

Art Exhibitions Abroad as a Communication Strategy: The Case of Hungary between 1914 and 1918

Keywords: universal exhibition, fine art exhibition, decorative art exhibition, military exhibition, pavilion, Hungary, Austro-Hungarian Empire, vernacularism.

This paper presents and analyses exhibitions held during the First World War that were organised by the Hungarian military authorities and aimed to promote Hungarian cultural values in the occupied territories and allied countries. It analyses the wartime exhibitions in the light of the new Hungarian cultural policy dating from the Millennium Exhibition of 1896 in Budapest, which was manifested at each world exhibition in the pre-First World War period as official cultural representation of the country. The methods and targets of the exhibitions of Hungarian industrial and fine arts organised during the First World War are indicative of the Hungarian political elite's continuous attempts, in the peaceful period following the 1867 Austro-Hungarian Compromise, to create a coherent image of the country. The centuries-long effect that the civilising mission assumed by the Hungarian aristocracy, reinstated to its historic rights in 1867, had on forming the country's image abroad greatly influenced the objectives and methods of Hungarian politics, aiming at forming a foreign appreciation of Hungary as a new partner-country of the Austro-Hungarian Monarchy. The *virtual restoration* of Medieval Hungary, in political, economic and cultural terms, was not a singular historicising attempt in this region of Europe of a presumably historical and legal validity. Virtual restoration was only apparently referring to stylistic reconstruction, while its real purpose was to repeatedly regain the Medieval modernity and magnificence of the country within contemporary modernity. From a restoration aiming at the preservation of values and the promulgation of past greatness, the evocation of histori-

cal tradition within the framework of ephemeral exhibitions as a means of exemplification and comparison not only served the preservation of the collective memory, but also offered a pattern for a newly attainable *greatness*. The young states in the Balkans, primarily Romania and Serbia, demonstrated similar tendencies in their targets, but distinct in their methods and results. Throughout the six decades of our investigation, the concepts *autonomous* and *Hungarian* were fundamental leading ideas of the country-image construction, epitomising in their content and meaning the principles of common origin and tradition. However, since the implementation of this concept was not backed up by enough experience, national non-governmental organisations came to assume an outstanding position, from the time of the 1867 Compromise, in the modernisation of the country and the shaping of its official cultural policy and image. This process went hand in hand with changes in the structure of the social public sphere, as a post-1867 occurrence in Hungary, and thus with the distinction made between civil society and the state.¹ The most important locations for national representation were the House of the Nation pavilions, decorative art exhibitions underlining the development of industry, and fine art exhibitions propagating cultural development. This paper aims to present their evolution, and analyse their unchanging role but changing methods in periods of peace and wartime.

The architecture of pavilions went through some important developments in the late 19th century. The place of traditional, ephemeral architectural types, such as triumphal arches, ornamental fountains and *castrum doloris*, was taken over by new types, which could also serve the public relations needs of an increasingly secularising bourgeois society, the preservation of the national memory, and popular entertainment. The most important innovation was brought about by exhibition pavilions, which first appeared in larger numbers in the 1867 Paris World Exhibition. However, a series of pavilions clearly serving the national image ap-

¹ K. Sinkó, *A művészi siker anatómiája 1840–1900* (Anatomy of Success in the World of Art between 1840 and 1900), *Aranyérmek, ezüstkoszorúk. Művészkultusz és műpártolás Magyarországon a 19. században* (Gold Medal, Silver Girdle. The Cult of the Artist and the Patronage of Art in the 19th Century in Hungary), Budapest, 1995, p. 34.



1. The Hungarian Historical Pavilion at the World Exhibition in Paris, 1900

peared during the subsequent decades. These originally not very large buildings, constructed for commercial purposes, developed into two new types, beginning from the 1890s. Houses and *skansens* mirroring authentic folk architecture, and having an ethnographic interest, were complemented by entertainment districts as new elements in the form of pavilion-complexes. Parallel with these, other kinds of buildings also appeared, as attractions or ethnographic exhibition spaces for artisans or cottage industry, but without gastronomic functions.

