

*summary*



The collection of the Museum of Fine Arts' Old Masters' Gallery is sometimes enriched from pieces from private collections. This is just what happened with *Still-life with Parrot* by an unknown 17<sup>th</sup>-century painter from Rome, which the museum purchased in 1962. The artist of this high-quality work was presumed to be a Caravaggio follower of the Italian school but the exact attribution required the restoration of the painting. When we took a closer look, the lining – reinforcement with new canvas – was clearly visible. It was probably needed because there was a tear in the coarsely woven canvas on the right side of the picture, behind the parrot. Although the painting's surface was not mutilated, the original stretching edge was badly damaged, with some parts missing. The protective varnish layer darkened over time because of the accretion. The UV fluorescence photography revealed an even coat of varnish. The dark varnish made the colours flat and aesthetically unenjoyable. As always, the restoration process started with conservation. Retaining the earlier lining, the picture surface was evened out at the tear and then cleaned carefully with the right solvents. The parts affected by chalking were filled to level by applying a chalky ground to the entire picture surface. The last step was of course retouching, the quintessence of restoration, during which small losses of paint were re-established and areas of discolouration were refreshed with fine-bristled brushes. The complete restoration of the painting created the opportunity for further research by art historians. The cleaning revealed the original colours and details, and the aesthetic restoration made the work enjoyable again, thus enriching the Italian Baroque collection of the museum's permanent exhibition with a piece that, based on its date, is a gap-filler. It was in the workshop of his master, Francisco Pacheco, where Velazquez met Alonso Cano – an architect, sculptor and painter in one, the last polymath of Spanish art – and the two became friends for life. Sebastian de Herrera Barnuevo was Cano's student and friend. I was fortunate to be able to restore his life-size painting of the child Charles II under Éva Nyerges's supervision and the financial support of Szerencsejáték Zrt. Although the portrait, previously stored in the museum's vault, was repaired during the 19<sup>th</sup> century – it was reinforced with lining – the stability it was thus lent is now lost and intensive chalking began. Exhibited in an Esterházy-style frame with ox-eye decoration, the painting is now restored to its full splendour, and – unlike later depictions by Barnuevo – it shows the ruler-to-be in a more traditional way: in a regal posture and with the charming facial expression of a child.

The Transport Museum's aviation history collection can be traced back to the start of motorised aviation in Hungarian. When the museum opened in 1899, flying was not yet a branch of transport; the first plane – Louis Blériot's monoplane – debuted in the Hungarian aviation space in 1909. The museum's first archive items (photographs, documents) date from that year. The first aviation objects and the first planes were added to the collection in 1911 and 1914, respectively. At the end of WWI, the most important object was the multiple world record-holder Lloyd C.II, a reconnaissance aircraft now restored to its original condition. The number of original aircraft rapidly increased in the 1930s through the support of Hungarian aircraft manufacturers, the Hungarian Royal Aviation Office and the Budapest Technical University's Sport Aviation Association. The air raids during WWII either destroyed or severely damaged a significant part of the museum's aviation collection, including all the aircraft models, all but three aircraft, as well as the basket and accessories of the Hungarian Aero Club's Turul gas balloon from 1902, one of our earliest aviation mementos. The Transport Museum building that reopened in 1966 proved insufficient for the proper display of the full spectrum of Hungarian transport from the railway through urban and road transport to aviation. A partial solution to this was the 1985 opening of the Aircraft Historical and Spacecraft Exhibition in Petőfi Hall, affording greater freedom of movement than the 'old' museum building yet still unsuitable for the full-fledged presentation of the history of Hungarian civil aviation as only smaller aircraft, mock-ups, propellers and instruments could be displayed. The idea to establish a new exhibition venue right by Ferihegy Airport arose in 1986: the planning of the open-air aviation museum was started by the Transport Museum in conjunction with corporate and civilian groups. The project, then called open-air aircraft museum (later: Aeropark), was headed and coordinated by the Transport Museum. The open-air museum was opened on 21 May 1990. Last year, in tandem with the airport's development, Aeropark – currently the largest transport exhibition venue of the Transport Museum – was moved to a new location: next to Terminal 2B of Ferenc Liszt International Airport. While it is only a few hundred metres from the original site, moving the machine-giants required special equipment and expertise. The Aeropark, reopened at the end of June, includes a 20-metre-long miniature of a real runway. Visitors to the new museum will also be able to experience airplanes that are approaching the runway passing by their heads at a close distance and can even try flying airplanes thanks to the simulators. The Aeropark, occupying a floor space of 24 thousand square metres, presents virtually the entire history of the development of Hungarian civil aviation, spanning the last 60 years.

