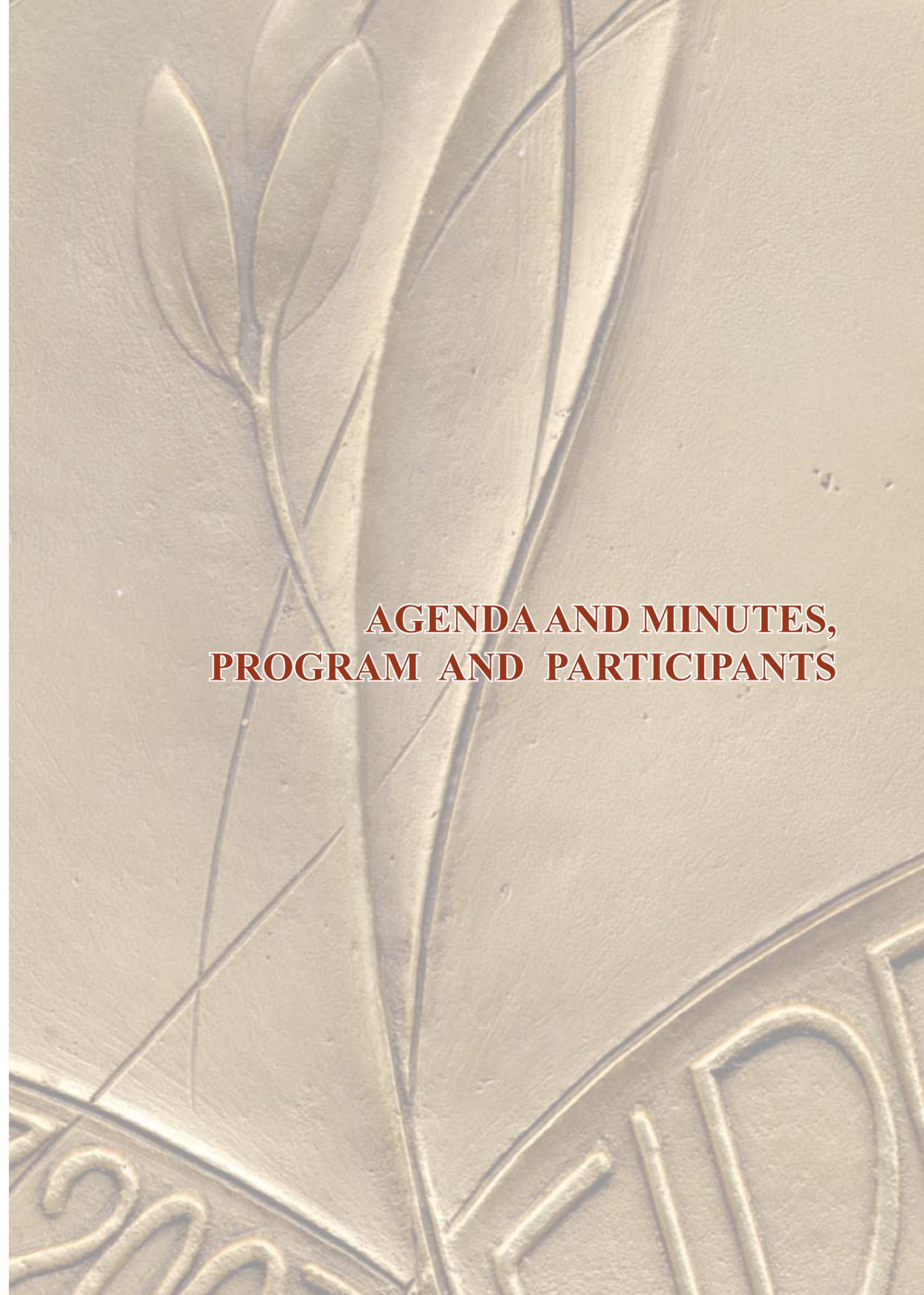
started. Due to the tight timetable the workshop was characterized by a touch of irrationalism, since only a little time was left for consideration and planning. This was a challenge since the participants had to think of intuitive solutions and working methods - without a premeditated, definitely clear goal in sight. The guiding principle was rather “wait and see”.

The participants of the workshop became acquainted with recycled materials, and the spectrum of different materials was most extensive. The metal of tins, electric wires, different kinds of plastic, rubber and ceramic materials produced strange and even comic combinations. Combining several different materials turned out to be surprisingly problematic, and in the end the best solutions were the simplest. Once again less of something meant more. The aim of the workshop was not, however, to finish the works of art but to work together. The majority of the completed works were rather drafts than well advanced and accurately finished works of art.

The works made during the workshop were displayed during the FIDEM medal fair at Tampere Hall on June 19th. There they could give their slightly



anarchistic extra touch as they were comparable to the other works of art that were being displayed.



**AGENDA AND MINUTES,
PROGRAM AND PARTICIPANTS**

Agenda – Ordre du Jour of the General Assembly

At the Small Auditorium of Tampere Hall
at 2.00 p.m. on Saturday 19th June 2010

1. Opening by Mr Ilkka Voionmaa, President of FIDEM
Honoring deceased members
2. Financial report by Ms Inês Ferreira, the Treasurer
 - Financial years 2008-2009
 - FIDEM finances today
 - Membership fees after FIDEM XXXI including the year of the next congress
3. Report of Mr Mikko Timisjärvi, the Accountancy Auditor
4. Moral report by Ms Maria Rosa Figueiredo, the Secretary General
5. FIDEM website today by Ms Marie-Astrid Pelsdonk, the webmaster
6. Appointing the new FIDEM delegates
7. Summarising articles VI and IX of the FIDEM statutes, which concern the election of the Executive and Consultative committees
8. The next FIDEM congress. Theme or no theme: discussion
9. The next congress and future congresses
10. *Médailles* journal – the next issue
11. Other topics: how to promote medallic art in my country
12. Closing the meeting

Minutes of the General Assembly

Place: Small Auditorium of Tampere Hall, Tampere, Finland

Time: 2 p.m. on Saturday 19th June 2010

Participating members: 62 members present.

1. *Opening by FIDEM President, Ilkka Voionmaa.*
Honoring the deceased members: Marie-Louise Dupont (Belgium); Dora de Pédery-Hunt (Canada); Berndt Helleberg (Sweden); Irene Vilar (Portugal); Gunvor Svensson Lundqvist (Sweden); António Luz Correia (Portugal); Pirkko Viitasalo (Finland); Roger Hannam (Ireland). One minute of silence was kept in their memory.
The Secretary General Maria Rosa Figueiredo read a message from the former FIDEM President, Carlos Baptista da Silva justifying his absence in the Congress (see page).
2. *Financial report by the Treasurer Inês Ferreira.*
The Treasurer presented the accounts for financial years 2008-2009, demonstrating a very good result since the financial situation of FIDEM had improved considerably: 8% increase in membership fees (2008); 4% increase in membership fees (2009); 25% increase in results (2009). This was due to a reduction of mailing expenses (56%), the printing of *Médailles* magazine free of charge by the Portuguese Mint, plus a cheaper *The Medal* although in colour. Accordingly she announced that the time-bound deposit, at present € 80.000, could be increased to € 100.000, as from 29 June onwards. She also proposed a fixed sum for future Congress organisers (€20.000), as well as travel grants for students attending Congresses, (a total of € 10.000), supporting registration, travelling costs and accommodation. All these propositions were accepted by the General Assembly. Membership fees for 2011 will be the same, as in the past three years. (For the financial report see page)
3. *Report by the Accounts Auditor Mikko Timisjärvi.*
Having supervised the finances of FIDEM according to the established rules, the Accounts Auditor remarked that FIDEM had done very, very well. He stressed the importance in supporting students in future Congresses and confirmed the financial statement for the years 2008-2009. The audience applauded. (For the whole report see page)
4. *Moral report by the Secretary General Maria Rosa Figueiredo.* (For the moral report see page)
5. *FIDEM Website today by the FIDEM Webmaster Marie-Astrid Pelsdonk.*
The Webmaster demonstrated all improvements to the FIDEM Website since Colorado Springs, thanks to the possibilities supplied by the increase in space from 30 to 300 MB at the end of 2008. This made it possible, for instance, to have all the medals presented in Colorado Springs on view on the site. A new software (upgrading) approved by the EC will be installed soon, which will expand the possibilities of the site, which could be updated daily, as shown by the webmaster who updated daily the FIDEM XXXI Congress events on the site. The system of payments through the site will be improved soon.