The measures aiming at bringing Hungary into line with other countries included the National Exhibition of

1885 and the Millennium Exhibition of 1896, both held in Budapest, with their most important part being the crystallised concept of pavilion architecture and thematic exhibitions. The influence of this was to be felt, from 1890, in the more organised, collected and elaborated concept and realisation of Hungarian exhibitions abroad. The idea of presenting decisive fields in the construction of an image of a country, namely architecture, industrial art and the fine arts, as a conceptually coherent system, was first implemented at the 1896 Millennium Exhibition in Budapest, and later in front of an international audience at the 1900 Paris World Exhibition. These helped towards the creation of the image of an independent Hungary in the period between 1896 and 1918, in cases when

the programme of the World Exhibition permitted the presentation of all fields.

The fine arts served the image of an independent, civilised and culturally developed country with particular characteristics. From a Hungarian perspective, the fine art exhibition put together for the world exhibitions, with its organisational intention being subservient to the single criterion of quality, aimed to epitomise the Western orientation of the country through works of art of a European standard and relating to European tendencies. The economic purpose, namely the interest in enlarging the market, was clear not only in industrial exhibitions, but also in exhibitions of decorative art and education. Presentations of decorative art, education and cottage industries served the purpose of showing the economic independence and the strength of the country.

The 1900 Hungarian exhibition in Paris, which was meant to highlight, in addition to the legal independence of the nation, its economic and cultural autonomy, and its particular historical development, was based on the Millennium Exhibition and celebrations of 1896. In contrast to the 19th-century Hungarian *puszta*-image² pavilions presented at world exhibitions, in the course of the two decades following 1896, an image of Hungary based on the emphasis of national particularities, gained more force and complexity, and came to be organised according to criteria of national public relations. Following the 1896 Millennium Exhibition, and for approximately 15 years, the construction and concept of the Hungarian pavilions represented the strengthened idea of independence, at least in their rhetoric, if not so much at the level of political will and reality. The official correspondence and documents relating to the world exhibitions in the period between 1896 and 1918, where reference was repeatedly made to the importance of Hungary's individual existence as distinct from Austria, are evidence for this idea. The installations of the 1900 World Exhibition, to be discussed later, had already assumed a purportedly Hungarian spirit, based on architectural and artistic formal-

² *Puszta* is the Hungarian name for the Great Hungarian Plain, an empty zone in the middle of the country. Its people, animal husbandry and edifices represented the core of the romantic national awakening in the early and mid-19th century.

ism and techniques, which lay at the basis of the concept of the individual and characteristically Hungarian exhibition pavilions constructed in the period ending with the First World War. Due to the power of the pavilions to influence, the ongoing debate about applying a special Hungarian style in their construction assumed the main importance.

As for the Hungarian constructions at world exhibitions, the installations translating the intention of combining the national character and modern art met the requirements of the national style. While installations complying with the ideas of Ödön Lechner, a leading figure in the first generation of architects searching for modern national architecture by applying folk art motifs to neat surfaces, displayed Hungary's economic situation, the 'Hungarian House' in Paris showed the nation's thousand-year-long history to a foreign audience.³ In searching for national characteristics and clear criteria for differentiating *autonomous* and *Hungarian*, the organisers considered the stylising application of Hungarian motifs, primarily under the influence of Lechner.⁴

The St Louis World Exhibition of 1904 was conceived as a demonstration of the United States of America's new economic position, exchanging its agricultural economy for an industrialised consumer society and economy. The Manufactures group at the exhibition housed six interiors designed by Pál Horti to exhibit Hungarian decorative art. The pavilion consisted of an outside part, reminiscent of Transylvanian folk architecture, and an inside part, imitating a Hungarian manor house, and was basically related to the folk-based vernacular architecture of the age, thus being a forerunner of later pavilions, combining the challenges of vernacular concepts and premodern architecture.

³ Ö. Miklós, *Magyarország és társországai az 1900-ik évi Párisi Nemzetközi Kiállításon* (Hungary and Related Countries at the Paris World Exhibition in 1900), Budapest, 1903, pp. 155–156.

