

# X BALTIC MEDAL TRIENNIAL BALTIC UNI TY





# X BALTIC MEDAL TRIENNIAL BALTIC UNITY



2017-2018

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Lithuanian Artists'  
Association

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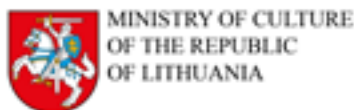
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## X BALTIC MEDAL TRIENNIAL BALTIC UNITY

Baltic medal triennial is an important event, uniting the medallic fields of Baltic countries and their neighbours, fostering collaboration in the field, widening the horizons and adding value in culture. Medal art promotes many aspects of culture, such as history, important events and figures, social issues, nature, personal and global aspects of life... In these small scale monuments are embedded steps of our civilisation, food for thought for the present and signs of the past for the future viewers.

X Baltic medal triennial was jubilee and of a grander scale than previous events. It has started with an international medal art conference, where 8 countries took part in sharing the information on the medallic movements in their countries, projects, celebrations and also problematic issues, that need to be solved. More countries from the Baltic sea region were invited to take part in the project.

Lithuanian medal art community was always the initiator and a host to the triennial exhibitions. In previous triennials sometimes it has also been transported to be shown in Riga or Jelgava in Latvia. This time the jubilee exhibition has traveled also to Estonian city of Tartu and exhibited in Tartu Kunstimaja (Tartu Art House), where it was welcomed as a first of a kind in that part of Estonia. The fourth and final exhibition was opened in Toruń - one of the medallic centers of Poland.

I'd like to express my sincere gratitude to all that took part in this important medallic project, to all 60 artists from 5 countries and especially to their delegates: Janis Strupulis (Latvia), Stanislav Netsvolodov (Estonia), Kerstin Östberg (Sweden) and Sebastian Mikołajszak (Poland). Also to the exhibition hosts - Šv. Jono street gallery (Vilnius), Academic Library of the University of Latvia (Riga), Tartu Kunstimaja (Tartu) and Nicolaus Copernicus University Museum (Toruń).

The possibility for everything to happen has given our sponsors and partners.

TARTU KUNSTIMAJA  
TARTU ART HOUSE

ŠV. JONO  
GATVĒS  
GALERIJA



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# LITHUANIA

The first signs of medal making in Lithuania appeared in XVI century. It was influenced by German, Italian, French and Flemish medal schools. In the year 1520 the king of Poland and the grand duke of Lithuania Sigismund the Old has commissioned a medal to celebrate the birth of his son Augustus. Author of the medal was an Italian sculptor Giovanni Cini. In 1545 Sigismund Augustus has founded the mint in Vilnius, appointing a Dutch engraver Steven van Herwijck as a chief medal maker. In XVII century Vilnius major medal makers were: Hannus Trilner, Johan Engelhart and Jonas Dyla-Savičius. During the reign of Wladislav Vasa around 150 medals were minted. Unfortunately in the year 1627 the mint was closed.

Only in the first half of the XX century the art of medal made a comeback. It was revived by the sculptor and medalist Petras Rimša, who's artistic studies in Warsaw, Paris, Cracow and Saint Petersburg had influenced him with the contemporary artistic waves, especially the style of Art Deco. The artwork of this artist attracted a lot of attention from numismatists, art critics and fellow artists in the country and abroad. Although the artist was influenced by the historical traditions, both Lithuanian and foreign, his works have a very distinct style. Though he created mainly nationalistic and patriotic subjects, but because of the absence of the mint, he had to manufacture his medals abroad (in Germany, Switzerland, Italy). Another prominent artist working in the field was sculptor Juozas Zikaras, who created sculpture, monuments and medals of a National symbolism. These two sculptors were very influential and had many followers of the movement. The style of Petras Rimša had an impact on such artists as V. Palys and J. Kėdainis. It can be seen in similar shapes of their medals, execution techniques combination of constructive planes and lines, some compositional details. However, the main concept of the medal artwork of these artists is quite different. They rejected the plenty of visual elements and stressed the main theme.

Lithuanian medal art was in constant search and motion. The artists were learning to create medals on their own, as there was no institution, which could offer these kind of studies. Although, Lithuanians did not had good technical basis, their works were appreciated in the numerous exhibitions abroad.

At that time, visual expression of medal as well as the manufacturing depended only from the artist. Some of the artists tried to cast the medals themselves, but most of them applied to the metal factories. After the Second World War, many "art factories" were opened, so most of the medals were manufactured at those institutions.

In the 70s the interest for the medallic art began to increase. And in the 80s medals were created not only by sculptors, but also by the artists of other art fields, especially when in the year 1985 the Lithuanian association of artists has established an individual section of medal artists, that initiated numerous exhibitions and competitions of medallic art. The main production space was Vilnius "Daile" group of enterprises. This

establishment was minting and founding small and large medal editions. Due to the constricted technical abilities, between medal artists and producers began an active cooperation, especially when the high reliefs had to be strike or an experimental medal form to be realised. It was no coincidence that medals made of ceramic or electrottype has found its niche. When Lithuania, after 50 years of Soviet occupation, restored independence in 1990, all medal production techniques remained and continued developing.