The website could work in the future as a library for medallic subjects. The delegate from Australia, Michael Meszaros, proposed another possibility of expanding the site resources by creating a forum to exchange ideas for devices to exhibit medals: all artists with experience should submit drawings of their devices that could be used by commercial firms. (For the whole report see page)

6. *Appointing the new FIDEM Delegates and Vice Delegates.*
The following were appointed and approved:
AUSTRIA: Michael Welz (Delegate)
BELGIUM : Willy Faes (Delegate); Paul Huybrechts (Vice)
CHINA : Sophia Sun (Delegate)
FINLAND: Tapio Suominen (Delegate); Gunnel Sievers (Vice Delegate)
IRELAND: Robin Daly (Delegate)
ISRAEL: Mr. Oleg Gavrizon (Delegate) THE NETHERLANDS: Linda Verkaaik (Vice)
POLAND: Tomasz Bylicki (Delegate)
SWEDEN: Annie Winblad Jakubowski (Delegate)
UKRAINE: Yuriy Shevyakov (Delegate).
7. *Re. Articles VI and IX of the FIDEM Statutes concerning election of the Executive and Consultative Committees.*
The following CC members were renewed: Eva Borys, Mark Jones, Eniko Szöllossy, Aimo Viitala. Carolien Voigtman was re-elected as member of the Executive Committee. According to the Statutes all countries may have a Delegate and a Vice Delegate. This “may have” should be changed to “should have” in the Statutes. This change is a procedure to be approved at the next Congress in 2012.
8. *The next FIDEM congress. Theme or no theme: discussion*
9. *Future Congresses –*
We are still waiting for a definitive reply from Glasgow. The exhibition would be organised by the Hunterian Art Gallery. We should stick to the principle of having a Congress every two years but we should drop the idea of having a theme. Although the majority of US members prefer to have a theme, they can do it internally, creating a theme of their own. A letter should be sent to all Delegates inviting them to select a theme if they want.
10. *Médailles magazine – the next issue.*
The webmaster will be in charge of the layout of next issue of *Médailles*. The text in Word should be sent to her with a maximum of 20 pictures up to 1st August 2010 (address: Marie-Astrid Pelsdonk, Anna Paulownalaan 29, NL-3708 HH ZEIST, THE NETHERLANDS). The magazine will then be printed at the Mint of Lisbon. We hope to have it ready at our best convenience. Ron Dutton proposed to the President that letters of thanks should be sent to the Mint of Lisbon and to the Calouste Gulbenkian Foundation for their support to FIDEM.
11. *Other topics –*
The Aimo Viitala’s Prize (700 EUROS) was awarded the British young Artist Natasha Radcliffe. The Grand Prix and the Cuhaj Prize will be announced at the Final Dinner.
Michael Meszaros presented at Weimar Congress (2000) a business manual that could be edited by FIDEM after adding a further chapter.

12. *Closing the meeting.*

The President closed the meeting at about 5 p.m.

Financial Report by the Treasurer

Income Statement

	2007 01/01–31/12	2008 01/01–31/12	2009 01/01–31/13	Notes:
Revenues				
Membership fees	22.251	23.932	24.869	4%
Sales of public./Advert. sales Médailles	249	831	30	
Interest of time-bound deposit	1.785	1.155	1.477	
Exhibition+Catalogue Congress			1.500	
Total revenues	24.285	25.918	27.877	
Expenses				
Publications				
The Medal Magazine (2 issues/year)	4.924	6.929	7.287	include 3 issues
	4.924	6.929	7.287	
Miscellaneous				
Postage, office supply, Exec. Comm.	877	229	171	Save Money
Bank charges	364	531	407	
EC Dinner	976	540	0	
Internet incl. credit card payment syst.	736	737	1.072	
Brochure		787	0	
Transport FIDEM Archive		957	0	
	2.953	3.780	1.650	-56%
Activities				
FIDEM at 70	9.642	0	0	
	9.642	0	0	
FIDEM Congress				
Grand Prix de la FIDEM	2.000	0	0	
	2.000	0	0	
Total expenses	19.519	10.709	8.937	
Income Less Expenses	4.766	15.210	18.940	+25%
Beginning				
Nordea acc. Nr 122030-235578	13.159	15.079	6.228	
Nordea investment account due 20.11.2007	50.000	52.000	70.000	
Banque P. R. de Paris acc.nr. 4019016880	1.027,21	924	0	
BES Account and check			7.917	
Cash and Cheque		950	18	
	64.186	68.953	84.163	
Net increase (Bank + Cash)	4.766	15.210	18.940	
	68.953	84.163	103.103	
End				
Nordea acc. Nr 122030-235578	15.079	6.228	17.583	
Nordea investment account	52.000	70.000	80.000	+14%
Banque P. R. de Paris acc.nr. 4019016880	924	0	0	
BES Account and check	950	7.917	4.936	
Cash		18	584	
Total	68.953	84.163	103.103	

FINANCIAL PROPOSALS:

1.	New TB Deposit	100.000
2.	Support next congresses	20.000
3.	Support students to go to the congresses (trip, Congress registration, accommodation)	10.000
4.	Membership secretary from Mint of Portugal	
5.	Membership fees: same amount for 2011	

Report by the Accounts Auditor

To the Members of the International Art Medal Federation

I have audited the accounting, the financial statements and the governance of The International Art Medal Federation for the period January 1st, 2008 – December 31st, 2008 and for the period January 1st, 2009 – December 31st, 2009.

The financial statements, which include an income statement and simplified balance sheet have been prepared by the board of directors. Based on my audit I express an opinion on these financial statements and on the governance.

I have conducted the audit in accordance with good Standards on Audit. An audit includes examining the financial statements, assessing the accounting principles used, the contents and the presentation in order to find out that the financial statements do not include relevant errors.

In my opinion the financial statements have been prepared in accordance with a good Accounting Manner and other rules and regulations governing the preparation of financial statements. The financial statements give a true and fair view of Federation's result of operations as well as of the financial position. The financial statements can be adopted and the members of the board of directors can be discarded from liability for the periods audited by me.

Helsinki June 12th, 2010

Mikko Timisjärvi

Auditor

Moral Report by the Secretary General

Dear Friends,

Having been elected (in absentia), by the General Assembly of FIDEM as Secretary General of our Federation at the XXX Congress, which took place in Colorado Springs, September 2007, I am now confronted for the first time with the duty to present you my “moral” report on the work of FIDEM for the three years that went by in between last and present congress. At first I was a bit puzzled by this word with so much weight – “moral” – and I even asked our President Ilkka Voionmaa what it exactly meant. He replied that I could just forget about it and see it as a mere report. However, I started to quite like the word and gave to it my own interpretation: that is, that I should describe to you the “good” and the “bad” things of FIDEM behaviour during these three past years and that’s what I am going to do. I am lucky because, in my own judgement, the scales neatly drops towards the virtues.

Let’s look then at our activities:

Interim meetings

We organised two. The first one in Brussels (September 2008), thanks to the generosity of the now Belgium Delegate Willy Faes and Vice Delegate Paul Huybrechts. In Brussels most of the decisions for future FIDEM action taken in Colorado Springs were already achieved or well under way. It was a year of great activity among EC members recently elected. When writing to EC/CC and Delegates, at the end of 2008, wishing a happy 2009, President Ilkka Voionmaa summarized the action of FIDEM in a simple and effective way: “we now have our Archives in Lisbon, our Website has been almost finalised, *Médailles* magazine is on its way to all members. We have had good communication and exchange of many medallic ideas on the net ... throughout the year”.

The second interim meeting took place in Tampere, June 2009. It was a splendid occasion to realise the potentialities of this Finnish city as a location for our Congress and everything was organised up to the best standards by our host, then and now, a member of the EC, Tapio Suominen.