⁴ This tendency changed around 1905 to 1908, and the ambitions to place Hungarian national characteristics in the foreground, manifested in 1900, had their effects on the political representation at the Viennese court, in parallel with the spirit of the time favouring nationalism, and instead of a homogenous image of the empire, elements of folk art also appeared in the representation of the Imperial court. R. Houze, National Internationalism. Reactions to Austrian and Hungarian Decorative Arts at the 1900 Paris Exposition Universelle. *Studies in Decorative Arts*, Autumn/Winter, 2004–2005, pp. 90–92.

The 1906 World Exhibition in Milan was organised as a celebration for the opening of the Simplon Tunnel for railway transport. By that time, Milan had become a centre for European trade. The exhibition displayed works by several well-known Hungarian industrial artists, gaining an outstanding importance both from the point of view of domestic public opinion and foreign markets. The pavilion of interiors and the installation were an exemplary summary of the ideas on Hungarian decorative art of Elek Koronghi Lippich, the head of the Art Department at the Ministry of Religion and Education since 1899. It was to be based on folk traditions, and preserve its oriental peculiarities. Koronghi's most important partners were the leaders of the community of Secessionist artists who were active at Gödöllő, aiming at the elaboration of a specific Hungarian style. Thanks to their cooperation based on unitary principles, the image of an *autonomous* and *Hungarian* culture was presented at the Milan exhibition in a more organic and organised way than ever before. The entire range of Koronghi's cultural policy was displayed at the exhibition: a collection of internal architectural design and decorative art, created with the help of motifs regarded as specifically Hungarian, and reminiscent of oriental origins, the demonstration of the results of industrial education and drawing education based on folk art, and a combination of all of these.⁵

The 1911 Italian World Exhibition was divided between the three historic capitals of Italy, Turin, Florence and Rome, with a division of patriotic, artistic and historic, and industrial exhibitions in the programme.⁶ The pavilions in Rome were connected to Italy's historic heritage and its role as a great European power, while the Turin pavilions evoked the style of Filippo Juvara, the designer of the great constructions of the House of Savoy in Piedmont, in an attempt to raise local history to

⁵ C. Tamás, A finn építészet és az 'architektúra magyar lelke.' Kultúrpolitika, építészet, publicisztika a századelő Magyarországon (Finnish Architecture and the 'Hungarian Spirit of the Architecture'. Cultural Policy, Architecture and Art Criticism in Turn-of-the-Century Hungary), *Múltunk*, 2006, vol. 1, pp. 208-210.

⁶ M. Gelléri, Olaszország 1911. évi kiállításai (Art Exhibitions in Italy in 1911), *Újabb kiállítások*, Budapest, 1915, pp. 25-26.



2. The Hungarian Pavilion at the Turin World Exhibition, 1911

a national level.⁷ The Hungarian pavilion in Turin, designed by Dénes Györgyi, Móric Pogány and Emil Tőry, and made entirely of wood, combined in a singular way the architectural style of Károly Kós and the Young⁸, based on Transylvanian vernacular traditions, and the architectural solutions of the second generation of artists searching for a modern Hungarian style, combining late Secessionist, premodern and vernacular elements.⁹ The external design of the pavilion made use of objects and motifs found in graves from the Migration Period. The leading author of the exhibition also echoed in his writings the debate over modern Italian architecture, when he presumed to grasp the birth

of a modern Hungarian style in this renewal of the Hungarian past preserved in museums.¹⁰ In Turin, the works exhibited appeared to form a unity with the exhibition building. This pavilion was an organic continuation of the Hungarian pavilion in Milan five years earlier. The interior of

⁷ M.C. Buscioni, Milano 1906. 'Esposizione Universale Internazionale', *Esposizioni e stile nazionale*, Milano, 1990, p. 223.

⁸ A group of young architects led by Károly Kós from the Budapest (József) Technology University, whose activities focused on the modernisation of the national architecture through the renewal of Hungarian vernacular architectural forms and structures.

⁹ Gelléri, op. cit., p. 40.