In present Lithuania there are three major companies that manufactures medals: "Lietuvos monetų kalykla" (Mint of Lithuania), "Alpera" and "Metallo forma". And there are also some private foundries across the country.

Now around 30 artists are working in medallic field. Most of them are sculptors, some are jewellers, but there is only a handful of them to whom medal art is the main medium of their artistic expression. Artists varies a lot in their style of modelling, execution, scale, etc.. That makes it interesting to view a group exhibition because of the great variety. But the solo exhibitions, usually for the artists jubilee, are also very important, where the visitor can become acquainted with the artists life work, from the early years, along the development to the present artistic creations. Here the collaboration with museums is most fruitful, as some of the major museums in Lithuania are storing and augmenting their medallic collections, such as National Museum of Lithuania, Trakai History Museum, Samogitian Museum "Alka" and others.

It was an accomplishment of the medal artist and national delegate Antanas Olbutas, who's constant organisational work has created a strong tradition of medal art triennials: Republic-wide and Baltic medal triennials. They are held every three years since 1986. Also, by joining FIDEM congresses and exhibitions, Lithuanian medallic community gained a worldwide recognition.

Now the Republic-wide triennials are being organised by the Numismatic Department of the National Museum of Lithuania. In the frame of possibilities, each year they acquire a number of medals. Also, with accordance to the museum's program, they showcase temporary exhibitions of medals from their own collections for the specific theme chosen.

Another lively medallic event is an annual medal art symposium in Telšiai. Since 1984 it is the main fuel of a continuing medallic tradition. Each summer accomplished medal artists from Lithuania gather to share their company, to exchange ideas, to create new medals and to show them in the following exhibitions. During the recent symposiums, medal casting has been included in the programme. The technology of ceramic shell has been brought to Telšiai by the British specialists of the field. Every time some students from the academy are invited to join the symposium and a number of foreign artists as well. Alongside medal art, another field - small sculpture has been added to the symposium's profile. The symposium is organised in a cooperation of the Vilnius Art Academy's Faculty of Telšiai together with Samogitian museum "Alka", which is situated in the neighbouring area. The museum, since the beginning has gathered probably the biggest art medal collection during the past 34 symposiums.

Lina Kalinauskaitė  
Medal Artist, X Baltic Medal Triennial project manager

# ANTANAS OLBUTAS



THE MEDAL ARTIST  
copper, electrotype,  
Ø 100 mm, 2016



THE STAINED-GLASS ARTIST  
copper, electrotype, 102×60 mm, 2016



THE RESTAURATION OF THE INDEPENDENCE  
copper, electrotype, Ø 110 mm, 2016

# ŠKAISTĖ ŽILIENĖ



STEPONAS DARIUS AND STASYS GIRĖNAS  
copper, electrotype,  
Ø 122 mm, 2016



TOMASZ BYLICKI  
obverse, reverse, bronze,  
105×110 mm, 2016



# ALGIRDAS BOSAS



BALTIC LANGUAGES IN MEMORIAM  
copper, electrotype, Ø 200 mm, 2013



THE SKY OF THE FATHERLAND  
bronze, Ø 100 mm, 2015



A. ŠKĖMA  
obverse, bronze, Ø 100 mm, 2015



A. ŠKĖMA  
reverse, bronze, Ø 100 mm, 2015

# PETRAS BARONAS



MYKOLAS KLEOPAS OGINSKIS  
obverse, reverse, copper, electrotype,  
Ø 120 mm, 2015



SAMOGITIAN BISHOP  
MERKELIS GIEDRAITIS  
obverse, reverse, copper, electrotype,  
Ø 115 mm, 2014



# JUOZAS KALINAUSKAS



FOR THE PERSONAL EXHIBITION OF  
NOMEDA AND ŠARŪNAS SAUKA  
electrotype, copper, silver-plated, gold-plated, Ø 240 mm, 2002



IN OCCASION OF THE OPENING OF THE GALLERY MALDIS  
brass, Ø 51mm, 2002

# LINA KALINAUSKAITĖ



ORSHA BATTLE 500  
obverse, reverse, silver,  
Ø 51 mm, 2014



SELF-PORTRAIT XXXIII  
silver, Ø 68 mm, 2016



SAMOGITIAN WARRIOR DŽIUGAS  
bronze, Ø 85 mm, 2015



THE CENTENNIAL OF THE RESTORATION OF THE STATE OF LITHUANIA  
obverse, reverse, silver-plated brass, Ø 70 mm, 2017



# PETRAS REPŠYS



From the series of medals dedicated  
to the poets of Lithuania



JUDITA VAIČIŪNAITĖ  
obverse, reverse,  
silver-plated copper, electrotype,  
Ø 83 mm, 2015