FIDEM Website

If we think in terms of future, this was certainly our best achievement in these three last years. The FIDEM webmaster, Marie-Astrid Voisin, now Marie-Astrid Pelsdonk (congratulations), has indeed done a most fantastic job. At the end of 2008 the space for our website has gone from 30 to 300 MB, which allows an immense input of data. Now we have in our site most information about all events related to Medals and Medallic Art, including links to the work of our members. No doubt this was our best move towards opening FIDEM to a promising network that will contribute greatly to its own reinforcement. It is the best way to attract young artists to FIDEM, if they see their work and initiatives published there. And it cannot be underestimated, that the future of FIDEM depends upon young generations.

FIDEM Archives

This was not a jump into future, but a necessary in-house organisation. The “memory” of FIDEM is now well

maintained at the Faculty of Fine Arts, Lisbon University, care of Project Volte-Face, under the leadership of Professor João Duarte. At the end of 2009, our President visited the Archives and was able to evaluate the work done, open to all FIDEM members, who can visit under appointment. It is a quiet and well kept place, inviting research.

MÉDAILLES magazine

The edition of *MÉDAILLES* Magazine 2008 was entirely supported by the Mint of Lisbon, while mailing was due to the generosity of the Calouste Gulbenkian Foundation. In these times of economic difficulties this was a significant contribution to the health of FIDEM accounts.

THE MEDAL in colour

Another jump into the future due to the initiative of the editor, Philip Attwood, also member of FIDEM EC. Published by BAMS, *THE MEDAL* is distributed by agreement to all FIDEM members. At first preview having *THE MEDAL* in colour would mean more expenses for FIDEM. However, the Editor succeeded in overcoming these obstacles, by attracting more advertising to the magazine. Well done.

FIDEM Logo

This was a decision taken at the Brussels Interim meeting. FIDEM needed a Logo. A contest was opened and ten proposals were sent from 8 artists. The jury met at Tampere interim meeting (EC +CC) and the first prize went to the French artist Nicolas Salagnac. This is the logo now used by FIDEM in the website. A second prize was awarded to the Portuguese Sculptor Jozé Espiga Pinto.

FIDEM Statutes

As recommended by the G.A. in Colorado Springs, our Statutes were amended and distributed. They can be consulted and downloaded from the FIDEM site (<http://www.fidem-medals.org/statutes.html>).

Membership

At the moment I am writing this “moral” report I have only figures for 2008. At the end of the year FIDEM had 20 new members. After years of decreasing numbers this was happy news. We had then 350 individual members and 90 institutional members.

Also we have increased the number of our member countries: Brasil (through the Mint), México (through a private Medal Maker “FIDIAS ARTE”) and Uganda (through the Numismatic Museum of the Central Bank) have become members of FIDEM in the meantime.

Accounts

As with membership, FIDEM Accounts were at the end of 2008, in better shape than before. This was greatly due to the fact that FIDEM had nothing to pay for the *MÉDAILLES* Magazine, thanks to the support of the above mentioned institutions. You’ll hear from our Treasurer, Inês Ferreira, how we have done along 2009. I had rumours that we have done very well.

Next Congress

Let’s go to the dark side now. This has been a kind of nightmare. In Colorado Springs everything seemed settled for having the next Congress (XXXII) in Lausanne, organised by the Olympics Museum. As you all know it didn’t work, they stepped down. Then the crisis came at the end of 2008 and it became more difficult to arrange partners. It is true that we receive many offers for organising a Congress for us, mainly from Tourist

Bureaus and Convention & Exhibition Centres. But we cannot possibly accept these offers from people that are not connected with any institution related with medals able to organise an exhibition and produce a catalogue properly.

Since the refusal of Lausanne, we have tried several locations but the financial problem prevented the hypothetical organisers (all very interested in doing it) from taking the final assumption. Italy and Spain were our last moves without success. Now we are very hopeful that we can organise our next Congress in Glasgow. Last details are under discussion but the thing looks promising. Besides 2012 is an important date for FIDEM: it is its 75th anniversary! It was earlier decided that FIDEM would make a contribution to future organisers. Fortunately the good health of FIDEM accounts will allow such a move.

If Slovakia keeps with their intention to organise the Congress in 2014, next date to worry will be 2016, which gives us time for a good breath.

Guidelines for Congress Organisers

This is something we have decided to publish (based on Cory Gilliland's guidelines for Colorado Springs) but haven't yet. A shame and worth to put in the agenda as URGENT. It will make the life of future Congress organisers a lot easier.

Guidelines towards Best Practice for Medal Commissions and Competitions

A joint venture from Michael Meszaros (Australian Delegate) and Ron Dutton (FIDEM Vice President) is now available through the FIDEM site (PDF on <http://www.fidem-medals.org/guidelines.html>). It can be consulted and printed by people concerned. Again we didn't accomplish our mission in full: it was our compromise to send the document to important institutions organising Competitions and Commissions, like the International Olympic Committee, who practice unfair conditions in their competitions. Like Michael Meszaros says "it is impossible for individual medallists to challenge such an organisation about the conduct of their medal design procedures. There are amongst the most public medals created anywhere every two years. It needs a body like FIDEM to take them reverse their conditions of competition." So we have to go further than just publish these Guidelines in the site. We have the "moral" obligation to approach those organisers showing them a better code of conduct.

Conclusion

I think the balance of FIDEM achievements was not too bad in this three-year period. Yet a few goals we wanted to attain are still to be achieved. We are humans and not perfect!! Thanks for your patience in listening to me.

The Website Then and Today by the Webmaster

SHORT HISTORY

What has happened since November 2007?

- The space of the website has been increased
- **A new logo** was launched on the website in June 2009 - It must be used on official papers from the Executive Committee and must be used by delegates and vice-delegates when corresponding with their members. The logo will be sent to the EC, the CC, the delegates and vice-delegates within a few weeks. **USE IT!!!**
- The website has a new layout with more pictures and more pages
- Members have started to share information to be added on the site (exhibitions, books, new medals)
- We have noticed an increasing number of interested people to FIDEM



COLORADO SPRINGS

- All the medals displayed during the XXX congress are on the website
- Medals and artists can be downloaded as PDF's (<http://www.fidem-medals.org/XXX%20medals.html>)
- Please check PDF's for errors, omissions, etc and let me know about it!
(e-mail: webmaster@fidem-medals.org)
- Further work has been done on the layout for the booklets – which can be downloaded as PDF from the website:
 - Competition Guidelines (<http://www.fidem-medals.org/guidelines.html>)
 - and
 - FIDEM Statutes (<http://www.fidem-medals.org/statutes.html>)
- A new page has been added:
 - Medal identification (<http://www.fidem-medals.org/medal%20identification.html>)

FUTURE

What can we do to make it even better?

- The Executive Committee is looking over the membership function
- The software to build and edit the website will be updated to new computer standards
- I am looking at the possibility of adding a database
- Members, delegates are welcome to share medallic news from their country on the website
 - Provide me with texts and photos for the website by e-mailing to: **webmaster@fidem-medals.org**
- Delegates and the Treasurer will help me update member lists
- Artists who are members can send me their website address to be linked to FIDEM
- The medals from Tampere will be on the website, presented in the same way as for CS or in a database

There are pages under construction:

- Médailles: early issues are being scanned and will be downloadable as PDF's
- Grand Prix winners: all the winners, past, present and future will be presented

FUTURE CONGRESSES

What we need to think about:

- launching some pictures and information about medals and artists before the congress starts (for PR purposes)
- Incorporate all congress information on our own website instead of the organizers having a separate website
- **WE ABSOLUTELY HAVE TO USE OUR WEBSITE TO ITS FULL EXTEND SINCE THIS IS OUR WORLDWIDE WAY OF COMMUNICATING!**
www.fidem.medals.org

Comments at the General Assembly

LETTER DATED 1ST JUNE 2010 BY MR CARLOS BAPTISTA DA SILVA, FORMER PRESIDENT AND PRESENT FIDEM CONSULTANT (READ BY THE SECRETARY GENERAL)

Health problems, now about to be solved, have prevented me to travel to Tampere and to participate in this Congress up to my great disappointment. Here I intended to speak about the new place where the FIDEM archives are housed, along with their contents.