¹⁰ *Guida Ufficiale della Esposizione Internazionale*, Torino, 1911.

the exhibition space was no longer merely a stylistically adequate framework, but became itself an exhibited object. Wood, as the other important element of the pavilion's architecture besides plaster (stucco), was applied this time not as a hidden structural element, but as a visible, ornamented structural element of vernacular Transylvanian architecture, displaying the connection between material and structural solutions.¹¹ Foreign criticism of the Hungarian pavilion mostly made use of the *topoi* of the Hungarians' eastern nomadic origins and Byzantine style of ornamentation. The palace was described in turn as a 'strange and fabulous vision' or a 'barbarian and forceful' building, reminding some people of the 'proud and independent soul of the Hungarian nation' and others of the atmosphere of Lohengrin, with its mystically colourful interiors, the Tatra Mountains, or Attila's tent. The designers of the Hungarian pavilion in Turin tried to treat the question of national style not merely from a historicising viewpoint, but also reinterpreted it on the basis of the most recent results and ambitions of premodern architecture.¹²

The more than a hundred ephemeral pavilions of the 1915 San Francisco World Exhibition were made of gypsum walls braced by a canvas-like fibre attached to a wooden structure. An iron structure and concrete was used for the galleries. The only exception was the permanent building, which housed the fine arts exhibition, the Palace of Fine Arts. Hungary was not an official participant in the exhibition.¹³ The fine arts section of the exhibition was fragmentary, because of the war. Some countries ostentatiously stayed away, others chose to exhibit the more conservative material of paintings.¹⁴ The significance of the fine art exhibition lay

¹¹ P. Cornaglia, A magyar pavilon az 1911-es torinói világkiállításon (The Hungarian Pavilion at the Turin Universal Exhibition in 1911), *Pavilon*, Budapest, 2001, pp. 79–88.

¹² A. Melani, Some Notes on the Turin International Exhibition, *The International Studio*, XLIV, no. 173, 1911, pp. 286–293.

¹³ G. Barki Gergely, A magyar művészet első reprezentatív bemutatkozása(i) Amerikában (The First Representative Exhibition[s] of Hungarian Fine Arts in the United States), *Nulla dies sine linea*, Budapest, 2007, pp. 99–121.

¹⁴ The volume which presented the exhibited fine art materials did not mention the exhibition of Hungarian artists. E. Neuhaus, *A Critical Review of the Paintings, Statuary and the Graphic Arts in the Palace of Fine Arts at the Panama–Pacific International Exposition*, San Francisco,

mostly in the fact that none of the American west coast cities possessed at that time a publicly accessible fine arts collection, and the organisers wished to compensate for this deficiency.¹⁵ The exhibition, comprising works by 74 artists from Hungary, 44 graphic artists and 12 sculptors, was considered to be the second most progressive exhibition after the Italian Futurists. This was primarily due to the work of members of the Eights (Róbert Berény, Dezső Czigány, Károly Kernstok, Ödön Márffy, Bertalan Pór, Lajos Tihanyi, a group of artists who exhibited together between 1909 and 1912).¹⁶ The undeniably progressive aspect of the 1915 Hungarian exhibition was all the more significant on account of the fact that this was the first case of the presence of Hungarian artists abroad when the exhibiting artists reacted to contemporary European tendencies in the art of painting at the time of their appearance, and to the same artistic standard. The members of the Eights can be regarded as the first representatives of Hungarian art as an organic part of European progress. The 1915 exhibition of the Eights in San Francisco, unlike the practice of officially organised Hungarian exhibitors at world exhibitions, was a simultaneous introduction to the most recent tendencies in art. Most American criticism of the exhibition was thanks to acquaintances of the organisers, and betrayed a fair knowledge of progressive Hungarian art at the beginning of the 20th century.¹⁷ The 1915 Hungarian exhibition in San Francisco is important because of the progressiveness, the quality and the historic perspective of that non-official collection of works of art, but this privately collected material does not assume any intention to create an image of country. The Hungarian exhibition in San Francisco was organised within the framework of a world exhibition, but in fact it was the result of a selection of a progressive artistic or art collecting attitude.

1915.

¹⁵ Barki, op. cit., p. 100.

¹⁶ The list of exhibiting artists and the introduction by György Bölöni are published in: V.V. Majoros, *Tihanyi Lajos. A művész és művészete* (Lajos Tihanyi. The Artist and his Art), Budapest, 2004, pp. 334–336.