If you think of me as a sunray,  
then the sunray I shall be



KORNELIJUS PLATELIS  
obverse, reverse,  
silver-plated copper,  
electrotype,  
Ø 82 mm, 2014

The name tears apart  
the truth of silence,  
the unknown opens  
my lips



JURGIS KUNČINAS  
obverse, reverse,  
silver-plated copper,  
electrotype,  
Ø 96 mm, 2014

How oddly the chairs  
rests underneath

# GVIDAS LATAKAS



MERIMEE / LOKIS / COUNT ŠEMETA  
bronze, 120×93 mm, 2017



MARCELIJUS MARTINAITIS  
bronze, 230×190 mm, 2016

# PETRAS GINTALAS



VIA BALTICA  
bronze, 275×189 mm, 2014



TELESFORAS VALIUS  
obverse, reverse, bronze, 125×95 mm, 2016

JONAS  
NARUŠEVIČIUS



FEBRUARY 16-TH  
bronze, Ø 250 mm, 2017

TAMARA  
JANOVA



THE CENTENNIAL OF THE RESTORATION  
OF THE STATE OF LITHUANIA  
terracotta, Ø 150 mm, 2017



VIA BALTICA  
terracotta, 180×155 mm, 2017

# DANIUS DRULYS



M. K. ČIURLIONIS -  
140 YEARS COMMEMORATION  
aluminium, Ø 188 mm, 2015



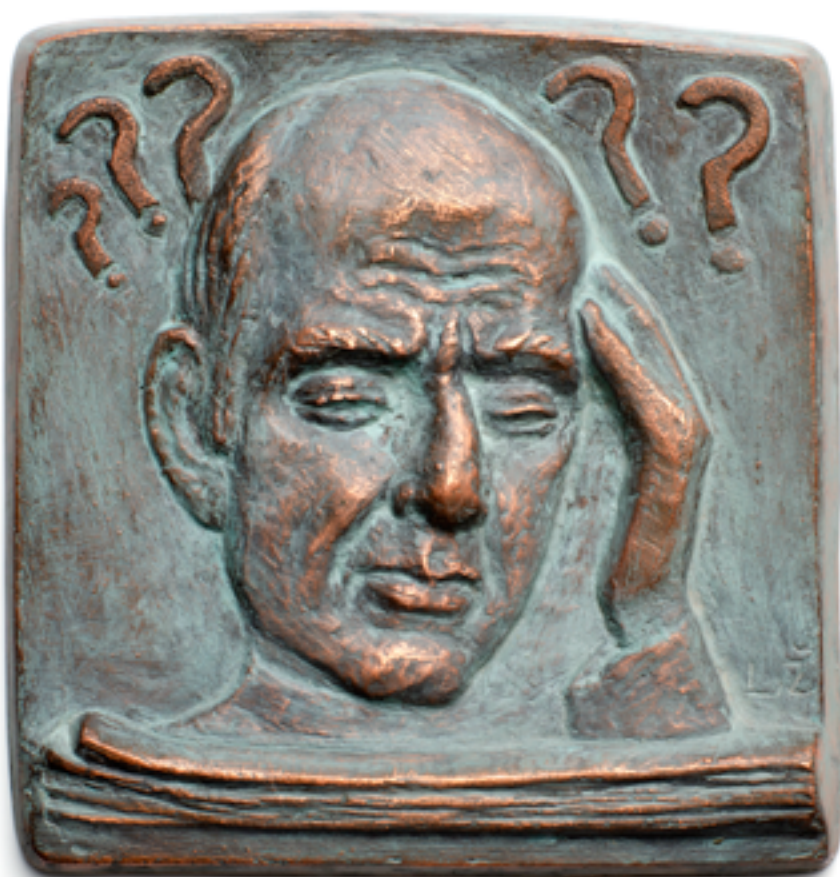
THE CENTENNIAL OF THE RESTORATION  
OF THE STATE OF LITHUANIA  
aluminium, iron, plastic, paint, Ø 114 mm, 2017

# BEATA ZDRAMYTĖ



THE MAN OF THE WORLD  
silver, slate, 150x130 mm, 2016

LEONAS  
ŽUKLYS



QUESTION-MARK  
copper, electrotype,  
150×155 mm, 2016

GEDIMINAS  
ŽUKLYS



THE MAN OF THE WORLD  
bronze, 110×120 mm, 2016



THE FOUR SEASONS CYCLE - MUSIC  
brass, 160×160 mm, 2015

# ROMUALDAS INCIRASUKAS



BORIS SCHATZ  
bronze, 150×150 mm, 2016



← SHALL YOUR CHILDREN... 1918-2018  
pentaptych, bronze, textile, glass, plastic, 2017