Hardly any Budapesters know about the Northern Vehicle Repair Plant today, despite the fact that train engines were repaired here for 140 years, up until 2009. This industrial heritage, the atmosphere and unique spaces of Hungary's once most important plant lend the place a unique character. Railway vehicles were first repaired here in the Hungarian – Swiss Machine Factory (est. 1867) but in 1870 the site was already owned by MÁV (Hungarian State Railway) and was connected with the Józsefváros railway station. Engines and carriages were soon being manufactured in the workshops. In the 1880s, the Eiffel Hall, designed by János Fekete-házy, was added to the complex and was later renewed as a workshop building and rehearsal centre of the Hungarian State Opera. By the early 20th century, the site was not only MÁV's most modern plant but Budapest's largest industrial facility. The planning of the diesel hall (architectural design by István Gundel, Tibor Rochlitz and György Kővári) began in 1958 and the hall was opened on 8 June 1962. Vehicles operated by the Hungarian railways were repaired in the three vast halls – Eiffel, Diesel and Bogie Workshops – and the many buildings of the complex until 2009. This site therefore represents indisputably extraordinary value in the history of Hungarian transport, industry and industrial architecture. The protection and presentation of industrial heritage is a relatively new element in cultural tourism able to provide a novelty and address new target groups. Many international studies report an increased interest in visiting museums of history and natural sciences mounting exhibitions with relevant messages to today's society. Special venues and interactive exhibitions suitable for telling fundamentally social stories, while facilitating an understanding of modern natural sciences and technological change abound in unexploited potential. Hence, the revitalisation of a significant part of the Northern Vehicle Repair Plant, an industrial heritage site, and its conversion into the new Transport Museum is a breakthrough. Besides its historical importance as well as its contribution to museology, heritage management and cultural tourism, the renewal of the Transport Museum, looking back of a prestigious past, is outstanding as an architectural and urban studies project. In a certain sense, it is a kind of re-establishment and reorganisation of the old institution, while being an internationally recognised cultural development and a significant element of the capital's urban landscape. As 40% of Hungary's brownfield areas lie in Budapest, their rehabilitation combined with new cultural tourism opportunities exceeds the scope of museology. The design tasks of the new museum are in full fling and this year's international design competition will be followed by the implementation plans expected to be ready by 2020.

T H E M E

## TECHNOLOGICAL DINOSAURS

*An exhibition of IT Evolution and its lessons*

László Kutor

p. 71

The permanent exhibition, titled *IT Evolution*, presenting the development of information technology, opened in Óbuda University in 2016. The rapid progress of technology, and especially that of IT, has brought about the fast replacement of objects. In just a few years, newly released technical equipment soon becomes obsolete and disappears. For example, a computer that represents cutting edge technology in its time will be able to handle fewer and fewer new applications as time passes. This trend is exponentially applicable to mobile technology, where amortisation is not measured in years but months. The outdated and practically useless devices are not worth keeping so most of them end up being thrown away and in the best-case scenario recycled. The first pieces of the IT collection were initially used in the engineering programme at Kálmán Kandó College and then at Budapest Tech, its legal successor, re-established as Óbuda University in 2010. The systematic and increasingly intensive collecting work gradually extended to the main areas of electronics and computer technology and their technical solutions, as well as data storage devices and mobile telecommunication technology. The part of the collection arranged on the walls attracted continuous interest and it was eventually proposed that the objects and their stories be made more widely accessible. This prompted the idea to launch an exhibition series in a public venue, where visitors could become familiar with the objects that embody the inventions and knowledge of the 'technology experts' of the past. In September 2008, the management of Budapest Tech approved the installation of a glass case in the central aula of the school, where a series titled *In Focus* was opened. Each of the bi-weekly exhibitions sought to present an outstanding technological aspect, invention or technical masterpiece from the history of information technology and was accompanied by a two-page information material focusing on the inventors of the exhibited objects, their first versions, operational principles, scope of application and – when known – their makers. As the series ran successfully for many years, the management of Óbuda University decided in spring 2016 to provide the opportunity for a permanent exhibition. The most suitable venue for this proved to be the aula of the János Neumann Informatics Faculty in the university's new, impressive building. The permanent exhibition presents IT evolution in four focus areas: instruments of calculation from compasses to manual computers; data storage devices from punch cards to solid state drives and optical discs; the development of electronics from electron tubes to singleboard computers; and communications (telecommunications merged with computer technology) from mechanical to portable and smart devices.

