



MEMORIES OF FORGETTING

PHOTO/MODEL 2

The exhibition of the Library, Archives and Art Collection
of the Hungarian University of Fine Arts
and the Doctoral School

16 February | 25 March 2018

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The exhibition of the Library, Archives and Art Collections
of the Hungarian University of Fine Arts and the Doctoral School
Barcsay Terem, Budapest, 1062 Andrásy út 69.
Open daily: 16/02/2018. – 25/03/2018. 10.00–18.00

Artists in the Exhibition:

Students of the Doctoral Programme
of the Hungarian University of Fine Arts: BARNAFÖLDI Anna,
Manuel F. CONTRERAS, DOBÓ Bianka, KOLLER Margit,
PÁLINKÁS Bence György, PETERNÁK Anna, PETTENDI SZABÓ Péter

*Works in the historical part of the exhibition
are featured by the following artists:*

BALLÓ Ede, Adolphe BRAUN, Giacomo BROGI, ERDÉLYI Mór,
FABINYI Lili, Adolphe GOUPIL, Franz HANFSTAENGL,
Dr. Hermann HEID, HUSZÁR Adolf, KLÓSZ György,
KOZMATA Ferenc, Jean Pierre Philippe LAMPUÉ,
Jean LAURENT, LOTZ Károly, MORELLI Gusztáv,
Giovanni Battista PIRANESI, Robert RIVE, Giulio ROSSI,
SIMONYI Antal, Giorgio SOMMER, STROBL Alajos,
STROBL Alajosné Kratochwill Alojzia, Marianne STROBL,
UHER Ödön, WEINWURM Antal, Josef WLHA, ZELESNY Károly

Loaning Institutes:

Budapest History Museum – Kiscell Museum,
the Metropolitan Ervin Szabó Library – Budapest Collection,
the Museum of Fine Arts – Archives of the Hungarian National Gallery,
the Semmelweis Medical History Museum
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The exhibition was prepared and realized with participation by:

ANTAL ISTVÁNNÉ Edina, BOJTOS Anikó, HORVÁTH TAKÁCS Balázs
and the HUFA Library. KOZMA Éva, MAJKÓ Katalin, MAJSAI Réka,
SZEGEDY-MASZÁK Zoltán and the HUFA Doctoral School

Conservation: FÜSPÖK Zoltán, SZALAI Veronika

Exhibition was set up by: GYÓRI István, BÍRÓ Márton

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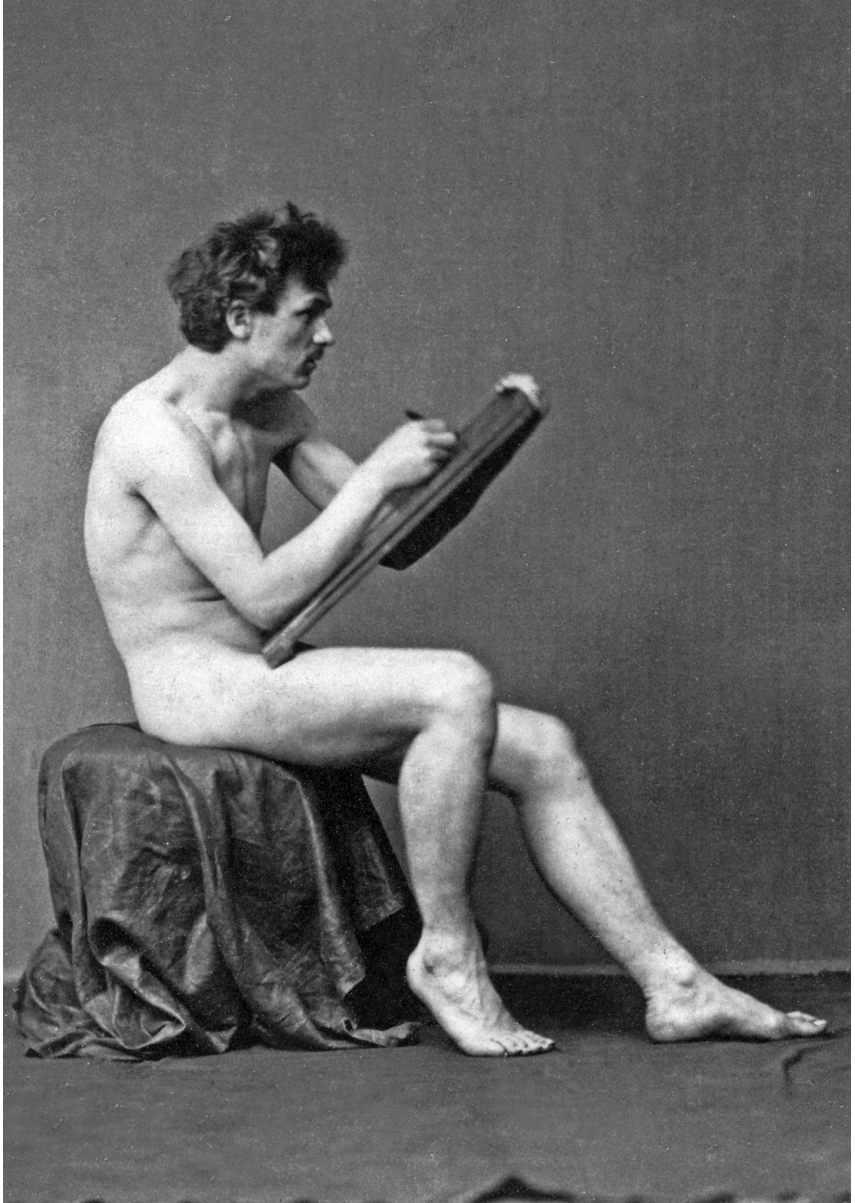
Dr. Hermann Heid: 