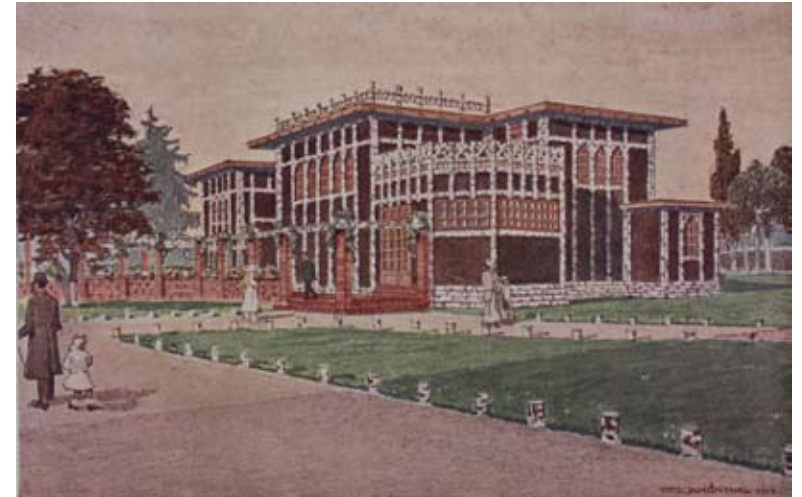
¹⁷ Barki, op. cit., pp. 107–109.



3. A view from the tower of the War Exhibition at Lemberg, 1916

The Military Exhibition organised in Lemberg (Lviv) in 1916 was created according to designs by the architect István Medgyaszay.¹⁸ He began experimenting with the use of Secessionist ornamentation in designs he made during his studies in Vienna. His research trip to Kalotaszeg and the Szeklerland (both in Transylvania) came as a revelation to this theoretically educated Semperian architect. The drawings and watercolours he made there, as well as his diary notes of the journey and his published writings, are indications of the change in his ideas. At a later stage in his architecture, Medgyaszay applied the idea of the Walhalla near Nuremberg as a hall of Hungarian ancestors in his design for the (unrealised) National Pantheon on Gellért Hill in Budapest, created between 1903 and 1906. Designs such as the tent recalling Attila's palace at the 1911 World Exhibition are evidence of the two-decade-long architectural and ornamental development of Medgyaszay's art. In the period ranging from the royal tent at the Millennium Exhibition (1896) to the restaurant tent of the Military Exhibition on Margit Island in Budapest (1917–1918), the

¹⁸ A. Hadik, *Lemberg és Budapest hadikiállításai: adalékok Medgyaszay István (és mások) első világháború alatti tevékenységéhez* (The Military Exhibition in Lviv and Budapest: Remarks on the Activity of István Medgyaszay [and others] during the First World War), *Pavilon*, 2001, pp. 249–254.



4. Otto Schöenthal. *Logistical Pavilion* (architect: István Medgyaszay). 1916

place of historicising solutions was taken by a more organic treatment, according to the traditions of Transylvanian vernacular architecture, also partly influenced by the ongoing architectural and theoretical debates about the elaboration of a Hungarian national architecture.

The exhibition was organised as a celebration of the conquering of Polish territory by the Austro-Hungarian Monarchy's Second Army. This military unit reconquered the capital of Galicia from the Russians. The exhibition was built in a short time, in only three months from the order given on 28 April 1916 to Medgyaszay, who was at that time serving in the 34th Pozsony (Bratislava) unit, and opened on 27 July. The makeshift solutions necessitated by the war were not too unlike the materials used in pavilion architecture: instead of wood and gypsum, Medgyaszay had to make use of wood and tarred paper; and the pavilions were built by Russian prisoners of war. The middle block of the central pavilion was flanked by two wings, and was topped by a copy of the Imperial crown, as a sign of the unity of the monarchy, symbolising the presumed and desired firmness of the unity of the dual state and the subjects of the monarchy.