## THE INVENTIVE DUTCH

Reflections on Jan van der Heyden's painting titled *Room Corner with Rarities*

István Németh

p. 83

Although the term magic realism is primarily applied to works by 20<sup>th</sup>-century Dutch painters, it seems to perfectly fit Jan van der Heyden's (1637-1712) *Room Corner with Rarities*, made in 1712. Looking at the composition's valuable and exotic objects, carefully arranged before the fireplace and in the corner of the room, it is as if we were in a miniature *Kunst und Wunderkammer*, or cabinet of curiosities. A heavy tome, a Bible in Dutch, is propped against the chair in the foreground, an atlas lies open on the table, a celestial sphere and a globe in a shared frame stand behind it; Chinese silk is spread on the table, a Persian rug on the floor, Japanese weapons are placed on the right side of the background as well as an Augsburg cabinet with a Chinese or Japanese porcelain dish on top of it. The artist of the Budapest collection's *Room Corner with Rarities*, Jan van der Heyden, made himself a name not only as a painter (mainly with his meticulous townscapes) but was also known for his various inventions and innovations. He was the first in the world to find the solution for Amsterdam's public lighting problem: in 1669, no fewer than 1,800 oil street lamps – his own design – made of brass and affixed to wooden stakes were installed across the city. Haarlem, The Hague, Groningen and even Berlin soon followed suit and van der Heyden's innovation was published in 1679 in a book. His most famous invention, however, was a fire engine that was more efficient than its predecessors: it sprayed water drawn from the canals directly at the seat of the fire thanks to a pump, long hose and nozzle, able to aim as high as several storeys. The spectacular presentation of his fire hose took place on Amsterdam's main square in 1672. Being aware of the painter's technical acumen helps us to understand how he managed to depict the minutest details in his townscapes and still-lives with the precision of an engineer. In *Room Corner with Rarities*, a late work of his, it can be clearly discerned that the Bible in the foreground is open at Ecclesiastes and that the painting above the fireplace shows Dido's death. Based on the motifs alluding to oblivion and the futility of all earthly things, the picture could be interpreted as a *Vanitas* or *Memento Mori* – a thought that might not have been so removed from an artist feeling his death approaching – but I believe that a more subtle and positive reading is also possible: Jan van der Heyden might have prepared for his death hoping, and even knowing, that he would live on and be remembered by posterity through his works and inventions.

The summary of the 2016 museum data produced a surprising result in Germany: the total number of visitors decreased by 2.2% compared to the previous year; however, this did not apply to natural sciences and technical museums, in which interest has been on the increase. Of the latter, the museums of Stuttgart's large car manufacturers were the most frequented: the Mercedes-Benz and the Porsche museums alone drew in more than 1.2 million people in 2016. Germany is not the only country where representative corporate museums of large car factories are popular. In 2017, for example, the ŠKODA Museum in Mladá Boleslav attracted 254,143 visitors, i.e. 5% more than in the year before. The Volkswagen Museum in Wolfsburg also joined this trend. The company's management have recently renewed their strategy, enabling the increasing number of visitors to exceed 25 thousand. The Volvo Museum in Gothenburg reported a 22-percent increase in 2011, when they had 67 thousand visitors. There has been a gradual increase in visitor numbers in the recently renovated Italian Alfa Romeo Museum, while Ferrari announced not long ago that in 2017, the year of its 70th birthday, the company's two exhibition venues were visited by 12% more people than in 2016. The Lamborghini Museum in Sant'Agata Bolognese achieved a 30% rise in visitor numbers in 2016 compared to previous years and in 2017 they managed to cross the magical threshold of 100 thousand visitors. Most company-run museums use the notions of history and heritage to strengthen their brands. In their exhibitions, they clearly show the time interval that has passed since their foundation, which implicitly conveys the concepts of longevity, reliability, traceability, clarity and transparency. These museums address visitors from a position built on value-creation, tradition, evolution and, not least, prestige. The museum profession's perceptible distance from these institutions is rooted in the latter's potential to manipulate and create myths. Indeed, besides museologists, curators, historians, researchers, designers and exhibition builders, the establishment of corporate museums is also carried out by marketing experts, who are present in every stage of the process exploiting various tools and methods to create an emotional link between the public and the brand. Nevertheless, the exhibitions mounted by corporate museums (with budgets inaccessible to public museums) are less and less self-seeking: the applications and solutions developed here could even be adapted to other areas of museology. Who knows, perhaps visitors spellbound by the dream category products of these museums will gain the experience essential to understanding any other exhibition.

Reaching about the middle of the U2 underground line – connecting Alexanderplatz and the Zoologischer Garten, once the respective centres of East and West Berlin – a plane suddenly comes into sight. It is not a mirage: walking a few hundred metres back from Gleisdreieck station, one can see a Douglas C-47 bomber on the fourth floor of a building. The plane was a “sugar bomber” – one of those that were used to supply West Berlin with food during the Soviet blockade of 1948-49, and the building is one of Berlin’s most popular cultural institutions: the Deutsches Technikmuseum. Established in 1982, the Deutsches Technikmuseum is a juvenile, internationally speaking. Still, it is not without precedent: before WW II, almost one hundred similar museum collections existed in Berlin alone. Regrettably, most of these, with their irreplaceable objects, were destroyed in air raids. It was only decades later that West Berlin filled this gaping hole by founding the Museum für Verkehr und Technik, i.e. today’s Deutsches Technikmuseum. Joined to the main wing is the already-mentioned building surmounted by the Douglas C-47, an addition in 2001, as well as two former engine-houses, two complete windmills, an operating brewery, and the Science Center Spectrum, housed in the separate east wing, renovated later. The old cargo warehouses, also forming part of this wing have been only partly renovated but their potential use is considered for the museum’s development project. The associative organisational method used to display the loosely (or not at all) connected areas of the collection is applied to the details too. While at times scientifically questionable, the diversity of genres definitely helps visitors since the objects exhibited in each corner appeal to a different age group and a different interest. The randomness of this labyrinth of an exhibition is partly explained by the limited space, and the heterogeneity of the collection comprising 150 thousand objects and numerous ensembles. The museum actually offers far more than expected in one area: the way it presents the connections between modern day German history and technology. It equally defines itself as a research and archiving venue with a global collecting scope and significance as well as a family-friendly community addressing the local community, while seeing the documentation and preservation of local industrial history as its mission. Although the building is only partly made accessible for those with reduced mobility and most of the captions are in German, the target audience definitely includes foreign visitors. The free to download application in German, English, Polish, French, Turkish and in sign language provides basic information and can be used as an audio guide too; it even has an offline quiz tour. The maps and tour guides in the museum are available in English, Italian, German, Spanish, Polish and Russian. In 2017, the total number of visitors was 633,000.