Nude art photos
for sculptors
and painters
Photo No. F 11 from
the series,
with Alajos Strobl
as model, 1876
(HUFA ART COLLECTION,
INV. NO. 1895. IV. 12.)

ON THE COVER:

Women's
painting school
17th photograph
from the album
created in 1899
for the 1900 Paris
World's Fair, detail
(HUFA ART COLLECTION,
INV. NO. 6228.)

Károly Lotz:
Dance of the Seasons
Wall painting design
for the palace of
Alajos Károlyi
The photo reproduction
of the design is
repainted by hand,
mid-1860s, detail
(HUFA ART COLLECTION,
INV. NO. 987.)



We invite visitors of the *Memories of Forgetting*

to travel through time. The exhibition, which covers nearly half a century from the 1860s until the breakout of World War I, has lessons to offer us even today. The art collection from which the photos and documents originate, as well as the venue where this material is presented, are the same as the subject they refer to: the Hungarian University of Fine Arts (HUFA). We endeavour to tell stories that show, in a new and unusual context, the events and happenings of – as well as artworks

from – this supposedly well-known period, which have fallen out of the habitual canon but are nevertheless real. Within the framework of the exhibition, these remnants of the past are lifted out of the obscurity of forgetting, or unveiled by reinterpreting the memories and mementos that have been left to us and reanalysing them from a new perspective. Artworks that have been unknown till now, or forgotten, or shown in a new form for the first time, are presented in service of this undertaking. We tell these stories of the past using pictures, by confronting the magic of photography, which renders a once-existing light environment perceptible to us, with nuanced analytic work. These two gazes – of the photographer from the past and of today's viewer – are turned into one another, like the video feedback, potentially generating an endless number of new, dynamic shapes. In other words, by viewing the exhibition, the possibility of recalling experiences and stories that point beyond the showcased material is open to all viewers.

Upon beginning the project we asked the following questions: Who collected photographs? How were they used and for what purpose? Who at the Royal Hungarian College of Art (the institution which preceded the HUFA) was engaged in photographic activities? What did they think of this new medium? A study of the University's written documents is not the best way to seek answers to these questions. However, it can generally be said that the photographs ended up in the Library by various means from various sources. Initially, they originated from artists who taught at – or were connected with – the institution, and then there was a period where they were more typically gifted to the school. It was only at the end of the century that purchases became common, by way of institutional acquisition from various distributors.

Over 400 early photographs contained in the Collection by authors such as Giacomo Brogi, Carlo Naya, Robert Rive, Giorgio Sommer and Paolo Lombardi were collected by sculptor Adolf Huszár (1843–1885), who purchased these (more or less systematically) during his travels. These are photos of antique sculptures – both original and plaster reproductions – as well as modern sculptures in modern cities: the metropolis provided receptive terrain for the proliferation of public sculptures – the “public art” of the nineteenth century – and, in this respect, Huszár had a pioneering role in Budapest.