However, although I am very sad for not being here with you, I must confess that I am very happy to see the positive way my successor, President Ilkka Voionmaa, has conducted the destinies of FIDEM, opening it to modernity, through a process of aggiornamento and technical updating whose dynamics are directed towards the capture of new members, who will become the future of our Federation.

I wish to greet all participants in this Congress, which I am sure will be part of the long list of successful ones previously organized by FIDEM. I hope continuing to deserve your esteem and giving my collaboration to FIDEM whenever you deem it necessary. Good luck to everyone and long live to FIDEM!!

COMMENTS BY MR ARVO AHO, FORMER PRESIDENT OF THE GUILD OF MEDALLIC ART IN FINLAND

I have followed FIDEM art medal exhibitions since 1983 in Florence. At that time, in addition to the traditional medals, there were only a few works which differed from the traditional ones, either in their form or even in their material so much that I could not regard them as art medals anymore. At the FIDEM congress in 1985 such works were exhibited in a separate glass case. Here in Tampere most of the medals are such “non-medals”. Now we would have needed – *horribile dictu* – a separate glass case for the traditional medals. In some cases it was done. To bring this to a horrible head: if this course continues the traditional medal will become extinct at the FIDEM exhibitions! Or maybe it could live with difficulty somewhere on the outskirts of cloth printing and pottery making! Let me just in case say that tradition does not only mean the round form. The form can be that of Poe’s crow which in the skilful hands of an artist becomes a fine non-commissioned medal.

I do not per se deny the artistic value and justification of those “non-medals”. They are often imaginative, modelled with care, often beautiful, excellent small sculptures, but, but, they are no medals. On the other hand, medals at their best are small sculptures, but not all small sculptures are medals. May I illustrate my opinion with a maybe far-fetched example. Apostle Paul lets in one of his letters us understand that the Gospel is folly for them who do not believe. I do not think that he takes offence if I here add as another truth that all folly is not necessarily a Gospel. That’s why not all works displayed as medals are medals. A new genre could be created for them.

At her time the well-known authoress Gertrud Stein, a close friend of Picasso, Hemingway and Matisse, gave her famous definition “A rose is a rose is a rose”. With this she, in my opinion, meant that even if the plant rose belongs to the Rosaceae family it also has many abstract meanings. Although it is something “more”, we have to let it stay as a rose. The same applies to a medal. So: A medal is a medal is a medal.

I hope that FIDEM would start to define the limits of the art medal, in order to have the medal as the MEDAL. If FIDEM should want to keep the “non-medals” in its exhibitions, then let those works have an honoured place of their own.

Program

Tuesday 15 June

11.00 – 18.00 Registration and info in Tampere Hall

VIP room

12.00 – 14.30 Meeting of the Executive and Consultative Committees

Lecture room Aaria

15.00 – 17.00 Delegates’ Meeting

Wednesday 16 June

8.30 – 15.00 Registration and info in Tampere Hall

Small Auditorium

10.00 – 10.30 Opening of the Congress

10.30 – 11.00 Medal and its negative, Dr Jyrki Siukonen, Finland

11.00 – 12.30 *Lunch*

Lecture room Rondo

Chairperson: Philip Attwood, Great Britain

12.30 – 13.00 Queen Josephine of Sweden-Norway and her medals, Lars O. Lagerqvist, Sweden

13.00 – 13.30 Medal artist Peter Götz Güttler, Rainer Grund, Germany

13.30 – 14.00 Frederik Christopher Krohn (1806-83), a Danish medallist and collector, Jörgen Steen Jensen, Denmark

14.00 – 14.15 *Coffee break*

Chairperson: Jan Pelsdonk, The Netherlands

14.15 – 14.45 Medallic art in Poland, Tomasz Bylicki, Poland

14.45 – 15.15 Giovanni de’ Candida and the beginnings of Dutch medallic art in the Netherlands, 1477-1519, Carolien Voigtman, The Netherlands

Lecture room Studio

Chairperson: Pawel Leski, Poland

12.30 – 13.00 Medallic Sculpture Studio Sofia – latest medal projects, Bogomil Nikolov, Bulgaria

13.00 – 13.30 “Spirit of Kelowna” medal project, Geert and Elly Maas, Canada

13.30 – 14.00 Intentionality and presence in the post-modern medal, José Teixeira, Portugal

14.00 – 14.30 Medal and Small Sculpture Forms Studio at Faculty of Fine Arts at the Nicolaus Copernicus University in Torun, Poland, Sebastian Mikołajczak, Department of Sculpture of Nikolaus Copernicus University, Poland

14.30 – 14.45 *Coffee*

12.30 – 15.00 Workshop for artists at **Mältinranta Art Centre**

SOCIAL PROGRAMME

- 17.30 – 18.30 Exhibition of Finnish medals and miniature sculpture at Galleria Saskia
 19.00 – 21.00 Opening of the FIDEM XXXI Exhibitions Art Medal in a Global World and Talking Substance – Nearby Sculpture

Thursday 17 June

- 8.30 – 12.00 Registration and info in Tampere Hall

Lecture room Rondo**Chairperson: Maria-Rosa Figueiredo, Portugal**

- 9.00 – 9.30 Plenary lecture: The medallic tradition – what is it? Philip Attwood, Great Britain
 9.30 – 9.45 Break
 9.45 – 10.15 Volte Face – Medalha Comtemporânea. New attitudes in contemporary medals in Portugal, João Duarte, Portugal
 10.15 – 10.45 Volte Face: freedoms and debaucheries from “Lisbon school” kids, Andreia Pereira, Portugal
 10.45 – 11.00 *Coffee break*
Chairperson: Marie-Astrid Pelsdonk, The Netherlands
 11.00 – 11.30 École et artistes: panorama de la nouvelle médaille espagnole, Javier Gimeno, Spain
 11.30 – 12.00 La médaille de création libre dans l’Arc jurassien : des tailles directes à manipuler, Federica Gatti, Switzerland
 12.00 – 13.30 *Lunch*

Lecture room Studio**Chairperson: Ilkka Voionmaa, Finland**

- 9.45 – 10.15 In memoriam Erna Masarovicova (text: Ljuba Belodhraska), given by Erika Grniakova, Eva Harmadyova and Gabriela Gasparova-Illesova, Slovakia
 10.15 – 10.45 The medal as workshop, Ben Carpenter, Great Britain
 10.45 – 11.00 *Coffee break*
Chairperson: Outi Järvinen, Finland
 11.00 – 11.30 Medal commissions with a relative connection, Ellys Baltus and Mirjam Mieras, The Netherlands
 11.30 – 12.00 The Studio of Medallic Art at the Academy of Fine Art in Warsaw, Hanna Jelonek, Poland
 12.00 – 13.30 *Lunch*

Lecture room Sonaatti 1**Chairperson: Tapio Suominen, Finland**

- 9.45 – 10.15 Revealing medallic art, Mashiko, USA
 10.15 – 10.45 The medal revisited, Elisabeth Varga, The Netherlands
 10.45 – 11.00 *Coffee break*
Chairperson: Mashiko, USA
 11.00 – 11.30 The young ones: The foundry project, Danuta Solowiej, Great Britain
 11.30 – 12.00 Virtual technology and the art of medal, Susan Taylor, Canada
 12.00 – 13.30 *Lunch*

- 9.00 – 11.30 Workshop for artists at **Mältinranta Art Centre**

SOCIAL PROGRAMME

- 14.00 – 15.30 City Tour by bus starting at Tampere Hall
 15.30 – 16.30 Exhibition of medals on Finnish writers at the Main Library Metso
 19.00 – 20.30 Reception at Tampere City Hall by Courtesy of the City of Tampere

Friday 18 June

- 8.30 – 12.00 Registration and info at Tampere Hall

Lecture room Rondo**Chairperson: Carolien Voigtmann, The Netherlands**

- 9.00 – 9.30 Plenary lecture: A medallic history of Finland, Tuukka Talvio, Finland
 9.30 – 9.45 *Break*
 9.45 – 10.15 Freud’s medals, Jane McAdam Freud, Great Britain
 10.15 – 10.45 Portraits and self-portraits of artists within medallic art. Sculpture collection of the Latvian National Museum of Art, Vineta Skalberga, Latvia
 10.45 – 11.00 *Coffee break*
Chairperson: Ilkka Voionmaa, Finland
 11.00 – 11.30 The Gilroy Robert's Fellowship offered through the ANA - years of success, George Cuhaj, USA
 11.30 – 12.00 The things you don't see in FIDEM, James Malonebeach, USA
 12.00 – 13.00 *Lunch*