The five museums of the Science Museum Group in the UK are a key national resource. With an unparalleled collection in the fields of science, technology, engineering, mathematics and medicine, we are uniquely placed to draw people of all ages to engage with science in an inspirational and informal way. Over 600,000 of the Group's nearly 6 million visits each year are part of education groups, so we have an extraordinary capacity to open people's minds to the creativity and wonder of science. *The Science Museum Group Journal* is presented as one of the innovative and dynamic ways that the Group both presents its own research and engages in conversation with international scholars working in all the areas that touch on our collections, interests and practice. The Science Museum Group's collections tell the story of the making of the modern world. We have Stephenson's Rocket, and the first jet engine, the first synthetic dye, the earliest surviving photographic negative and many other 'firsts'. Great obligations follow from holding this extraordinary collection – curating and explaining it, continuing to add to it at a pace which matches the speed of technological and industrial change, and making the collection easy to access online. This last task has been a huge priority for our digital team, and in the last two years we have digitised and published over 250,000 of our objects including those in storage, which the public would otherwise be unable to see. The work is ongoing (we do hold 7.3 million items in total) but you can see the results here <http://collection.sciencemuseum.org.uk/>. The Science Museum Group's bold ambitions are encapsulated in our mission 'Inspiring futures'. Over the next two decades we aim to: sustain the impact and breadth of our science, technology, engineering and mathematics (STEM) offer; develop, grow and increase access to an extraordinary world-class collection; to extend our international reach; transform our estate (including moving thousands of objects to new storage facilities) and become digital world leaders, all while exceeding audience expectations. *The Science Museum Group Journal* (<http://journal.sciencemuseum.org.uk/>) was created in 2014 to both share the research going on within our own Museums and engage with other scholars and museum professionals in creative conversations around the broad interests of Science Museums. Published twice a year, the *Journal* is online, peer-reviewed, and completely open access, that is free to authors and readers. It features full scholarly articles, shorter discussion or opinion pieces, object biographies, reviews and reflections on research. The fully on-line format was designed to feature almost limitless images, as well as audio, film and multi-media. We also run an annual writing competition for early career scholars to encourage new authors.

**T**A few figures to start with: from September 25<sup>th</sup> 2015 until May 1<sup>st</sup> 2018, some 27 months after the official opening of Train World, the national railway museum of Belgium, there were 370,000 visitors, 10,000 square meters surface, 22 pieces of rolling stock, 1,250 smaller objects, 64 projections and more than 20 interactive exhibitions ... Who doesn't know the 4 P of the Marketing Mix of Kotler? For Train World they are rather easy to identify. If we look at the P of Place, we see that Train World is very easy to get to. Train World is situated alongside the oldest railway line on the European continent and one of the oldest in the world. Train World is very close to the city centre of Brussels and of course easy accessible by train, but also by bus, tram, coach or car. The Product, or our second P, is the train and the whole universe linked to it. The essence of Train World is composed from the rich historical collection of the Belgian Railways. And one must admit, it is an amazing collection of world class. Instead of overloading Train World with all the different types and generations of Belgian locomotives, engines, wagons and everything that is needed to run swiftly a railway operation ... we have chosen for a smart selection of this vast collection. We have put everything together from the masterpieces of the Belgian railways collection in order to create and illustrate the railway universe which we call Train World. The third P, of Price, is of course linked to the total investment budget (€ 25,1 million) and the agreement to realise this project and to realise its core values. The visitor pays a reasonable entrance fee to visit the collection of the Belgian Railways; this is € 12 for an adult visitor. For this amount the majority of the visitors are staying between two and half hours up to four hours in the museum. If one looks at the total budget of € 25 million and consider that with € 5,9 million we have created a scenography of world class, we still are very below the international investment standard of € 3,000 per square meter for a new museum scenography. In the case of Train World we take about an average cost of € 737.50 per square meter. The last P, that of Profit, is described in detail in our business plan. Of course Train World also pays attention to People and Planet. In the meanwhile we at Train World aim for more than a commercial approach. This is why we prefer to talk in our global policy about the four E's instead of the four P's. Our marketing, communication and sale strategy is based on Escapism, Esthetics, Education and Excellence. Our scenographer, François Schuiten, could not think of it ten years ago, when the whole Train World project started, but today we only can see the magnificent result. Exactly those four E's we are using and implementing in every action of education, communication, organisation of events, marketing and selling Train World.