Here, we might pause to ponder how the photograph – this “flyer-like image created and distributed by apparatus” (Vilém Flusser) – is exceedingly easy to transport: it can even be sent in a letter. The spreading of photographs was facilitated by the postal service, which became speedier with the increasing development of railway networks – and, thus, they unavoidably became part of everyday life. Franz Liszt purchased photographs at the Vereshchagin exhibition held at Múcsarnok / Kunsthalle Budapest and sent them to Carolyne Sayn-Wittgenstein; Viennese professor Carl Rahl, under whom Károly Lotz (1833–1904) studied, in a letter written in

support of his former student, stated that he had already seen photographs of the sketches for his painting. The demand for photographs increased not only on the part of magazines, but in personal communication as well; in affluent families, the walls and desks were filled with photographs, people gave photos taken of them (visiting cards) as presents and collected pictures of their acquaintances in photo albums. And, of course, they correspond with pictures – it is by no accident that postcards as a form of communication came into existence during the times of the Austro-Hungarian Monarchy.

The earliest photographs in the HUFA Art Collection pertaining to the operations and teachers of the Hungarian College of Art can be brought in connection with Károly Lotz's artworks. While he only became officially part of the teaching faculty in 1882, he had been cultivating relationships with the leading teachers of the school – Gusztáv Keleti (1834–1902), Bertalan Székely (1835–1910), and Gusztáv Morelli (1848–1909) – for quite some time. The photographs, as well as Lotz's sketches that are still preserved today, are connected partly to his earliest commissions, and are partly reproductions of finished wall paintings. There are also a few photos which may have been taken during the preparatory phase of the *Lotz Album*, published in 1898.

The three earliest pictures – which were later painted on and are thus the most peculiar pieces of the Art Collection – were almost certainly taken in the early 1860s. Lotz's lithographs were distributed in the form of photographic reproductions. There is a single reproduction of the sketches for the cherubs at the Vigadó painted in 1875 that, based on the flipside of the photo, is most likely attributable to Antal Simonyi, but the first group of photos dated from 1862 to 1875 was not necessarily taken by the same photographer.

The photos of the HUFA Art Collection can in part be linked to the mural works from the first period of Lotz's oeuvre in Pest and Buda (from 1873, Budapest): Redoute (Vigadó), 1863, Károlyi Palace, 1864, Liptay Palace, 1872, University Library, 1875, and the Hungarian National Museum, 1874. The photos depict the sketches of the murals, perhaps for the purpose of simpler demonstration. What makes them especially interesting is that the majority of the two hundred original nude drawings found in the Art Collection can be clearly matched up with these works.

Mihály Stróbl, son of Alajos Strobl (1856–1926), writes the following in his book: "During his stay in Vienna – probably for the purposes of generating some income – Alajos Strobl stood model in various compositions for a company who made nude art photographs and also supplied the Academy with these photographs for study purposes. Unfortunately, these photographs were destroyed in a fire in 1929." (Mihály Stróbl, *A gránitoroszlán. Egy magyar szobrász élete a Magyar–Osztrák Monarchiában. Strobl Alajos életútja* [The Granite Lion: Life of a Hungarian Sculptor in the Hungarian-Austrian Monarchy – Alajos Strobl]. Alajos Strobl Memorial Foun-

dation, 2004. 41). In the family album, however, a visiting card from a 20-year-old Alajos Strobl (1876) has been preserved, which, according to the company marking on the flipside, was created in Dr. Hermann Heid's studio in Vienna. The photographer who supplied the art academies with nude art photographs happened to be Dr. Heid – known in Hungary as the master of Georg Klösz. They both came from Germany, from Darmstadt. The Art Collection of the Hungarian University of Fine Arts contains up to two hundred nude art photographs from Dr. Heid's studio, which were probably brought to Budapest after his death. Approximately twenty of these photos are of Alajos Strobl; based on a visiting card issued for him, his face can clearly be identified.

At the Hungarian College of Art, exhibition constituted the proper form of presenting publicly the activity of the institution. Of the different shows held at various venues and dates, the School's appearance at the 1900 Paris Exposition Universelle is of special significance, as it was clearly the event that occasioned the commissioning of two photographic albums, which serve as exceptional documents of institutional self-representation.