On 11 August the same year, another exhibition opened in a yet uninhabited part of Budapest, called Pasarét. The main attraction of the exhibition, which spread over a smaller area in military tents instead of pavilions, was a trench, introducing the war to the urban civilian population of the hinterland, and entertaining audiences with special performances in the evenings and weekends. The trench in Pasarét replicated the trench system used against the Russians in the battles near the southern Polish city of Tomaszów Lubelski in 1915.¹⁹

From an architectural point of view, the second exhibition in Budapest in 1917 offered more innovations. It was held near the entrance to Margit Island, around the Margit Bridge, and it was called the Prince Joseph Transylvanian Military Exhibition. Its purpose was to encourage the military, and to help Transylvanians who had suffered because of the war. However, this was not the only difference between the two exhibitions. While the central pavilion of the Lemberg exhibition was topped by an Imperial crown as a sign of the victory of the monarchy's joint army, the Budapest exhibition building was crowned by the motif of the Hungarian Holy Crown. Most of the timber used for the exhibition came from the Lemberg Military Exhibition, and due to its increasing value because of the shortage of wood and transport problems, there was less timber to panel the façade of the central pavilion. The agricultural pavilion, which was built for both exhibitions, expressed Medgyaszay's interest in Indian architecture through its double roofing. However, it did more than that: as a step in the attempt to create a modern Hungarian architecture, it was also an example of the application of generally understood oriental architecture in examining the eastern roots of the Hungarians. This largely understood oriental influence displayed Indian and Chinese architectural echoes, which were introduced by Medgyaszay in a new type of building. In addition, there were also some conceptual differences between the Lemberg and the Budapest locations: continuity was represented only by four pavilions, whereas on Margit Island there

¹⁹ E. Szoleczky, 'A modern harctér teljesen hű mása' – a Pasaréti Lövészárók (A Perfect Copy of the Modern Battlefield), *Médiakutató*, vol. 2, 2010, Spring. Online publication: http://www.mediakutato.hu/cikk/2010_01_tavasz/11_pasareti_loveszarok

were also some buildings, such as the art pavilion housing works of fine art, which had no predecessors in Lemberg. The pre-roofed shape of the art pavilion building was a motif taken from Hungarian (Transylvanian, and within it the Kalotaszeg region) vernacular architecture, whereas the pagoda-like shape of the building showed Chinese instead of Indian influence. The central buildings of the military exhibitions of Lemberg and Budapest were good examples of the increasing presence of oriental elements in Medgyaszay's system of motifs. The exhibition at Lemberg, and even more so the one on Margit Island in Budapest, witnessed the evolution of Medgyaszay's idea, formed on the basis of Viennese Secessionist decoration, of the use of folk decorative elements as sources. An important part of the exhibition of the art pavilion on Margit Island was made up of sculptures by important Hungarian sculptors of the times (Ferenc Sidló, Ede Telcs, Zsigmond Kisfaludy Stróbl, György Zala).

The exhibition of decorative art in Sofia in June 1918 was held in the name of industry and trade as part of the military economy, and its aim was to prepare for peace, by searching for new Balkans markets for industry in the Empire's most important partner in the region. Before the war, the countries of the Balkans had an important, if only secondary, place in the foreign trade of the Monarchy. Organising the exhibition to put forward a positive image of the industry and decorative arts of the Monarchy was important from the point of view of 'conquering' Bulgarian consumers and the future exploitation of the natural resources of the Monarchy's new neighbour, Bulgaria, after the modifications to frontiers brought about by the war. The idea, which derived from the military press headquarters of the Monarchy's army, served the interests not of Austria or Hungary separately, but of the whole Monarchy. The exhibition also brought up the idea of erecting a permanent exhibition pavilion in the Bulgarian capital to serve the Monarchy's cultural and economic propaganda. This centre was conceived on the same model as the Deutsches Haus in Istanbul, promoting German economic expansion. The event, possibly regarded as the first official cultural communication between the Monarchy and Bulgaria, was well received in Bulgaria. The government and the prime minister were also represented



5. István Medgyaszay. The Art Pavilion at the Budapest War Exhibition. 1918

at the opening ceremony, and the exhibition was even visited by the emperor himself.