# JURGIS PAULAUSKAS



BORIS SCHATZ  
copper, 98×68 mm, 2016

# JONAS GRUNDA



ON THE ROAD  
bronze, 140×140 mm, 2016

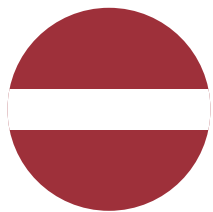
# JOLANTA BALKEVIČIENĖ



MEDAL FOR THE SCULPTOR  
GEDIMINAS ŽUKLYS  
bronze, Ø 160 mm, 2016



MEDAL FOR THE  
SCULPTOR JONAS GRUNDA  
copper, 230×110 mm, 2016



# LATVIA

Latvian medallic art flourished in the 1970s and 1980s, when the financially favorable environment promoted the activities of artists. At the time, medals and plaquettes were exhibited in major fine art exhibitions and the best artworks, which were selected by a jury, were procured and ended up in museum holdings. Even ceramicists, designers, painters and graphic artists took up medal making. However, everything changed dramatically in the early 1990s along with the political and economic situation. In order to preserve the traditions of the medallic art and to continue its development, the Latvian Medallic Art Club was founded. Owing to the persistent selfless efforts of Jānis Strupulis, the Club's president, Latvian medallic art is being promoted in Latvia and all over the world. 36 medal artists are members of the Club.

In Latvia, medal artworks are mostly made at a sculptor's own initiative, and cases private commissions are very rare. The sculpture students deal with medal making during the course of their studies, but it depends on the person's decision whether he or she will continue working with medallic art in the future.

Previously, Riga could be called the hub of medallic art, but nowadays Jelgava, where thematic medallic art exhibitions take place every year, bears the title. A close relationship has developed between the Museum of Jelgava and the Latvian Medallic Art Club. The fact that medal artists have a stable and representative venue for exhibiting artworks can be considered a positive and relevant phenomenon. Taking into consideration the fact that so many different artists are making a personal contribution towards making the exhibition possible and to create a harmonious ambiance, there must be an organisational factor. The predetermined theme acts as a unifying aspect, which does not limit the sculptor's creative self-expression. Sculptors hold discussions about the theme of each coming exhibition and make suggestions, but it is Jānis Strupulis who makes the final decision. However, not all sculptors produce new artworks for an exhibition. Sometimes, the sculptors of the older generation show the public medals and plaquettes that have been cast in bronze a long time ago. To a certain degree this indicates that artists maybe have run out of ideas and that there is an inertness and a lack of motivation or financial means.

## Collections of Medallic Art in Latvian Museums

There are works of medal artists in a number of museums in Latvia, the city of Riga being the place with the highest concentration of these artworks. In terms of numbers, the majority of artworks were procured for the Collection of Sculpture and Objects at the National Museum of Art after exhibitions. It can be said that it is possible to show that the 1970s and 1980s were a time period when Latvian medallic art flourished. Unfortunately, in the 1990s due to the effects of the change in the political order and the economic crisis, the Museum of Art was unable to procure artworks for a long time. However, even after the situation

improved, painting was the museums' predominant area of interest for procurement and sculptures and objects were rarely procured. As a mere few donations are the only additions to the medal collection, relevant sculptural heritage spanning a thirty-year period is missing.

In 2008, the only permanent medal exposition in Latvia and the Baltic States was opened at the medieval castle in Dundaga, to which new donations were added later. It is sad that the local government of Dundaga, the organisers of local cultural events and the tourist centre fail to understand the value of these treasures.

## Reflections on the Continuity of Medallic Art

When I think not only about the problems in medallic art but also its future, I would like to point out a couple of my observations and reflections. It is important to inform and educate the public. During meetings with the public, sculptors realise that even art enthusiasts have no idea about how medals are made, thus it has to be concluded that only those people who understand this are able to appreciate the sculptor's creative work. Making members of the public, who might like art, to be more interested and achieving some positive outcomes require not only quality advertising and high-quality exhibitions but also demonstrations, performances and publications, as well as organising competitive exhibitions and providing awards for participation. It is essential to look for collaboration partners who would provide financial support. Moral support from high-level officials who work in the area of culture is equally important. In addition, it is also important not to forget about medal art heritage, as the best artworks should definitely be incorporated into museum collections.

To ensure that medallic art continues, more efficient educational work with children is required, so that there would be a strong generation of young artists who will consistently work in this area and a segment of the public who would be able to understand this art.

Regardless of the fact that there are many art schools operating in Latvia, in which students learn the basics of fine arts, the basic principles of medal making are taught extremely rarely. This is due to the fact that at school, teaching to make medals has not been included as an obligatory objective in the sculpting curriculum. The would-be sculptors only face it during their studies at the Academy of Art. Unfortunately, very few students continue working with medallic art, and it depends on what the sculptors want to do and what opportunities the sculptors have. Fortunately there are a couple of artist (Nellijs Skujeniece and Bruno Strautiņš) who are teaching children and students the basics of medallic art. Their invaluable work gives hope for the continuity of this artistic medium.