At the Paris Exposition Universelle, it was Mór Erdélyi who photographed the event; in these pictures, the aforementioned two albums – which have been preserved in the Art Collection in their original form – can also be identified. The larger album, which presents the High School of Art and Drawingmasters Training College, contains seventeen photos and four blueprints. There are also separate pages that contain second copies of the same series. In addition, photographs that did not make it into the album have also been preserved, which bear Antal Weinwurm's stamp, indicating that he was the photographer. While the photographs of the other album portraying the Royal Hungarian Painting School for Women appear more spontaneous – which may have resulted from the character of its subjects – these are nevertheless posed compositions. However, by using a new method of grouping we can discover a number of image-pairs or the movement of the portrayed people can be followed for the duration of the photo session. Also the studios and even certain individuals can be identified.

In the second half of the nineteenth century new image types, inventions like the panoramas, cycloramas and stereo pictures, were made for entertaining the masses and became internationally fashionable. The only chance entrepreneurs had for gaining profit from their investment was to make sure enough people visited these attractions and purchased these special photographs. While cycloramas were too difficult to realize on a DIY-basis, creating stereo photographs became unusually popular in amateur circles as well as in the context of private and family photography. Although, similarly to cyclorama pavilions, the stereoscopic "Kaiserpanorama" was a public spectacle for the metropolises, there was a fundamental difference between the two approaches. While visitors of cycloramas did not need any special tools or devices, which allowed them to be captivated by the illusion of pseudo-

three-dimensional space together as a group, stereo photographs could only be enjoyed on a solitary basis, by a single person at a time. Just as virtual reality today, nineteenth century stereoscopy also required a special apparatus and the individual's ability to immerse him- or herself in the illusion of three-dimensional space. Supposedly, there is a small percentage of people that cannot perceive stereo images, which makes the spatial effect created with the stereoscope even more exclusive in terms of its accessibility. Cycloramas – which were often set up in tents and sometimes painted with imperfect technique – began their decline with the increasingly widespread availability of motion pictures, which, as of the 1900s, dazzled viewers with more and more sophisticated and effective products.

From the HUFA Art Collection, the exhibition features Gusztáv Morelli's four-metre long, woodcut reproduction of the first cyclorama realized in Hungary, a composition entitled *The Arrival of the Hungarians* by Árpád Feszty (among others), as well as Antal Weinwurm's photo series of the so called *Bem–Petőfi Cyclorama*. Anna Barnaföldi's new work (*Go to Hell!*) invokes the strange spectacle of the *Cyclorama of Hell* in the realm of virtual reality, based on the relevant documents that have survived into present day. The stereo photographs are rendered accessible, in a number of different formats, by Anna Peternák's presentations of Mrs. Alajos Strobl's pictures. In addition, an original stereoscopic device complete with original photo set will also be showcased, allowing viewers to compare the stereo-experience and technical solutions available then and today.

Throughout his life, Alojzia Kratochwill, wife of sculptor Alajos Strobl, took photographs regularly. After having discovered the stereotechnique, she created "Sun Sculptures" (a term we use here is borrowed from the mount board of the Underwood & Underwood company) to document everything she found interesting: travels, summer vacations, exhibitions, art studios, visitors at Mulberry Garden, bathing, Christmas, and marble mines. Mihály Stróbl's detailed family history serves as our main source of reference with regard to the Strobl Family. Mihály Stróbl describes how his mother was introduced to photography: "Mrs Strobl purchased [in 1900] a then-fashionable stereo-slide series depicting the famous sights of Paris, which had a great role in inspiring her to switch to three-dimensional photography a few years later. Otherwise, she was introduced to the science of photography by painter *Ede Balló*, who was my father's friend from Liptószentmiklós/Liptovský Mikuláš. As a result, from the turn of the century onward, a lot of photos were taken, which our family is still in possession of." (Ibid. page 95)

In the brief biography that appears in the same book (entitled *The Granite Lion*), Marianne Strobl is referred to as *Maria* Strobl (perhaps because there was more than one Mariann in the family). Her remarkably beautiful album in the Art Collection of the HUFA, is linked simultaneously with the main profile of the *M. Strobl* photo studio, the documentation of factories, plants and constructions, as

well as with the Strobl Family itself, as it covers Alajos Strobl's visit to Ruszkicza/Ruschita, and shows images of the Széchenyi statue of Szeged (carved from Ruschita stone). All twenty-nine photos included in the album (named after the marble mine of Ruschita), visibly bears the red stamp of Marianne Strobl's studio.