The Kiscell Museum of the Budapest History Museum opened its printing history exhibition, the new unit of its permanent exhibition, in the sacristy of the former Trinitarian church on 12 March 2018. The unique collection had already been well known to friends of museums and the profession, since its debut exhibition opened here in 1983, and the next one on the 150<sup>th</sup> anniversary of the Hungarian Revolution of 1848. The collection of more than one thousand items – whose core entered the museum in 1966 via the Printing Industry Trust – laid the foundation for a new, comprehensive exhibition, envisioned to form a lasting, emblematic part of the Kiscell Museum. In addition to the modern presentation of the material, the primary aim of the exhibition's curator, Loránd Balla, and its production designer, András Szepessy, was to realise a clear layout. Indeed, they managed to find the right balance between the history of industry, art and society: through the history of printing, visitors can become familiar with the technical intelligentsia and the skilled workers of Pest-Buda (later Budapest) of the 19<sup>th</sup> and 20<sup>th</sup> centuries: the social strata that played a special role in mediating culture. The dominant elements of the exhibition – not only on account of their size – are 13 printing machines, all technical wonders from prominent workshops of Hungarian cultural history, such as the Landerer and Heckenast, the University, the Légrády Brothers and the Klősz printing houses. The new permanent exhibition created the opportunity to start a full-scale renovation ultimately aimed at restoring all the machines to working order. Seven of them have already been renewed and there are plans to refurbish three more in the next phase. After the renovation project is completed, workshops demonstrating the printing process in practice will be organised. Each machine has a story of its own and is unique by virtue of having formed a benchmark in the development of printing technology and through the role it played in history and cultural history. Other, equally spectacular pieces of the printing history collection are the objects once used in various reproductive processes: wooden blocks, lithographic limestone, brass and steel plates as well as a large number of stereotypes. A prominent place is attributed in the exhibition to the first artefact of the collection: a copper plate from 1712 depicting the Holy Trinity sculpture in Buda. An indisputable virtue of the show is that it erects a memorial to the printing profession, which played a key role in the economic and cultural life of the Hungarian capital and the whole country. The material artefacts of printing – tools, machinery and prints – serve as important sources in researching cultural history. The exhibition is an ideal venue for museum education workshops, the programmes of which are accessible on the museum's webpage.

A project modestly supported by the National Cultural Fund was launched some years ago aimed at the research and reconstruction of Hungary's county portrait galleries. In the first phase, the portrait series once decorating the general assembly halls of modern-day Hungary's seven counties were identified and a home page presenting the buildings and the paintings was made. The homepage is now closed and the project was stopped due to the lack of funds, even though this material and its research threw new light on a 'rather neglected' area of Hungarian cultural history. "Rather neglected" refers to the fact that studies have actually been written on the theme with the aim of providing a summary and also taking a look at individual items. Once the most important means of power representation, these portrait galleries were integral parts of the public buildings of the counties. They were referred to as symbols of power capturing Hungary's past and the history of the counties. As Benedek Göndöcs, abbey parish priest of Gyula, said on 13 May 1878 at the opening ceremony of the general assembly of the Békés County Archaeological and Cultural History Society, "through the portraits they wished to preserve the memory of prominent figures [...] who belonged not only to us but to the homeland and the nation [...] and leave it to coming generations as a worthy memorial." More and more portraits were painted, even in the interwar years, and some 150 years after their making they became 'redundant'. However, posterity did not wish to remember the history evoked by these works, and their artistic value counted for nothing. These portrait galleries were got rid of in a haste and only in lucky cases were they only removed and not destroyed. Most ended up in countryside museums and from the 1960s were stored in county museum vaults, while some were transferred to country level museums. Some pictures were in such poor condition that they were as good as destroyed, and some were lost, neglected or went missing. In some cases county museums had works transferred to country collections (e.g. Nógrád County) quoting various difficulties (storage, preservation) as a reason, but it also happened on more than one occasion that county portrait galleries transferred beyond Hungary's border were eventually returned to county museums in Hungary. The inclusion of these portraits in county galleries had once been regarded as a public affair: county assemblies voted on the persons whose portraits could be painted and the scale of its cost. The artists were only selected by the county in certain cases, and even then the decision was made by a board. The more than seventy county halls that are still standing preserve a unique building type of Hungary's architectural history. Once the emblems of power, today these sites of our national history are monumental buildings without an exception.