The location was the banqueting hall of the military club in Sofia. The exhibition was arranged in an inadequately lit space, divided into two equal parts, according to the designs of Géza Maróti, a recognised industrial artist in the service of the military press headquarters group. The most characteristic motifs in the hall, the large embossed flower pots, recalled Maróti's 1906 interior in Milan. The Hungarian section was formed by a modest display by artists who participated in the world exhibitions in the first decades of the 20th century: products of the Zsolnay factory in Pécs, and tapestries designed by János Vaszary, Mariska Undi, József Rippl-Rónai and Ede Toroczkai Wigand, next to pieces by artists of the Gödöllő art community, combining Secessionist elements and traditions of folk art in the search for possibilities for modern Hungarian art. In terms of organisation and purposefulness, the Hungarian exhibi-

tion, emphasising cultural development and autonomous Hungarian culture, lagged behind the Austrian materials exhibited. In response to the purpose of increasing their markets, Austrian exhibitors achieved proportionately much higher sales, with their cheap, marketable products.

Unlike the economic purpose of the exhibition of decorative arts, the purpose of the Hungarian art exhibition organised in Belgrade in 1918 was charity, and the assistance of war orphans. The exhibition entitled Császári és Királyi Sajtóhadiszállás Műkiállítása (Art Exhibition of the Imperial and Royal Military Press Headquarters) held in the last months of the war opened on 15 September 1918. It went ahead in the name of the competition between Austrian and Hungarian regiments. Besides military action, there was competition in the army, which was under a common leadership, in the effort to help orphans and widows of the various regiments. This was the reason why several charitable exhibitions were held during the First World War, mostly in the hinterland, in Budapest and Vienna. The Hungarian exhibition in Belgrade, an officially occupied city, was a very special event; the organisation of visiting it was itself a complex logistical task. A preliminary to the exhibition was the charitable exhibition of the 32nd regiment organised in the Budapest National Hall in January 1918. The idea of the Belgrade exhibition derived from the intellectuals and artists working at the military press headquarters of the famous 37th regiment, nominally 'k.u.k.' (Imperial and Royal), but actually consisting of Hungarians. Its success was largely due to Lieutenant Egon Kornstein, a musician and musicologist. The material for the exhibition, originally collected from the works of artists working at the military press headquarters, was later considerably complemented. Its purpose was, besides charity, to ensure that the regiment stationed on occupied territory could lay the basis for the peaceful period after the war by using the power of culture. In contrast with other exhibitions organised in wartime, ambitions for independence and the ethnic principle appeared on this occasion: Hungarian fine art was no longer used in accordance with the Monarchy's interests, but exclusively according to the Hungarian viewpoint. The need to prove cultural and artistic autonomy arose in Belgrade as well, after Sofia. In addition to five members of the



6. The Exhibition of Hungarian Decorative Arts in Sofia. 1918

Eights, the most important group in progressive Hungarian painting before the war, several important members of the middle generation of pre-war Hungarian artists also took part in the exhibition. The organisation of such an exhibition would have been an outstanding artistic event in Budapest even in peacetime.²⁰ The criteria for the propaganda apparent in the organisation were independent of or clearly contrary to the world-view of the artists exhibiting. The preface to the catalogue was written by the keen-eyed art historian Simon Meller, and during its opening, an artistic standard exceeding even that of Budapest events was ensured by the performances by György Bölöni and József Diener Dénes, and by the concerts given by the most active string quartet of the age, Waldbauer-Kerpely. A relatively small number of the 187 works of art, only 16 works,

²⁰ F. Gáspár, A belgrádi magyar képzőművészeti kiállítás 1918 (The Hungarian Fine Art Exhibition in Belgrade in 1918), *Ars Hungarica*, 2005, vol. 1, p. 145.



7. The Exhibition of Hungarian Decorative Arts in Sofia. 1918

represented military or war subjects. The artists probably exhibited their work in the hope that sales, so low during the war, would now rise.

The Hungarian exhibitions held during the First World War continued the paradigm of cultural policy, having formed already by the turn of the century, emphasising a mature autonomy and national characteristics. Instead of the Ministry of Foreign Affairs, in common with Austria, the great exhibitions of the war period were organised by the Ministry of Trade or the Ministry of Religions and Education. They were organised by military leaders instead of civil organisations and private persons, or with the leadership of intellectuals and artists working at the military press headquarters. Their aims were similar to those of peacetime exhibitions. The design of the pavilions displayed the autonomy and characteristics of the nation. In addition to purposes similar to those of previous exhibitions, exhibitions of decorative arts were expected to generate a profit, aiming to find new markets for the national industry. Fine art exhibitions, in addition to their charitable functions, were a means of introducing and recognising progressive Hungarian culture.