The importance of Marianne Strobl's photo studio was discovered recently with the exhibition of the Viennese Photoinstitut Bonartes and the publication of the accompanying catalogue. The exhibition featured an album commission by a family which also contained a photograph of the temporary studio setup in the castle that was to be documented, also showing an assistant and Josef Strobl, who was Marianne Strobl's husband and colleague. As the family recalls, Josef Strobl – József Strobl Jr. (Krakow, 31 March 1852 – Vienna, 25 May 1922) – was a photographer and, after their marriage, he and Marianna Strobl must have worked together. There is one photo we can attribute to him with utter certainty: the photo, which Joseph Strobl signed by hand in 1892, shows Alajos Strobl and his sister Zsófia, and is considered to be the first example of a photographic representation of Mulberry Garden.

There are numerous photographs of exceptional beauty – taken between 1900 and 1914 in Liptóujvár-Őrtűz/Liptovský Hrádok and Budapest's Mulberry Garden, and marked with Marianne Strobl's studio stamp. Since, according to family memory, József was the one who mostly kept in touch with the family, the photographs dated 1900, 1912, and 1914, stamped "M. Strobl" could have also been taken by him – although determining authorship in the case of a photograph that originates from a well-functioning photo studio requires a certain degree of caution. At least three phases of photographic processing can be distinguished: the first phase, when, through the lens, as per a specific setting, the plate is exposed to light, is followed by the second phase, when the negatives and positives are processed in the photo lab (here the chemicals and timings are important) and finally, someone has to authorize the finished positive. At this point, the photo or mounting board can be stamped, or the photo can be pasted onto the studio's generic mounting board with the company logo. From what we have seen so far, it has become clear that, in the nineteenth century, photography studios still operated as a continuation of the traditions and usual hierarchy of medieval guilds; larger studios could employ even dozens of workers. With the end of World War I it all disappeared without a trace.

Stefan Zweig, in his book entitled *The World of Yesterday*, offers a sensuous description of the contagiously enthusiastic mood that infected nearly everyone upon the breakout of war, whereby any clearly reasoning voice raised against the war was deemed almost sinful. As this general atmosphere or buoyant optimism seemed to suggest, people felt like they could finally participate in History with a capital "H". There appeared to be a seemingly reasonable need to record this important historical period, which was most likely also shared by Royal Hungarian College of Art, as indicated by its commissioning of two different photographers to document its conversion from an institution of education to a military hospital. After the 1900

albums, this was the second of such a photographic commission deliberately decided on and placed by the Academy for the purposes of self-representation. And Antal Weinwurm once again chosen as one of the two photographers. The second agent was a young journalist, a woman called Lili Fabinyi. A portion of her photos were already published in 1914. From the 1914/15 yearbook of the Academy, it also becomes apparent that the conversion of the buildings – both on Andrassy Avenue and in Mulberry Garden – started as soon as the war broke out, as a result of which the academic year only commenced in January 1915, in various other locations.

The image series featured in the yearbook includes a strange photograph of the building under 71 Andrassy Avenue, with a flag bearing a red cross. A positive of one of Weinwurm's photographs (originally taken in 1900 for the Paris album) was used, with the flag simply painted onto the façade of the portrayed building. This photo symbolically connects, as it were, these two institutional commissions (1900 and 1914), resulting in a unique photographic image, for not only the (then-) present, but the future as well – awaiting remembering and decoding. The Paris album was intended for international viewership, while the military hospital series was photographed for the benefit of posterity. Thus, in contrast to the majority of the photographic material in the Art Collection, these pictures were not intended exclusively for "internal use", but, similarly to the rest of the photos, as per the original objective, the hospital series was created "for the purposes of study, rather copying. The yearbook has nothing to say about how the war itself, though it was indeed historic, unfolded in a manner very different from what would have been expected based on the aforementioned, rather naïve, expectations. The war dragged on, the military hospital remained continuously operational, and the courses of the Academy could only return to their usual location after six years, among completely changed circumstances. At that point, no one was any longer interested in nineteenth century photographs – and it remained so until the late twentieth century, till the subsequent visual revolution, that of the digital world. And is perhaps for this reason that these photographs have survived for almost a century, hidden in folders and boxes, locked in drawers and cabinets, untouched.