When I think about the continuity of medallic art, the following quote by famous Latvian poet Rainis comes to mind: "One that will be evolving shall continue to exist". I hope that Latvian medallic art will experience a Renaissance. However, for this to happen, it is necessary to look for solutions that would promote a rebirth of medallic art.

Vineta Skalberga  
Museum custodian, curator, teacher

# ANDRIS BĒRZIŅŠ



DANTE  
bronze Ø 100 mm, 2013



FRANZ LISZT  
bronze Ø 95 mm, 2014



VIVALDI  
bronze, Ø 95 mm, 2014

# NELLIJA SKUJENIECE



ARCHITECT E. B. RASTRELLI  
bronze, 80×103 mm, 2014

# INESE NĀTRIŅA



ROGER BACON "Opus Majus"  
bronze, Ø 70 mm, 2014

# VIJA DZINTARE



# ARTA DUMPE



JĀNIS STREIČS  
bronze, 100×85 mm, 2016



POETRESS ASPAZIJA  
bronze, 85×65×10 mm, 2015

# JĀNIS STRUPULIS



JĀZEPS PĪGOZNIS  
prize for Latvian Landscape,  
obverse, reverse, bronze,  
Ø 65 mm, 2015



VLADVYSOTSKIJ  
bronze, Ø 77 mm, 2014



DR. KĀRLIS BARONS  
bronze, Ø 65 mm, 2015

# NIKIFS (JURIS NIKIFOROVS)



THE SON OF THE BEAR  
bronze, 95×98 mm, 2016



# GIRTS BŪRVIS



SUNRISE  
stainless steel,  
Ø 90 mm, 2015



PARLIAMENT OF LATVIA  
obverse, reverse, stainless steel,  
h 85 mm, 2015

JĀNIS  
ANMANIS



INDIAN FAIRY TALES  
white metal, 63×62 mm, 2016

EDGARS  
GRĪNFELDS



WHAT'S THE SUN TODAY ?  
bronze, Ø 127 mm, 2012

MĀRA  
MICKEVIČA



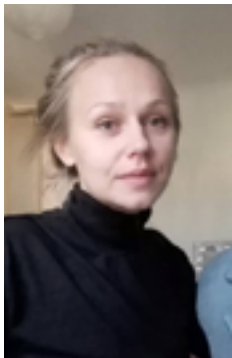
FAUNA  
porcelain, 120×75 mm, 2017

BAIBA  
ŠIME



LANDSCAPE  
acrylic, aluminium, 70×70×20 mm, 2015

SVETLANA  
SAVELJEVA



RESOURCE OF EMOTIONS "Disgust"  
bronze, polymer, 89×68 mm, 2017

BRUNO  
STRAUTINŠ



FOSSIL PRESUMPTION  
plastic, 75×75 mm, 2017



THE REGISTERED STEPS  
plastic, 75×75 mm, 2017

# VELGA EIZENBERGA



GIRL WITH A TATOO  
bronze, Ø 58 mm, 2015

# ILONA SPARĀNE



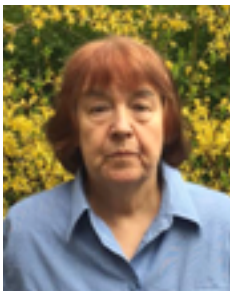
DEATH IN STEP  
bronze, 115×113×9 mm, 2017

# LIGIŅA FRANCKEVIČA



BACK  
iron, Ø 90 mm, 2017

# GUNŅA ZEMIŅE



THE SUNSET  
aluminium, wool, 100×150 mm, 2014

# ZIGURDS GALUNS



IN VINO VERITAS  
wood, 127×75 mm, 2015



ORATOR  
wood, 110×60 mm, 2015

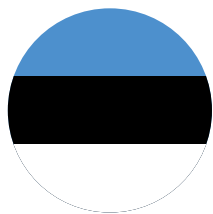


ARGUMENTS  
wood, 118×63 mm, 2015

# TOMS VALMIERS



UNIVERSAL BORER  
obverse, reverse, bronze, 89×75×16 mm, 2017



# ESTONIA

Estonia has always been a peaceful country. Still, the first medals of the country represent military themes.

A medal cast in 1704 marks the capturing of the city of Narva by the Russian tsar Peter I.

In the second half of the 19th century, the time of the awakening in Estonian national culture, agricultural societies cropped up and medals were commonly used to reward the participants. They were, however, still cast in Russia and mostly designed by Russian artists.

At the turn of the century, medals began to be made by Estonian artists as well. As the researcher of the medal Tiina Pikamae has found, only two of the early Estonian medallists are known today: Osvald Kattenberg and Heinrich Kiiver. The most common motifs shown on medals in those days included an oak, an ox, a sower, a ploughman, sheaves, tools, a woman and the rising sun, and the typical style was the art nouveau. Medal designs have survived by two artists - August Roosileht and Gustav Mootse - from the beginning of the 20th century. The production of the Estonian medals came into full swing when Estonia became an independent republic in 1918.