THE BEGINNING OF GRAPHIC ART RESTORATION  
IN THE MUSEUM OF FINE ARTS BUDAPEST

László Nagy

p. 205

The restoration of prints and drawings in Hungary began during the Monarchy, in the Museum of Fine Arts and its legal predecessor, the National Picture Gallery; its development was based on German and Austrian examples, mainly from the Albertina in Vienna and the Kupferstich-Kabinett in Berlin. The first Hungarian graphic restorers, or more exactly print-cleaners, were Géza Gusztáv Jellen, coming from a poor background, and his successor, Bálint Wandraskó Vári, a bookbinder by profession. Both of them mastered the art of restoration from German masters, during their study trips in Germany. Wandraskó Vári, whose activity in the workshop of the Museum of Fine Arts spanned the first half of the 20<sup>th</sup> century, created a school of learning as restoration was not formally taught in Hungary at the time. He passed on his knowledge to the younger generation, which his successor, Tibor Pál, was stopped from doing in the Rákosi era. The Museum of Fine Arts' first print-cleaner, Jellen, started his career as a famulus at the National Picture Gallery. Following the original concept of the gallery's management, Jellen, described as a "reliable and hardworking person with a good reputation and excellent references", was employed in 1885 on condition that he would master plaster-casting, a requirement he most probably fulfilled, although he did not deal in plaster-casts afterwards. The Museum of Fine Arts' print-cleaning workshop, set up in 1906, was located on the mezzanine, above the three rooms of the department of prints and drawings, i.e. the room for the drawing collection (also the department head's office), the research room and the exhibition room (with the collection of prints stored in its cabinets). The activity of the print-cleaning workshop was brought to fruition by Bálint Wandraskó Vári, who became one of the museum's most trusted experts. Besides print-cleaning, he also collected prints and left an indelible mark in the history of the museum through his donation of artworks. Regarding the graphic art restorers of the museum, the tragic events of 20<sup>th</sup>-century history dealt the biggest blow to Tibor Pál, whose steady climb on the career ladder was abruptly ended by the *malenki robot*, and when he returned from the forced labour camp, the Rákosi regime deprived him of his job. Pál began to work as a temporary trainee under his master Wandraskó Vári. In 1950 he was one of the victims of the regime's evil practice of staged trials against those it deemed enemies of the system. Pál, who had survived the forced labour camps of the Soviet Union, was found guilty on grounds of his critical comments about the Rákosi regime. The ministry of culture suspended him with immediate effect on 21 June 1950, also withdrawing all his earnings. He was allowed to pursue his career again as a restorer from the late-fifties in the Kiscell Museum.

## THE JÁNOS THORMA MUSEUM AND THE BAY COLLECTION

*The Museum of the Year in 2018*

Beatrix Basics

p. 225

Like so many museums in the countryside, the János Thorma Museum in Kiskunhalas was founded on a local initiative, in 1874. Its main task as a public collection is to collect, preserve, study and research the historical and archaeological finds, ethnographic and anthropological artefacts as well as fine and applied arts works of Kiskunhalas and its environs. The museum has always played a prominent role in the cultural life of the town. The exhibition spaces are regularly expanded and the art of János Thorma - used as a 'brand' - (the museum was named after him in 1950, when it became state property) is a central element of the exhibitions. Similarly to most regional museums, the few staff members augment the collections with painstaking work and dedication and maintain the structure of permanent and temporary exhibitions. In 1953, the museum's collections were moved into the eclectic building (constructed in 1887) named after their middle-class owners, the Kolozsváry Kiss family. (István Kolozsváry Kiss was the town's lord mayor from 1918 to 1920.) The building was first extended in 1960, then again in 2011, when the 200-square-metre visual repository wing was added, and most recently in 2017. A leader plays an emphatic role in smaller museums and collections, and it is well demonstrated by the János Thorma Museum, whose agile director, always active in the museum profession and having built excellent relations with private collectors, greatly contributes to his institution's success. This is reflected by the Museum of the Year title, which was awarded to the museum in 1998 and in 2018, as well as by the results, the continuously and spectacularly expanding collection, whose most important and recent element is the acquisition of the Bay collection. The visual storage, built in 2011, was devoted to folk art: 18<sup>th</sup>-20<sup>th</sup> century folk furniture was displayed on the first floor and 17<sup>th</sup>-20<sup>th</sup>-century folk ceramics are in show cabinets on the ground floor; the building also has rooms suitable for presentations and workshops. The works of János Thorma (1870-1937), a native of Kiskunhalas, were initially exhibited in the grand hall that was used as a picture gallery but are now in the new wing, constructed in 2017. Thorma first sought to revive the traditions of the golden age of Hungarian historical painting in 1848-1867 by applying the principles of naturalism and later he grew into one of the foremost representatives of Hungarian Impressionism as one of the founding members of the Nagybánya artists' colony. The newest wing houses the material bequeathed from the Bay collection and the rearranged Thorma exhibition. The donation of the Bay collection is presenting a cross-section of the art of the Nagybánya colony and its most well-known artists. János Thorma is of course assigned a special place in the material: 19 of his pictures are exhibited in the museum named after him.