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Mrs. Alajos Strobl: Alajos Stróbl in the process of setting up the Károly Lotz exhibition at Múcsarnok / Kunsthalle Budapest, February 1905
Stereophotograph, detail (private property)

NEW WORKS BY THE STUDENTS OF THE DOCTORAL SCHOOL

► ANNA BARNAFÖLDI

Go to Hell! 2018

VR application + GUIDE for the *CYCLORAMA OF HELL* by MOLNÁR and TRILL (copy)

The *Cyclorama of Hell* was presented to the public in May 1896, on the corner of (what was then known as) Arena Avenue and City Park.

The inventor of the concept – who was also the director and marketing manager of the project – was none other than Géza Gárdonyi. Inspired by the success of the Feszty Cyclorama and by Dante's *Divine Comedy*, which he was in the process of translating at the time, Gárdonyi had the idea of creating a cyclorama of Dante's Hell.

The Cyclorama of Hell, created by scenographers Árpád Molnár and Károly Trill, sculptor Miklós Ligeti, and others, opened its doors – albeit somewhat hastily – and, thanks to Gárdonyi's zealous marketing activities (articles, songs, marches, etc.), it received its hundred-thousandth visitor by mid-June (see *Kiállítási Újság* [Exhibition News], 28 June 1896).

The *Cyclorama of Hell* has nevertheless entered the annals of history as Gárdonyi's failed undertaking: while the cyclorama had been opened to visitors, it was still under construction. In the daytime, the exhibition was open, but during the night, the work continued. The production was deemed as a failure from an aesthetic standpoint as well. According to Rozália Feszty Jókai: "In tin-caves and on tin-cliffs, one could see, illuminated by red light bulbs and drawn with tin-imagination, a collection of the damned – they too, cut out of tin. Poor, miserable tin-hell... The whole thing was like today's cave railway in the amusement park." (Mrs. Árpád Feszty: *A tegnap* [Yesterday], Budapest: Légrédy, 1924. 14.)

The Cyclorama was essentially lost, only the illustrations from the book entitled *Hell* (which Géza Gárdonyi translated) are known to us today, which were taken from the paintings of the Molnár-Trill cyclorama.

Using these images, and with the help of virtual reality, I have created a kind of reconstruction of the *Cyclorama of Hell*. The application allows the viewer to walk inside the images of Hell, while listening to the tunes of the march entitled *Go to Hell*, composed – as per Gárdonyi's request – by Pista Dankó.

► BIANKA DOBÓ

Rearrangement, 2018

Two-part installation. Part one: steel, enamel, 56×86 cm;
part two: magnet board, steel, magnets, 60×90 cm

János Horvay created Budapest's first Kossuth statue, which he received an award for in 1908, and which created quite a stir back in the day. I lifted the figures of the sculpture out of their environment and placed them on a whiteboard using magnets. The installation allows visitors to interact with it; to rearrange the figures and freely create an environment for them. In case of any public sculpture, those designing the space around it must think about what they wish to communicate to passers-by through their chosen mode of arrangement and their relationship to the sculptures. They must also take into consideration how the constructed environment can

influence the relationship between the individual figures of a statue. It is thus an interactive installation; I would like to encourage visitors to rearrange the figures and use the provided pen to freely create their surroundings. If possible, please document the changes you have introduced by taking a photo, and send it by email to ujrarendezes@gmail.com. Thank you.

I based my work on Mór Erdélyi's 114-part photo series from the Art Collection of the Hungarian University of Fine Arts, which documents the artworks submitted in response to a call for sculptures of Lajos Kossuth, announced in 1908. When making my selection, I felt it was important to choose a public statue that still exists today, so that I can examine the afterlife of the artwork depicted on the photo and look at its current condition as well as the changes its surroundings have undergone. It was for this reason that my choice fell on the photos documenting the award-winning entry: János Horvay's Kossuth statue.

***Memory Shifter*, 2018**

LED, engraved plexiglass, 45.5×34 cm

The Kossuth statue displayed in front of the Parliament building on Kossuth Square is a replica whose original version was erected in that very spot in 1927. János Horvay's original sculpture, composed of a number of figures, was disassembled and shipped in pieces, without a plinth, to Szigeterdő in Dombóvár, where it still stands today. In 1952, Horvay's sculpture was replaced by Zsigmond Kisfaludi Strobl's Kossuth statue, which has also disappeared since. Its figures were re-erected (without their original base) in Budapest's Orczy Garden.