In the '20s and '30s there were several medal workshops both in Tallinn and Tartu. The most outstanding medal caster of the period was a goldsmith from Tallinn, Roman Tavast, whose workshop rapidly became the major medal-producing enterprise throughout Estonia. Designs were made by famous Estonian sculptors such as Voldemar Mellik, Ferdi Sannamees and others, but the obverse of the medals always bore the initials "R.T." or "Roman Tavast". National medals for various important events was continued. In this tradition, the obverse almost always carried a portrait or a double portrait (e.g. the one for the 300th anniversary of Tartu University).

During Estonia's independence great industrial fairs, so-called "messes" were staged from time to time. The artists and foundries represented were mainly Estonians, but medal-manufacturing was indisputably coordinated by Roman Tavast. From the mid-'30s his sign was placed almost on all sports medals as well.

In 1940 the Soviet empire occupied the Republic of Estonia. The medal workshops were closed, their owners sent to Siberia or murdered. The art life over Estonia faded. After the war, during the period of Soviet occupation, the Estonian art of the medal, together with other branches of art, degenerated for a long time. National symbols, or even a mention of the achievements of the independence were prohibited. The old tradition was partially carried on by the Factory of Jewellery (one of the best-known engravers was Ants Raud) and by the metal art department of the Art Institute (Arseni Molder, Albert Hansen, Ede Kurrel). Some

medallists worked self-employed (Juri Arrak, Heiz Valk, Stanislav Netsvolodov).

A new upswing began in Estonian art in the '70s when several artists had an opportunity to visit Europe, establish contacts with colleagues in the free world, take part in excellent exhibitions. Side by side with traditional forms, plaques and other "non-canonic" forms of the medal were cultivated upon western models. The medal as an order regained its popularity in contemporary form. Medals were commissioned by the Union of Estonian Artists, the Union of Writers, the Theatre Union, the Union of Composers, Tartu University, Tallinn Technical College and other institutions and organizations.

In medal designs, Estonian artists still adhere to mythological figures of antiquity and allegorical motives, but they tend more and more to ignore the traditional "rules" and look for truly novel forms and motives of expression.

Estonian medal has been acknowledged in faraway lands as well. Enn Johannes, Jaak Soans and Stanislav Netsvolodov have participated in international exhibitions including FIDEM shows. Estonian medals were prized high in two Baltic Triennials in Vilnius as well. Since 1990 an Estonian medallist has been a member of FIDEM. Artists engaged in other media also constantly return to the medal, like Igor Balashov, Aime Jurjo, Margus Kadarik, Marje Kerem and Juri Arrak.

Contemporary Estonian medal is taking its first free steps, yet it is already searching its singular place in the world's art of the medal. Regained independence has given a great stimulus to the development of art. We can only hope that similarly to other countries with developed art, the art of the medal will hold out a wreath of bronze to all the other cultural, scientific and economic achievements.

In 2005, an international medal art exhibition was organized in Tartu. Participants were from Lithuania, Latvia, Poland and Estonia. The purpose was to raise interest in medal art for the Estonian artists. But that attempt was not very successful.

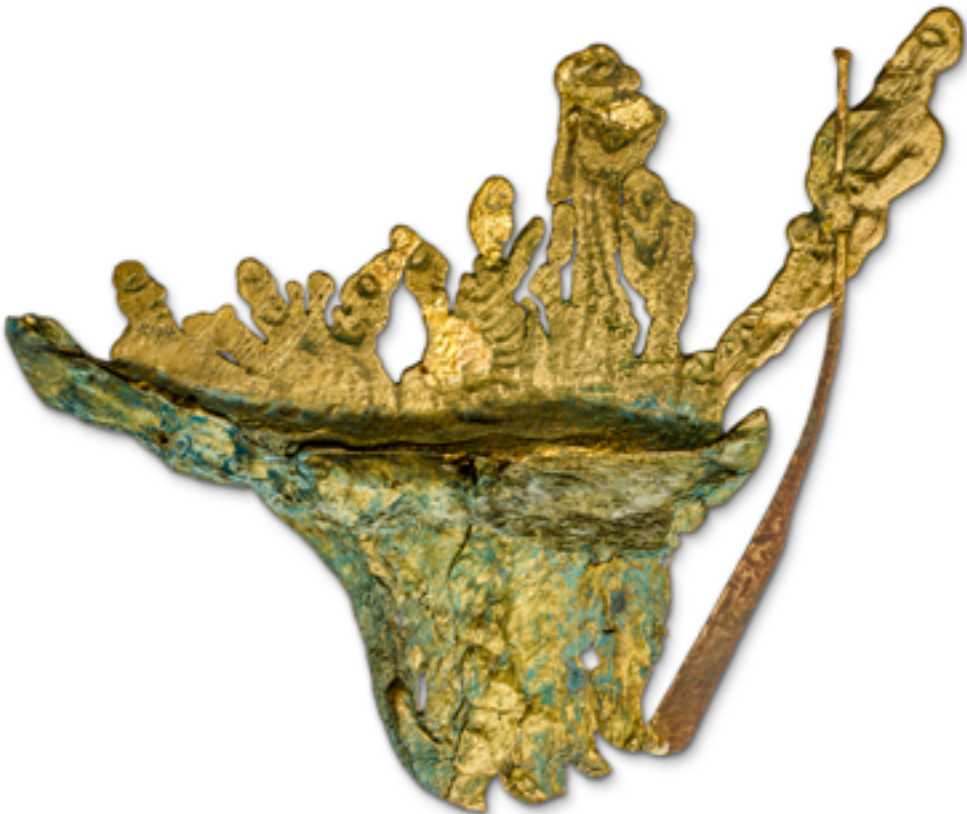
Today, unfortunately, medal art in Estonia is scarce. The attempts to gather a group of artists has resulted only in one person - Stanislav Netsvolodov from Tartu, who has taken part in this project, presenting his 3 works from earlier years.