Miklós Székely

Dailės parodos užsienyje kaip komunikavimo strategija: Vengrija 1914–1918

Santrauka

Pirmojo pasaulinio karo metais buvo rengiamos Vengrijos parodos užsienyje, kurių metodai ir tikslai tęsė vengrų politinio elito pastangas sukurti nuoseklų krašto įvaizdį, suformuotą po 1867 m. Austrijos ir Vengrijos sutarties. Per šimtmečius civilizacinė Vengrijos aristokratijos prisiimta misija galiausiai buvo istoriškai įtvirtinta 1867 m., o krašto įvaizdį užsienyje nulėmė politiniai siekliai parodyti Vengriją kaip naują Austrijos ir Vengrijos monarchijos šalį-partnerę. Tai buvo *virtuali šalies restauracija* politinėje, ekonominėje ir kultūrinėje plotmėje, ir tokia istorizavimo tendencija nebuvo vienintelė šiame Vidurio Europos regione, šalyse su panašia istorine legitimacija. Virtuali restauracija išoriškai rėmėsi stilistine rekonstrukcija, tačiau tikrasis jos tikslas buvo atgaivinti krašto viduramžių didybę šiuolaikinės modernybės rėmuose.

Pirmojo pasaulinio karo metais užsienyje rengtos Vengrijos parodos tęsė kultūrinės politikos paradigmą, suformuotą dar amžių sandūroje, tačiau akcentavo išaugusią autonomiją ir tautines ambicijas. Pasikeitė parodų organizatoriai: vietoje užsienio reikalų ministerijos, kartu su Austrija didžiausias parodas karo metais rengė Prekybos ministerija, Religijos ir švietimo ministerija, karinė vadovybė. Vietoje visuomeninių organizacijų ar privačių asmenų parodas rengė karo spaudos štabuose dirbę intelektualai, dailininkai. Parodų tikslai buvo panašūs į taikos metų parodas; paviljonų dizainas demonstravo tautinį savitumą ir autonomiją; prie ankstesnių tikslų prisidėjo iš taikomojo-dekoratyvinio meno parodų lauktas ekonominis efektas, plėtra į kitų šalių rinkas. Dailės parodos tapo priemone užsienyje pristatyti pažangiąją Vengrijos kultūrą ir sulaukti jos pripažinimo.

Ypač svarbus buvo Vengrijos pasirodymas 1915 m. San Francisko pasaulinėje parodoje, nes joje pirmą kartą tarptautiniu mastu dalyvavo vengrų dailininkai, demonstravę savo kūrybą, kuri visiškai atitiko to meto Europos dailės tendencijas ir meninį lygį. 1916 m. Lvoje buvo surengta karinė paroda, vengrų paviljoną čia suprojektavo architektas István Medgyaszay. Vietoje istorizmo stiliaus, jis pasirinko organišką sprendimą, grįstą Transilvanijos vernakuline bei Rytų, Azijos architektūra; tokį sprendimą lėmė / tokiam sprendimui įtakos turėjo / nuolatiniai architektūriniai ir teoriniai debatai apie Vengrijos nacionalinės architektūros plėtrą. Sofijoje 1918 m. birželį surengta Vengrijos dekoratyvinio meno paroda buvo skirta pramonei ir prekybai bei pajungta karinės ekonomikos reikmėms, tačiau šia paroda kartu ruošiasi taikos laikotarpiui ir ieškota naujų rinkų vienoje iš svarbiausių regioninių Austrijos ir

Vengrijos imperijos partnerių. 1918 m. Belgrade organizuotos vengrų dailės parodos tikslas buvo labdara ir karo našlaičių dalyvavimas su savo dirbiniais. Tačiau skirtingai nuo kitų parodų, rengtų karo metais, joje ryškiai akcentuoti nepriklausomybės siekliai ir etniniai principai. Vengrų meno pristatymas jau nederintas su Austrijos ir Vengrijos monarchijos interesais, jis pateiktas iš grynai vengriškų interesų perspektyvos. Meninės ir kultūrinės autonomijos įrodymo poreikis labiausiai išryškėjo Belgrado parodoje.