Shifts in the politics of memory gave rise to changes in the representation of Lajos Kossuth as well. The installation shows alternating images of the main figure of the Kossuth statue, as depicted by János Horvay and Zsigmond Kisfaludi Strobl.

Poster outlining the history of the Kossuth statue, 2018, infographic, digital print, 70×100 cm

► **MARGIT KOLLER**

***Measuring Memory*, 2018**

Installation. Sound, projection, objects

How many generations does it take for a person's memory to fade completely; how long can memory be salvaged through our objects?

Mária Wendt obtained her certificate from the Hungarian Royal School of Model Drawing and Teacher Training in 1920. I, as her great-grandchild, earned an MA degree in 2015 from the same institution – now the Hungarian University of Fine Arts. In the meantime, along with the turns of Hungarian history, our family too has undergone significant changes. As a result of the loss of territories, our family was torn apart, and after living in hiding, it lost all its wealth and social status. But, after two generations, there is an artist in the family once again – though I have never met my great-grandmother.

As of the 1910s, my great-grandmother recorded her experiences in photographs, which she then arranged into photo albums. These documents, as records of historical periods, point from private life events to collective happenings. I have only partial knowledge of the events captured by the photos; they have mostly been forgotten for all eternity. My grandmother, in the role of the mediator, speaks about the narrower and broader events that weave through the story of our family by looking at these photos and objects that have been salvaged. It is at this point that history becomes enmeshed in the tangles of personal memory.

In the installation, I use a few family objects – or relics from the “Granny Museum”, as my grandmother likes to refer to them – and personal stories to reconstruct faded memories, that can now only be partially pieced together.

► **MANUEL F. CONTRERAS, ANNA PETERNÁK**

***The Experience of Remembering*, 2018**

Documentary, 21 min

The film presents a few pieces from the valuable Strobl estate from a special vantage point: Mátyás Stróbl, grandson of Alajos Strobl, talks about the artworks in his own home, which include not only sculptures, but paintings, photos, stereo photos and drawings as well. Alajos Strobl was not the only artist in the family: his siblings Zsófia and József, as well as József’s wife Marianne (Maria Nentwich) and Alajos’ wife, Alojzia Kratochwill were also artists. The estate is presently handled by the family: Mátyás Stróbl and his brother Dr. Alajos Stróbl are writing a book series about the art of their grandfather, the sculptor. A few years ago, they had the memoirs of their father Mihály Stróbl published (*The Granite Lion – Alajos Strobl*), which remains the definitive resource for those wishing to study the life of the Strobl family and the artworks of the famous sculptor. No comprehensive monograph of Alajos Strobl has been published to date, although some steps have been taken in that direction. Nonetheless, no one has taken on the task of processing Strobl’s art at the scholarly level. It is to this – as well as to the other artists in the family – that we wish to draw attention with this film.

***Mátyás Stróbl Telling Stories* 2018**

image projection and audio guide, 19 min

stereo photographs: Mrs. Alajos Strobl Alojzia Kratochwill

voice of audio guide : Mátyás Stróbl

photo projection editing: Anna Peternák

stereoscope: Ádám Csábi

special thanks to: Mátyás Stróbl, Zoltán Szegedy-Maszák,

Zsigmond Peternák, Márton Fernezelyi

The stereo photos presented in the projection were taken by Mrs. Alajos Strobl (maiden name: Alojzia Kratochwill), who, between 1903 and 1927 took photographs of her husband’s works and documented their lives together on a regular basis. The stereo photographs capture something of the experience of viewing the sculptures in three dimensional space, thereby creating an intensive sense of travelling back in time. A significant portion of the photos were taken in Mulberry Garden, either in the building that today still functions as a sculpture atelier of the Hungarian University of Fine Arts, or in certain areas of the garden. The projected images are primarily photos from Mulberry Garden – and are thus closely related to the University’s history – with special regard to scenes where a sculpture is in the process of creation and has not yet assumed its final form, perhaps shown together with the model or artist. There are also photographs of sculptures that have not been preserved, such as the portrait of Gyula Széchenyi, or the fountain sculpture of the so called “Icelandic woman”, modelled after Danish student and suffragette Leuvey Asmusen, who was in Budapest as a participant of the International Women’s Congress in the spring of 1913. In the audio guide, Mátyás Stróbl, grandson of sculptor Alajos Strobl and amateur photographer Alojzia Kratochwill, shares his thoughts about the photos.