Bruno Javoish

STANISLAV  
NETSVOLODOV



E. HEMINGWAY  
bronze, fossil ivory, 100×70 mm, 1993



CHARON  
bronze, 160×200 mm, 2017



SIRTAKI  
bronze, 100×140 mm, 2017



# SWEDEN

When we try to define and trace the origin of the Medal and its history, we often get lost in finding only one answer, but in a change we get various and often interesting views on the question. The idea of celebrating and commemorating events and persons in the form of symbolized gifts and tributes, is an ancient habit.

Medal, as we know it, originates from the first half of the XV century in Renaissance Italy. In Sweden we find this art form first manifested in 1560, when Erik XIV commemorated the burial of his father King Gustav I. He then commissioned a medal from the Flemish artist Willem Boy (1520-1592). These medals were cast, made in gold and silver and were offered as a gift to the guests at the ceremony. This came to be the starting point for a large medal production in our country.

At this time Sweden did not yet have any medal artists of their own and had to rely on medallists from abroad. When Sweden took part in the 30-Year War, Gustav II Adolf used the medal as a part of his campaign in the defence of the Protestantism, and his portrait was spread through the medals. The German baroque medallist Sebastian Datler (1586-1657) then created a number of very impressive medals of the King.

Later, the daughter of Gustav II Adolf, Queen Kristina, also understood the importance of the art of coins and medals. As a part of her effort to develop the country and her interest in culture and politics she brought many influential people to Sweden. In 1649 she hired the French medallist Erich Parise (1630-1666) for the Swedish court for the production of medals.

The first Swedish medal engraver was Arvid Karlsteen (1647-1718). He often depicted historical events and the achievements of Karl XI and his son Karl XII. The medal had a role to transmit the messages of power, depicting the Royal family, the Court and persons related to it and even the Government. But in the second half of the XVII century, others could also find a place, and in virtue of their deeds, begin to appear as a motif on the medals.

The importance of the medal as a statement in its time is clear when the numismatist Elias Brenner (1647-1717) starts his pioneering task to create and accomplish Thesaurus Nummorum Sveo-Gothicorum. Spread as a valued and impressive gift to influential and selected people it aroused interest both in Sweden and abroad.

In 1718 Johann Carl von Hedlinger (1691-1771) from Switzerland, is employed by the Swedish Mint. For a quarter of a century Sweden could profit from his professional skills as he becomes one of the Europe's most recognized medal engraver. After returning to his home country, his student Daniel Fehrman (1710-1780) was able to maintain the position at the Mint as a successor.

When the Swedish Academies were founded in the 18th century, they also meant a great deal for the development of this art form, as they begun to commission medals and jettons over their members.

Gustaf Ljungberger (1733-1787) is a medallist in this epoch, with many beautiful and interesting medals in his production. He had learned the skills from Daniel Fehrman (1710-1780), whose son Carl Gustaf Fehrman (1746-1798) was skilled in the craft as well. Another talented medallist Carl Enhörning (1745-1821) has made great contributions in the field, even though he was not employed at the Mint.

Some of the most famous medallists in the XIX century emanate from the Salmson family. Sam Salmson's son-in-law Ludvig Person Lundgren (1789-1853) begun his work at the Swedish Mint in 1830, followed by his son Pehr Henrik Lundgren (1824-1855) and daughter Lea Ahlborn (1826-1897). The latter is Sweden's first state-employed woman and one of the XIX century's most productive medal artist. During her time as the first engraver of the Mint, the reduction machine from France was introduced, which has greatly facilitated the work of the medal artists. The number of orders for medals increased in pace of the breakthroughs of the industrialism, which gave the artist more commissions and a new arena. Adolf Lindberg (1839-1916) and his son Erik Lindberg (1873-1966) who succeeded the father at the Mint, were very influential and dominated the scene. Perhaps Sweden's most famous medal - The Nobel Prize Medal is skilfully performed by Erik Lindberg in 1902.