In his presentation *Messy History?* held on the exhibition *Like life – Sculpture, Color and the Body* at The Met Breuer in New York, Thomas DeCosta Kaufmann quoted a long list of historical sources and documented facts, based on which it cannot be established with certainty what factors were considered by the Central European aristocratic courts and palaces in the 16<sup>th</sup>-17<sup>th</sup> centuries when selecting figurative sculptural works for the art cabinets of Ambras, Dresden and Prague, all regarded back then as artistic, scientific and collectors' wonders. The tastes and market conditions ensuring the availability of artworks at the time are among the possible criteria. The Met Breuer's *Like life – Sculpture, Color and the Body* provides a cross-section of the figural sculpture of 700 years through 127 works displayed in seven thematic chapters which, similarly to the Renaissance aristocratic collections, does not follow a tradition, convention or chronology. Western art is the main focus of what appears to be a subjective selection of works, and although in places the arrangement might come across as anachronistic, a clear balance is created between eras, styles and genres. The basic tenet of the exhibition concept is that since the Renaissance coloured, polychrome (religious and secular) sculptures have been a subject of debate that divided theoreticians, even though every period has outstanding painted figurative sculptures that defy the prevailing aesthetic and cultural expectations. 'Excessively' life-like depictions are far from the ideal of classical art but, in the same way, works made of perishable materials were probably associated far less with metaphysical connotations than with primal, instinctive emotions and content even in their day. As the subtitle shows, walking through the spacious halls, visitors are guided through the debates that existed between the constantly changing depictions, colours, and modelling of material and the reception of the works by the audiences of the time. Although it was difficult to demonstrate temporal changes in the body-image receptions through analogous sculptures displayed physically far apart, the narrative or personal story of the works created a conceptual field strong enough to dissolve traditional theoretical dialogues. Marcel Breuer's famous building in New York, a monumental sculpture of a kind, has hosted the modern and contemporary collection of The Metropolitan Museum since 2016 under the name The Met Breuer. It had previously been the venue for the Whitney Museum, which then moved to West Manhattan, to Renzo Piano's building. Breuer's building on Madison Avenue was renovated for the 2016 opening in the spirit of the Bauhaus, with respect to the architect's unique style, spaces and taste, and was made suitable for occasional thematic exhibitions showing contemporary positions and new aspects, and at times raising questions of institutional criticism.

## “TECHNICAL MUSEOLOGY IS THE STEPCHILD OF THE PROFESSION”

*In conversation with Erzsébet Szentpéteri Kóczyánné, the former director of the Hungarian Museum of Science, Technology and Transport*

Emőke Gréczi

p. 249

Erzsébet Szentpéteri Kóczyánné graduated in ethnography and history. She was a co-founder of the Hungarian Museum of Tourism in 1966. She researched unpowered means of transport in the Transport Museum from 1969; she first became the head of its Department of Registration, its museology department and then its deputy director-general. She led the cultural ministry's department of public collections from 1998 to 2004, and she was the director-general of the Hungarian Museum of Science and Technology (OMM) from 2004. She directed the Hungarian Museum of Science, Technology and Transport until 2011 and was the president of ICOM's Hungarian National Committee for two cycles. She made it to the highest position of Hungarian technical museology as an ethnographer and except for six years at the cultural ministry she spent virtually her entire working life in museums of technology. We asked her about her career path, the aviation history exhibition once housed in Petőfi Hall, the aborted plan to move the OMM to the site of the gas works, the problems of integration with the Transport Museum, the impact of science centres and the benefits and threats of usability. The first branch of the Transport Museum was the Coach Museum in Paráds. Aviation was granted a permanent exhibition in Petőfi Hall and a new wing – with its design starting in the 70s – and was added to the main building. The warehouse complex built on Tatai Road meant a giant leap in those days. The Kossuth Museum Ship was launched around the same time, and the Underground Rail Museum opened on Deák Square. At the time of its integration, the OMM already had fifteen branches. The first opportunity for its expansion was the opening of the first warehouse complex on Kaposvár Street in 1973, which was followed by the second one ten years later. A tragic blow was dealt to the OMM during WW II, after which its collection virtually had to be rebuilt from scratch, which seemed to be a daunting task. The only branch institutions the district had development plans for back then was the Museum of Electrical Technology; only some of these were realised (e.g. the building was renovated) but its location in the entertainment district was not ideal. The Foundry Museum is a true gem, one of the most beautiful technical monuments of Budapest but its maintenance is not easy. The Hungarian Chemistry Museum in Várpalota poses the greatest challenge: the municipality has long been trying to part with it but has not yet found a suitable venue despite arduous negotiations. Renewal programmes were first introduced in museums devoted to our industrial heritage: brown belts were utilised, old objects were made operable, the seeds of interactivity – touch screen applications – appeared here first. Science centres are specifically built on interactivity but do not display artefacts: initially, some industrial and technological museums ventured in this direction.

## PARTING WITH THE ILLUSION OF HAVING A MONOPOLY ON KNOWLEDGE

*In conversation with László Köcze, the head of the archives**of the Hungarian Museum of Science, Technology and Transport*