Stereo cards

photos by Alajos Strobl and his wife Alojzia Kratochwill, as well as other unknown photographers

Visitors can take the small, black stereoscopes into their hands and view the stereo photographs on the cards by placing the card into the rectangular card holder and viewing through the lenses. The backside of each card contains brief information (photographer, place, date). While through the stereoscope that is combined with the audio guide mostly photos from Mulberry Garden can be seen, the stereo cards offer other views as well, including the Strobl residence and its environs in Upper Hungary, some sites the Strobbs visited during their travels abroad, the marble mine of Ruszkica/Ruşchița, and the Lotz exhibition at Mücsarnok/Kunsthalle Budapest (1905), for which Alajos Strobl created the decorations.

► BENCE GYÖRGY PÁLINKÁS

Colonies, 2018

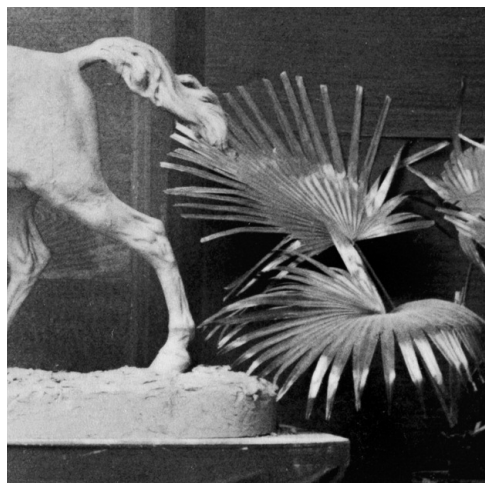
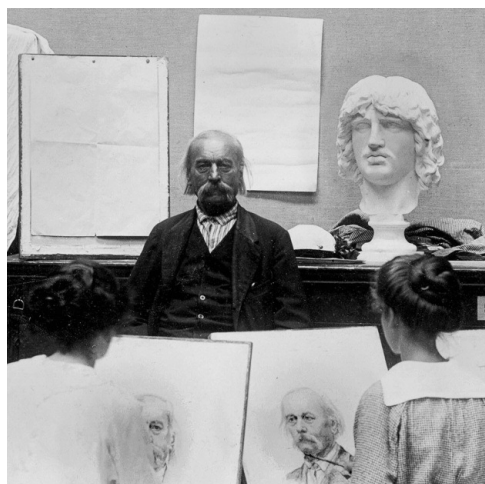
Selected photographs, three 38×28 cm, landscape-format potato print, pigment, chinese ink, egg yolk, cherry resin, rabbit glue

During my trip to Rome in 2016, my most memorable experience was beholding the virulent colony of ailanthus trees (*Ailanthus altissima*) growing on the ruins of the Forum Romanum. In the area, formerly referred to as Campo Vaccino or “cow pasture”, the ruins were mostly covered with earth and a natural growth. Then, beginning in 1803, as a result of the Grand Tour and Piranesi’s prints, the ruins became of interest again, so the layers of soil and plant life were cleared off. Thus, the three visual components of the site became the deteriorating crumbling stone and terracotta remains of antique Rome, the aluminium structures put in place to conserve them, and the ailanthus trees breaking them down and transforming them into a natural habitat. Two previous stages of the area’s plant growth can be observed in Piranesi’s engravings and in late nineteenth-century photographs.

► PÉTER PETTENDI SZABÓ

Slow Viewing, 2018

I examined individual pieces of the photography collection of the Hungarian University of Fine Arts in search of details that were otherwise not their most accentuated elements. The central motif of each composition will attract the attention of anyone who picks up these original photographs or the reproductions of photo albums presented at the exhibition. The resolution of the original photographs allows for enlargement, so that we can turn our attention to details that would otherwise likely go unnoticed – especially given the pace at which we tend to browse through images these days. Let us take note of gazes and events that, through our attention, blossom into fuller and more immediate human stories, also encompassing the viewers themselves.



Péter Pettendi Szabó: Slow Viewing, excerpts, 2018

BACK COVER: Lili Fabinyi: Photo from the 12-piece military hospital series
"Military hospital, 23. Bajza Street, Garden-detail", 1914
(HUFA ART COLLECTION, INV. NO. 6520. 1. 3.)