Lecture room Studio**Chairperson: Gunnel Sievers, Finland**

- 9.45 – 10.15 Medals of Charles XII in the State Pushkin Museum of Fine Arts, Julia Krasnobaeva, Russia
 10.15 – 10.45 Sanford Saltus History, Donald Scarinci, USA
 10.45 – 11.00 *Coffee break*
Chairperson: Carolien Voigtmann, The Netherlands
 11.00 – 11.30 Reflections of medallic art – medals in the collection of the National museum of Finland, Outi Järvinen, Finland
 11.30 – 12.00 The discovery of the oldest private medal collection of the Netherlands, Jan Pelsdonk, The Netherlands
 12.00 – 13.00 *Lunch*

SOCIAL PROGRAMME

- 13.00 – 17.00 Excursion to Purnu by bus starting at Tampere Hall
 19.00 – 21.00 Boat trip to Viikinsaari island including buffet meal

Saturday 19 June

- 9.00 – 15.00 Information desk at Tampere Hall

- 9.00 – 13.30 Medal Fair in the **Winter Garden of Tampere Hall**
 14.00 – 15.30 General Assembly of FIDEM in the **Small Auditorium**

SOCIAL PROGRAMME

18.00 – 19.00 Guided tour in the Museum Centre Vapriikki

19.00 – 22.00 Banquet in Vapriikki

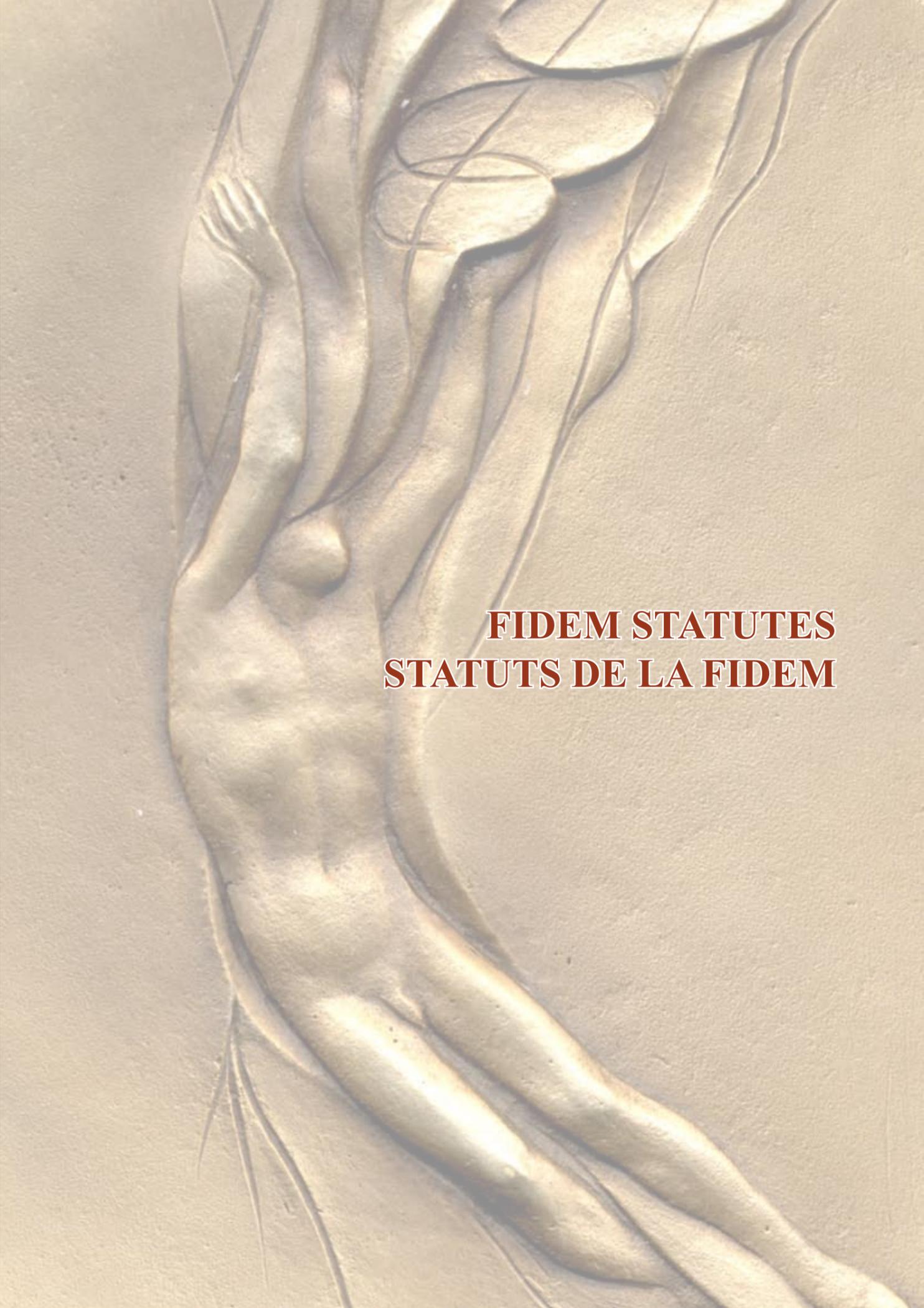
Sunday 20 June

9.00 Post-Congress Tour

Participants

Country	Name	Country	Name
Australia	Chambers Elspeth	Finland	Viitala Aimo N.K.
Australia	Meszaros Michael	Finland	Villanueva Marjut
		Finland	Voionmaa Ilkka
Belgium	Faes Willem	France	Salagnac Nicolas
Belgium	Huybrechts Paul		
Bulgaria	Nikolov Bogomil	Germany	Flören Gerda Ms
		Germany	Flören Reinhard
Canada	Beesley Lynden	Germany	Göbel Bernd
Canada	Carolan John	Germany	Göbel Eva
Canada	Maas Elly	Germany	Grund Christina
Canada	Maas Geert	Germany	Grund Rainer
Canada	Newbigging Del	Germany	Güttler Peter-Götz
Canada	Taylor, Douglas	Germany	Peterhaensel Richard
Canada	Taylor, Susan		
Denmark	Steen Jensen Jorgen	Great Britain	Attwood Philip
Denmark	Wiberg Henrik	Great Britain	Carpenter Benedict
		Great Britain	Dutton, Ron
Finland	Aho Arvo	Great Britain	Fattorini Gregory
Finland	Ekosaari Maija	Great Britain	Henson Peter
Finland	Honkanen Mauno	Great Britain	McAdam Freud Jane
Finland	Honkanen Paula	Great Britain	Simmons Frances
Finland	Järvinen Outi	Great Britain	Simmons Howard
Finland	Kaipiainen Soila	Great Britain	Solowiej Danuta
Finland	Kannosto Erkki	Israel	Kaplan Ruth
Finland	Karttunen Laila-Kaarina		
Finland	Lammi Ulla-Kaija	Japan	Kakitsubo Masaharu
Finland	Linder Marja-Liisa	Japan	Nakaji Chizuko
Finland	Linkosalmi Aimo	Japan	Saito Sumio .
Finland	Madekivi Assi .	Japan	Seta Tetsuji
Finland	Myllyharju Taina	Japan	Shoko Furuya .
Finland	Nisula Tuomo None	Japan	Yamada Toshiaki
Finland	Salokangas Erkki .	Latvia	Burvis Girts
Finland	Selinheimo Klaus	Latvia	Skalberga Vineta
Finland	Sievers Gunnel	Latvia	Strupulis Janis
Finland	Silverhuth Leena		
Finland	Siukonen Jyrki	Netherlands	Mieras Mirjam
Finland	Sompa Mauri	Netherlands	Otten Jos
Finland	Suominen Tapio	Netherlands	Pelsdonk Jan
Finland	Timisjärvi Ingrid	Netherlands	Pelsdonk Marie-Astrid
Finland	Timisjärvi Mikko	Netherlands	Pol Jadwiga
Finland	Vehmas Sara	Netherlands	Soudijn Karel
		Netherlands	Soudijn-Cox Ilse
		Netherlands	Varga Elisabeth