Ágnes Karácsony

p. 259

László Köcze is the head of the Digitisation and Documentation Department of the Hungarian Museum of Science, Technology and Transport (MMKM). He graduated in history and Central European studies from Szeged University. He was an assistant archivist and then an archivist in the Historical Archives of the Hungarian State Security. He was a staff member of the Budapest City Archives from 2008, and its department head from 2013. He joined the MMKM in summer 2016. His area of interest extends to the relationship between corporate past and memory, as well as to questions of archival science. One of the aims of developing the MMKM archives is to explore the archival collections relevant to the history of transport and technology, and to integrate them into a single virtual database. The most practical solution would be to unite the independent and separately handled documentations of the former Transport Museum and the Museum of Technology. The archives of the merged institution has almost 3,000 running metres of material that was accumulated during the last 50 years, mainly comprising the document of the Transport Museum and including manuscripts of transportation engineers Kálmán Kandó and Boldizsár Vásárhelyi as well as aviatic experts Oszkár Asbóth and Lajos Martin Lajos; documents from the planning office of civil engineer Szilárd Zielinski; the documentary collection of naval captain and writer János Venczel; and the personal documents of engineer Ottó Hieronymi (he designed the first horse-drawn railway between Pozsony and Nagyszombat) but the photographic albums made of 19<sup>th</sup>-century railway lines and bridge building projects also form an important part of the collection. Although they are a special document type, the hundreds of boxes of ship's logbooks, locomotive books and registration forms are invaluable for researchers of the artefacts of the history of transport. An outstanding acquisition of recent years is notable bridge-builder and expert Ernő Tóth's documentary collection of the history of bridges, which entered the museum by courtesy of the Association for Bridge Builders. There is also the documentary collection of the post-war technical drawings repository of the Óbuda Shipyard, and the hundreds of thousands of technical drawings of MÁV and MÁVAG. And preserved in the collection of the history of technology are the legacies of technical experts. Written documentation is less in focus in a museum than collections of artefacts and often used as supplements since the main 'product' of a museum is an exhibition after all. Before now, the MMKM archives had no system of what they should collect and how they should do it, whereas the now 100-year-old Transport Museum had been collecting documents since its foundation.

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Az MVM Csoport 2018-ban 110 naperőművet épít Magyarországon. Ezek a naperőművek 50 ezer háztartás villamosenergia-szükségletét biztosítják természetes, megújuló energiából. Ennek köszönhetően Magyarország szén-dioxid-kibocsátása közel százezer tonnával csökken évente.

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**I**Kutatás, innováció – ezek a hívószavak manapság mindenütt jelen vannak, legyen szó akár gazdaságról, akár tudományról, akár a mindennapi élet szinte bármely területéről. A Magyar Fejlesztési Bank – hitelprogramjain keresztül is – kiemelt figyelmet fordít az újszerű megoldásokra, az innovatív ötletek támogatására, a tudományban elért eredmények és kutatások előtérbe helyezésére.

¶ A kiemelkedő ötleteket szedi csokorba az MFB által is támogatott *A 100 legérdekesebb magyar innováció* című kiadvány, amely teljesen egyedülálló Magyarországon. Az igényes prospektus-kötet olyan különleges hazai innovációk számára biztosít bemutatkozási lehetőséget, amelyek nagy figyelemre tarthatnak számot, jelentős nemzetgazdasági előnyökkel bírnak, és akár nemzetközi karriert is befuthatnak.

¶ A kiadvány egyik célja, hogy segítse az innovációban érintett személyek és szervezetek egymásra találását. Nem csupán kimondani szükséges, hogy a magyar gazdaság váljon egyre inkább innovációvezéreltté, fontos bemutatni is az új ötletek gazdáit, hogy a hazai közvélemény – és később akár a nemzetközi is – tudomást szerezhessen róluk. A több mint 200 oldalas, színes kiadvány a nyilvánosság által igyekszik hozzájárulni, hogy a jó ötletek meg is valósuljanak.

¶ A *100 legérdekesebb magyar innováció* hiánypótló kiadvány, amely évről évre be kívánja mutatni azokat a fejlesztéseket és találmányokat, amelyek jelentős nemzetgazdasági hatással bírnak, és a világ élvonalába tartoznak. Inspirációt, ötleteket is kínál, hiszen lesznek, akik ezen a platformon tájékozódva jutnak el egy újabb kutatásig, egy következő újszerű megoldás létrehozásához.

¶ A különböző múzeumokban járva, akár Magyarországon, akár világszerte, olyan alkotásokat, gépeket, elgondolásokat csodálhatunk, amelyek az előző korokban születtek, és saját idejünkben vagy esetleg csak jóval később, de innovációnak számítottak. A *100 legérdekesebb magyar innováció* célja is hasonló: összegyűjteni és mindenki elé tárni a nagyszerű és újszerű magyar ötleteket, ígéretes technológiákat, egyfajta virtuális kiállítótérbe rendezve azokat.

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2018/3. július–augusztus

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ISSN szám: HU ISSN 1789-3291

*Lapnyilvántartási engedély száma:*

163/0588-1/2007

*Terjesztés:* A Lapker Zrt. országos hálózatán

keresztül a Relay és az Inmedio kiemelt

üzleteiben

*További árusítóhelyek:* Szépművészeti Múzeum

– Magyar Nemzeti Galéria, Magyar Nemzeti

Múzeum, Ludwig Múzeum – Kortárs Művészeti

Múzeum, Néprajzi Múzeum, Magyar

Kereskedelmi és Vendéglátóipari Múzeum,

Múcsarnok, Magyar Fotográfusok Háza/Mai

Manó Ház, Fővárosi Állat- és Növénykert,

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Kogart, Írók Boltja, Rózsavölgyi Zeneműbolt,

Kódex Könyváruház, Fuga Budapesti

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*Kedvezményes előfizetési díj*

2018. évre lapszámonként 990 Ft,

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