Country	Name	Country	Name
Netherlands	Voightmann Carolien	Switzerland	Lindau Grazyna Jolanta
Norway	Myklebust Rune	Switzerland	Perret Gilles
Norway	Rise Ingrid-Austlid	USA	Briggs Lindley
Poland	Bylicki Tomasz	USA	Cuhaj Eileen
Poland	Jelonek Hanna	USA	Cuhaj George
Poland	Łęski Paweł	USA	Malonebeach James
Portugal	Batista Helder	USA	Mashiko
Portugal	Batista Maria de Lourdes	USA	Mincheva Ivanka
Portugal	Duarte João	USA	Preble McVay Linda
Portugal	Ferreira Inês	USA	Purvis Polly
Portugal	Figueiredo Maria Rosa	USA	Scarinci Donald
Portugal	Neto Gabriela	USA	Somogyi Laszlo
Portugal	Santos Teresa	USA	Somogyi Marika
Portugal	Santos Vitor	USA	Yoran Varda
Portugal	Simão José		
Portugal	Teixeira José		
Portugal	Teixeira Maria		
Russia	Antipin Alexander		
Russia	Krasnobaeva Yulia		
Russia	Mosolkin Alexey		
Russian Federation	Shkurko Alla		
Slovakia	Gáspárová - Illéšová Gabriela		
Slovakia	Grniaková Erika		
Slovakia	Harmadyova Eva		
Spain	Gimeno Javier		
Sweden	Bull Håkan		
Sweden	Jakubowski Winblad Annie		
Sweden	Lagerqvist Lars O.		
Sweden	Nordin, Ernst		
Sweden	Olsson Karl-Axel		
Sweden	Qvarsebo Thomas		
Sweden	Thorén Bo		
Sweden	Thorén Britinger		
Sweden	Troikowicz Joanna		
Sweden	Wirsén Carin		
Sweden	Wirsén Christian		
Switzerland	Gatti Federica		
Switzerland	Lindau Christian Karl		



FIDEM STATUTES
STATUTS DE LA FIDEM

CONSTITUTION

I AIMS AND MEMBERSHIP OF THE ASSOCIATION

Article I

The Association known as the 'International Art Medal Federation' (abbreviated as FIDEM) has as its aim the international promotion of medallic art by:

1. Making the medal known and assuring its place among the arts.
2. Giving patronage to the organisation of a Congress and an International Exhibition of Medallic Art normally every two years.
3. Promoting the exchange of information between the organisations and artists affiliated to FIDEM and increasing the knowledge of the art, technology and history of the medal through publications, publicity, the media, and multimedia.
4. Organising international competitions, with the aim of assuring exchanges between artists and making their works known.
5. Contributing to the research of medal art and to the interaction of medal art experts between the member countries.
6. Contributing to the defence of the rights of artists and publishers. The Association will be of indefinite duration.

Article II

FIDEM brings together publicly recognised national organisations concerned with medallic art. It works for the creation of such organisations in countries where none exist. It also brings together other organisations and private individuals interested in medallic art.

Article III

FIDEM has four principal categories of members:

1. Corporate
 - a) recognised national organisations of artists
 - b) private enterprises
 - c) Mints
2. Institutions

- a) museums
- b) foundations
- c) other national or regional organisations such as Guilds, Friends of the Medal and Artists' Associations
- d) libraries

3. Editors

- a) medal editors
- b) art galleries (that edit medals)

4. Individual members

- a) artists and art students
- b) collectors
- c) art galleries
- d) art and history teachers
- e) museum and art gallery curators
- f) writers, art critics and historians

And other interested persons.

II ADMINISTRATION

Article IV

General Assembly

The General Assembly is composed of:

1. Members of FIDEM in attendance at the congress inclusive of representatives of the organisations listed in Article III.
2. The Auditor(s)

Article V

Executive Committee

The Executive Committee is composed of the President, two Vice Presidents, the General Secretary and the Treasurer and additional members up to a maximum of four.

Care will be taken to ensure the representation of different categories of members.

No more than two members may be from the same country.

Meetings of the Executive shall be chaired by the President. Meetings of the Executive Committee shall be called at least once a year by the President or on the request of the majority of members of the Committee.

A majority of the Executive Committee must be present for any official meeting of the Executive Committee.

The Executive Committee administers FIDEM. It takes decisions by majority vote. The President has a casting vote.

The Executive Committee is responsible for the execution of the programme laid down by the General Assembly

Article VI

Election of the Executive Committee

All members of the Executive Committee are elected for a period including the second congress after the election, and may be re-elected.

The Treasurer is elected for a period including the second congress after the election and this appointment is renewable.

The delegate of the National Committee organising the next Congress may be given full voting membership of the Executive Committee.

Article VII

Admitting to and resigning from membership

The Executive Committee has the power to decide whether to admit regional or national artists' associations or individual members to membership. The admission of national organisations is decided by a two-thirds majority of the Executive Committee after an enquiry.

National organisations can resign from FIDEM by giving notice to the Secretary General four months before the end of the current year.

A national organisation ceases to be a member of FIDEM if the General Assembly so decides by a majority of two-thirds of the members present, or represented, at the meeting.

Voting rights

Corporate members have votes proportional to the number of members for which they have paid subscriptions to FIDEM in the preceding year:

- Up to 50 members 1 vote
- 50 to 150 members 2 votes
- over 150 members 3 votes.

Institutions, editors and individual members have one vote. They may exercise a proxy vote on behalf of another member from the same country.

Meetings

A General Assembly will take place at each

Congress. It will be called by the President.

An Additional Assembly can be called by the President, by the Executive Committee or by one third of the National Delegates.

Decisions

Taken by an absolute majority of the vote.

Nominations

The General Assembly appoints the Executive Committee and the Auditor(s).

The President and the two Vice-Presidents should not be of the same nationality and should if possible represent different categories of members.

The General Assembly upon proposal of the Executive Committee, supported on the motion of the delegates' meeting, is responsible for choosing the site of the next Assembly and of the Congress during which the General Assembly takes place. It can set up commissions to carry out particular tasks. It fixes subscriptions on the basis of proposals laid before it by the Executive Committee.

The General Assembly ratifies the Consultative Committee established by the Executive Committee.

The General Assembly on proposal of the Executive Committee or the General Assembly can appoint honorary members.

Article VIII

FIDEM is controlled by the General Assembly and administered by the Executive Committee.

Article IX

Consultative Committee

The Executive Committee proposes to establish a Consultative Committee that by the experience and services rendered to the FIDEM by its members may assist the Executive Committee in carrying out its tasks.

The Consultative Committee comprises five to eight members from different countries.

The members of the Consultative Committee are appointed for a period including the second congress after the election, renewable once.

The President

The President calls and presides over the General Assembly and the Executive Committee. He/she commits FIDEM by his/her signature, in conjunction with those of the Secretary General and the Treasurer.

In case of absence, death or resignation the senior Vice-President assumes the President's functions, until the election of a new President which may take place at an extraordinary Assembly General, upon request of the Executive Committee.

The President, in co-operation with the other members of the Executive Committee, is responsible that all politics, functions and activities of the organisation are carried out.

The President has the responsibility to ensure, together with the Executive Committee member in charge of the Congress that the decisions taken by the host country are in accordance with the decisions agreed upon by the General Assembly.

If such is not the case he/she shall take the necessary actions to ensure such compliance, this including the authority to cancel or postpone a Congress should it be necessary.

Article X

The General Secretary

The General Assembly appoints the General Secretary upon proposal of the Executive Committee.

In the event of a vacancy the Committee will make a provisional appointment, to be confirmed by the next General Assembly.

The General Secretary is responsible to the Executive Committee for the administration of the Federation and the recording and distribution of minutes of all meetings. His/her functions will be defined in the commission given to him/her by the Executive Committee.

He/She is appointed for four years renewable once. On the decision of the Executive Committee he/she can appoint a permanent or semi-permanent assistant secretary who will be an employee of FIDEM.

Article XI

The Treasurer

The General Assembly appoints the Treasurer upon proposal of the Executive Committee. He/she is appointed for four years renewable. In the event of a vacancy the Committee will make a provisional appointment, to be confirmed by the next General Assembly.

His/her functions will be defined in the commission given to him/her by the Executive Committee.

The Treasurer will forward every six months or twice a year to the President and to the General Secretary, the reports referring to FIDEM's financial situation, membership, etc.

Membership fees are paid directly to the Treasurer.

The Treasurer will forward once a year to national delegates a report on the payment of membership fees; the delegates should claim for unpaid fees.

On the decision of the Executive Committee he/she can appoint a permanent or semi-permanent assistant treasurer.

Article XII

The Delegates

Each country is represented by (a) delegate(s) who should be a member of FIDEM, on the proposal of the members in the country concerned.

The Executive Committee should be informed of the name of the delegate, and will in its turn inform the General Assembly for ratification.

Delegates will be appointed for four year periods renewable. Each delegate may choose a vice-delegate that will replace him / her on his / her absence.

The delegate's functions are as follows:

1. To maintain regular contact with the artists, the members of FIDEM and the people interested in medallic art in their countries.
2. To transmit information, in particular about congresses and exhibitions, sent to them by the General Secretary and the Treasurer in coordination, as well as about membership fees.
3. To organise their participation in FIDEM's congresses and exhibitions.
4. To promote medallic art in his/her own country

(namely with artists, teachers and students, medal manufacturers, traders, collectors and cultural associations), and to promote FIDEM in order to attract new members.

Article XIII

The President, General Secretary and Treasurer can each commit FIDEM to expenditure on administration and the periodical "Médailles" by their signature.

For other expenses two signatures are required.

Article XIV

FIDEM is legally represented by its President or in his/her absence, by another member of the Executive Committee designated for this purpose.

The representative of FIDEM enjoys all its civil rights.

Article XV

The official languages are French and English.

The headquarters will be located according to the decision of the Executive Committee.

Article XVI

The income of FIDEM derives primarily from the fees of its members.

Fees are fixed by the General Assembly. With the agreement of the General Assembly FIDEM may also accept donations or subsidies from private people or groups.

The accounts will be submitted for approval to the General Assembly after having been accepted by the Executive Committee and audited by the auditor(s).

Article XVII

The General Assembly will decide on all amendments to the Constitution proposed by the Executive Committee or members of the General Assembly.

Proposed amendments should be submitted to members at least two months before the date of the General Assembly.

Amendments to the Constitution need a two-thirds majority of the votes cast at the General Assembly.

Article XVIII

The dissolution of FIDEM can be decided upon the General Assembly only with the consent of two-thirds of the membership. The decision can only be taken by a two-third majority of the members present or represented. The proposal to dissolve FIDEM must be expressly included in the agenda of the General Assembly. The agenda must be sent to the members at least two months before the date of the Assembly.

The General Assembly will designate one or more commissioners to carry out the liquidation of the Association.

Any funds left will be turned over to an international organisation(s) with a similar purpose as FIDEM.

STATUTS

I. BUT ET COMPOSITION DE L'ASSOCIATION

Article I

L'Association dite 'Fédération Internationale de la Médaille d'Art' (désignée en abrégée par FIDEM), a pour but de promouvoir l'art de la médaille sur le plan internationale par les moyens suivants :

1. Faire connaître la médaille et lui assurer la place qui lui revient à côté des autres arts.

2. Donner son patronage à l'organisation d'un congrès et d'une exposition internationale de l'art de la médaille, en principe tous les deux ans.

3. Promouvoir l'échange de l'information entre les organisations et les artistes ayant un lien avec la FIDEM et augmenter la connaissance de la médaille, de son art, de sa technologie, de son histoire par les publications, la publicité, les médias et les multimédias.

4. Organiser des compétitions internationales ayant pour but d'assurer les échanges entre les artistes et de faire connaître leurs oeuvres.

5. Contribuer à l'étude de la médaille de l'art et à l'interactivité entre les experts de la médaille de l'art dans les pays membres.

6. Contribuer à la défense des droits des artistes et des éditeurs. La durée de l'association est illimitée.

Article II

La FIDEM groupe les organisations nationales de l'Art de la Médaille ayant un statut public. Elle s'efforce de favoriser la création de telles organisations dans les pays où elles n'existent pas. Elle regroupe aussi les organisations privées existantes ainsi que toutes les personnes privées s'intéressant à l'Art de la Médaille.

Article III

La FIDEM a quatre catégories principales de membres:

1. Corps Constitués
 - a) Organisations nationales d'artistes ayant un statut public

- b) Entreprises privées
- c) Monnaies

2. Institutions
 - a) Musées
 - b) Fondations
 - c) Organisations privées nationales ou régionales telles que : Guilde ou Amis de la Médaille et Associations d'Artistes
 - d) Bibliothèques

3. Editeurs
 - a) Editeurs de Médailles
 - b) Galeries d'Art (exposant et éditant des médailles)

4. Membres individuels
 - a) Artistes et étudiants d'art
 - b) Collectionneurs
 - c) Galeries d'Art
 - d) Professeurs d'Art et d'Histoire
 - e) Conservateurs de musées et galeries
 - f) Écrivains, critiques d'art et historiens

Et tous ceux qui s'intéressent à la médaille d'art

II. ADMINISTRATION ET FONCTIONNEMENT

Article IV

L'Assemblée Générale est constituée par :

1. Les membres de FIDEM présents au congrès y compris les représentants des organisations énumérés dans l'article III.

2. Le(s) Contrôleur(s) de Comptes

Article V

Le Comité Exécutif

Le Comité Exécutif est composé du Président, de deux Vice-présidents, du Secrétaire Général et du Trésorier, ainsi que de plusieurs membres supplémentaires jusqu'à un maximum de quatre. Des précautions seront prises afin que les diverses catégories de membres soient représentées.

Pas plus de deux membres peuvent être originaires du même pays.

La réunion du Comité Exécutif sera présidée par le Président. Le Comité Exécutif se réunira au moins une fois entre chaque congrès de la FIDEM ou

par la convocation du Président ou à la demande (écrite ou verbale) de trois membres du Comité Exécutif. Le quorum du Comité Exécutif doit être atteint pour chaque réunion officielle du Comité Exécutif.

Les décisions doivent être prises par scrutin majoritaire.

Le Comité Exécutif est le corps administratif responsable de la FIDEM. Il prend ses décisions à la majorité des voix ; celle du Président est prépondérante.

Le Comité Exécutif est responsable de l'exécution du programme dressé par l'Assemblée Générale.

Article VI

Élection du Comité Exécutif

Tous les fonctionnaires de la FIDEM sont élus pour une période de quatre ans ou jusqu'à la prochaine réunion du congrès de la FIDEM d'après le délai le plus long, et sont rééligibles une seule fois.

Le Trésorier est désigné par le Comité Exécutif pour une période de quatre ans, et cette nomination est rééligible.

Aucun élément de ce paragraphe ne peut être interprété comme empêchant une personne quiconque d'être élu à un emploi au sein de la FIDEM, sauf au cas où cette personne a servi le délai maximum.

Le Délégué du comité national du pays qui accueillera le prochain congrès peut être appelé à siéger au Comité Exécutif et en devenir membre avec plein droit de vote.

Article VII

Admission à la candidature et la démission
Les candidatures des organisations régionales ou nationales des associations membres individuels sont présentées au Comité Exécutif qui statue. L'admission d'une organisation nationale est prononcée à la majorité de 2/3 par le comité exécutif, après enquête.

Une organisation nationale peut démissionner de la FIDEM, par notification au Secrétariat Général, quatre mois avant la fin de l'année en cours. Une organisation nationale cessera d'être membre de la FIDEM si l'Assemblée Générale le décide par une majorité de 2/3 des voix des membres présents ou

représentés.

Droit de vote

Tous les membres collectifs disposent d'un droit de vote proportionnel au nombre de membres pour lesquels ils ont payé des cotisations à la FIDEM l'année précédente :

- jusqu'à 50 membres 1 voix
- de 50 à 150 membres 2 voix
- au-dessus de 150 membres 3 voix.

Les institutions, les éditeurs et les membres individuels disposent d'une voix et ils peuvent représenter par procuration un membre individuel du même pays.

Séances et convocations

L'Assemblée Générale ordinaire se réunira à l'occasion de chaque congrès. Elle sera convoquée par le Président.

Une Assemblée extraordinaire peut être convoquée sur la demande de 1/3 du Comité Exécutif ou de 1/3 des comités nationaux.

Décisions

Elles sont prises à la majorité absolue des suffrages représentés.

Nominations

L'Assemblée Générale nomme le Comité Exécutif et le(s) Contrôleur(s) de Comptes.

Le Président et les deux Vice-Présidents ne doivent pas être de la même nationalité et, si possible, représenter des membres de catégories différentes.

L'Assemblée Générale, sur proposition du Comité Exécutif, soutenue par une mention de l'Assemblée des délégués est responsable du choix du lieu de la prochaine assemblée et du prochain congrès pendant lequel celle-là aura lieu. Elle peut désigner des commissions pour des tâches spéciales. Elle fixe les cotisations sur proposition du Comité Exécutif.

L'Assemblée Générale homologue le Comité Consultatif mis en place par le Comité Exécutif.

L'Assemblée Générale proposée par le Comité Exécutif ou l'Assemblée Générale ordinaire peut nommer des membres honoraires.

Article VIII

La FIDEM est dirigée par l'Assemblée Générale et administrée par le Comité Exécutif.

Article IX

Comité Consultatif

Le Comité Exécutif propose la mise en place d'un Comité Consultatif dont les membres, en raison de leur expérience et des services rendus à la FIDEM, peuvent aider le Comité Exécutif dans l'accomplissement de ses tâches.

Le Comité Consultatif comprendra de 5 à 8 membres de différents pays.

Les membres du Comité Consultatif sont désignés pour une période s'étendant jusqu'au second congrès après l'élection. Leur mandat est renouvelable au maximum une fois.

Le Président

Le Président convoque et préside l'Assemblée Générale et le Comité Exécutif. Il/elle engage la FIDEM par sa signature avec celle du Secrétaire Générale et du Trésorier.

En cas d'absence, de décès ou de démission, le Vice-président le plus ancien assurera les fonctions de Président, jusqu'à l'élection d'un nouveau Président ayant lieu à une Assemblée Générale extraordinaire, sur la demande du Comité Exécutif.

Le Président, en coopération avec les autres membres du Comité Exécutif, et en tant que tel, assume la responsabilité de l'exécution de toutes les politiques, du fonctionnement et des activités de l'organisation.

Le Président assume la responsabilité d'assurer, en coopération avec le membre du Comité Exécutif responsable du Congrès, que les décisions des comités du pays d'accueil pour la planification et les congrès de la FIDEM sont conformes à ce qui a été décidé par l'Assemblée Générale.

Au cas où cela n'est pas le cas il/elle prendra des mesures nécessaires pour assurer un tel respect, cela implique l'autorité d'annuler ou ajourner le congrès au cas où cela s'avère nécessaire.

Article X

Le Secrétaire Générale

L'Assemblée générale nomme le Secrétaire Générale sur proposition du Comité Exécutif.

En cas de vacance, le comité pourvoit provisoirement au remplacement du Secrétaire Générale jusqu'à la plus prochaine Assemblée Générale qui statuera sur son remplacement définitif.

Le Secrétaire Général sera responsable de l'administration de l'association au Comité Exécutif et assumera la prise des notes de toutes les réunions. Ses fonctions seront définies dans la mission rédigée par le Comité Exécutif.

Il est nommé par le Comité Exécutif pour une période de quatre ans et est rééligible une seule fois. Sur décision du Comité Exécutif, il peut se faire aider dans son travail par un (une) Secrétaire adjoint, permanent ou semi permanent.

Article XI

Le Trésorier

L'Assemblée Générale nomme le Trésorier sur proposition du Comité Exécutif pour une période de 4 ans et est rééligible.

En cas de vacance, le comité pourvoit provisoirement au remplacement du Trésorier jusqu'à la plus prochaine Assemblée Générale qui statuera sur son remplacement définitif. Ses fonctions seront définies dans la mission rédigée par le Comité Exécutif.

Le Trésorier enverra tous les 6 mois ou 2 fois par an, au Président et au Secrétaire Générale, les rapports concernant la situation financière de la FIDEM, le nombre de membres par pays, les cotisations des membres, etc.

Le Trésorier enverra une fois par an aux Délégués nationaux le rapport concernant le paiement des cotisations ; celles qui sont en retard devront être réclamées par les délégués.

Sur décision du Comité Exécutif, il peut se faire aider dans son travail par un (une) Trésorier adjoint, permanent ou semi permanent.

Article XII

Les Délégués

Chaque pays est représenté par un Délégué(s) que doit être membre de la FIDEM, sur la proposition des membres des pays concernés.

Le Comité Exécutif doit être informé du nom du Délégué lequel présentera pour ratification à l'Assemblée Générale.

Les Délégués seront nommés pour une période de 4 ans, renouvelable. Chaque Délégué (e) peut choisir un Vice Délégué(e) pour l'aider dans son action et aussi que le/la remplacera en cas d'absence ou d'empêchement.

Les fonctions des délégués sont :

1. Avoir des contacts réguliers avec les artistes, les membres de la FIDEM dans son pays et toutes les personnes intéressées par l'art de la médaille.
2. Leur transmettre les informations qui lui sont données par le Secrétaire Général et par le Trésorier, en coordination, en particulier, pour tout ce qui concerne les congrès, les expositions et le paiement annuel des cotisations des membres de la FIDEM.
3. Organiser leur participation aux congrès et expositions de la FIDEM.
4. Promouvoir la médaille d'art dans son propre pays (notamment avec les artistes, les professeurs, les étudiants d'art, les fabricants de médailles, les commerçants, les collectionneurs et les associations culturelles) et promouvoir la FIDEM de façon à attirer de nouveaux membres.

Article XIII

Le Président, le Secrétaire Général, le Trésorier engagent la FIDEM par leur signature pour toutes les dépenses d'administration courante et celles relatives à l'impression de la revue «Médailles». Pour toutes les autres dépenses, une double signature est nécessaire.

Article XIV

La FIDEM est représentée devant les juridictions et pour tous les actes de la vie civile par son Président ou, à défaut, par un autre membre du Comité Exécutif spécialement désigné à cet effet. Le représentant de la FIDEM doit jouir de la plénitude de ses droits civils.

Article XV

Les langues officielles sont le français et l'anglais.

Le siège social de la FIDEM, sera fixé selon la décision du Comité Exécutif.

Article XVI

Les recettes de la FIDEM sont assurées par les cotisations de ses membres.

Les cotisations sont fixées par l'Assemblée Générale.

La FIDEM peut également accepter, avec l'accord de l'Assemblée Générale, des donations ou des subventions de personnes privées ou d'un groupe. Les comptes seront soumis, pour approbation, à l'Assemblée Générale, après avoir été acceptés par le Comité Exécutif et vérifiés par le(s) Contrôleur(s) des comptes.

Article XVII

L'Assemblée Générale statuera sur toute modification des statuts qui lui sera présentée par le Comité Exécutif.

Toute modification des statuts proposée devra être soumise aux membres au moins 2 mois avant la date de l'Assemblée Générale.

Les modifications des statuts devront être approuvées par une majorité de 2/3 des voix lors de l'Assemblée Générale.

Article XVIII

La dissolution de la FIDEM ne peut être prononcée que par l'Assemblée Générale si 2/3 des membres la décident. La décision ne peut être prise qu'à la majorité de 2/3 des membres présents ou représentés.

La proposition de dissoudre la FIDEM doit être explicitement incluse sur l'agenda de l'Assemblée Générale. L'agenda doit être envoyé aux membres au moins deux mois avant la date de l'assemblée. L'Assemblée Générale désignera un ou plusieurs commissaires chargés de la liquidation des biens de l'association.

Les fonds restants en caisse seront versés à une (des) organisation(s) internationale(s) dont l'objectif est similaire à celui de la FIDEM.

AIMO N.K. VIITALA 70th Anniversary Medal



KAUKO RÄSÄNEN 1997

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