Alongside the Swedish Mint, the medal company AB Sporröng played an important role in the XX century by employing and encouraging recognized artists to take part in the medal production, as for example the sculptors Carl Milles (1875-1955), Carl Eldh (1873-1954), Eric Grate (1896-1983) and Bror Hjorth (1894-1968) just to name a few. These sculptors have meant a lot for the progress of the medal art, side by side with the sheer medal artists, as for example Gösta Carell (1888-1962), Léo Holmgren (1904-1989), Gunvor Svensson Lundkvist (1916-2009) and with these, a large number of other skilled craftsmen.

As we are approaching modern times and our present artists, we can discern the changes that has entered with new perceptions and techniques in the world of medal making. As much as the medal is a capsule of time, the medal is also a marker of the time it is made in and immortalizing.

## ART MEDALS IN SWEDEN TODAY

Views on the present situation, looking back and ahead of us... and sideways on the edges.

If you look at what is happening in the Swedish world of art medals right now, it seems as if we are in the middle of a bigger process, at the moment still trying to find the proper form and defining its outlines.

We are looking forward to a new Coin Cabinet rising as Phoenix from the ashes. As a result of the Cultural Heritage Bill that the Riksdag adopted and a Government decision the Swedish National Historical Museums is tasked the agency and will comprise six museums, the Coin Cabinet in Stockholm is one of them. The Museum will be situated at

the same address as the Historical Museum in Stockholm.  
We hope that it may host and give space to the future generations of medal artists, alongside their historical collection. It might even be an inspiring playground to invite medal artists from abroad.

If we search for comfort we can find joy in looking at the huge research being made about our great numismatist Elias Brenner, (1647-1717) and his pioneering work. In a big project of the past years PhD Julia Krasnobaeva's work has been manifested in a book and an exhibition. Julia Krasnobaeva came to Sweden this year and presented her book about her studies of the Brenner-Demidov Collection in the Pushkin Museum, in Moscow, Sveonum Monumenta Vetusta. She also showed images from the exhibition that took place in the Museum. In the FIDEM Congress earlier this year 2018 she gave an interesting lecture about Sophia Elisabet Brenner and her relation to the world of medals. As Elias Brenner's wife, partner in work and poet, she was a great influencer in Swedish culture in her time and is still an inspiration in our time.

In the same FIDEM Congress Ulrika Bornestaf lectured about Lea Ahlborn's life (1826-1897). She was a productive medallist working at the Swedish Mint in Stockholm.

At the FIDEM Congress in Canada, Sweden was represented by four medal artists. They had all worked with different aspects of the given theme "the Woman". Christian Wirsén had a cast medal of the inventor Tabitha Babbitt at the exhibition. Joze Strazar Kiyohara showed three medals honouring the Woman. Kerstin Östberg had engraved two silver medals depicting Sophia Elisabet Brenner. Lena Lervik had made a series of sensitively sculptured terracotta medals reflecting the different perspectives of Motherhood.

Facing the problem on how to engage and recruit younger artists, Christian Wirsén recently initiated many School projects and has built a proper atelier for casting, in order to engage and inspire younger artists to work in the medallic medium. We hope that this may bear fruit.

Maybe we can find our way by looking and learning from what we see from our fellow neighbours on our sides. You in the Baltic States have set an example of how it is possible to continue with this complex and rich art form.

Kerstin Östberg and Ulf Nordlind

# PETER LINDE



IVAR HARRIE  
Obverse, reverse, silver,  
Ø 45 mm, 2011

Motto - "Making the front  
in both directions"



K. A. NORDENSKIÖLD  
obverse, reverse, silver,  
Ø 45 mm, 2014

Motto "Incognita Quaero" -  
"I desire the unknown"



# CHRISTIAN WIRSÉN



ONE SINGLE MOMENT.  
TAKE CARE OF YOUR BROTHER  
obverse, reverse, silver,  
Ø 65 mm, 2006



CARL VON LINNÉ, 1707-1778  
lead, 80x70 mm, 2006

# ERNST NORDIN



WISŁAWA SZYMBORSKA  
Polish poet and Nobel prize winner  
obverse, reverse, bronze,  
Ø 80 mm, 2009



LUND UNIVERSITY 350 YEAR JUBILEE  
silver, Ø 65 mm, 2017

# THOMAS QVARSEBO



THREE GRACES  
bronze, Ø 90 mm, 2012



THE KING  
aluminium, Ø 195 mm, 2012



WALKING THE DOG  
bronze, 130×90 mm, 2012

# KERSTIN ÖSTBERG

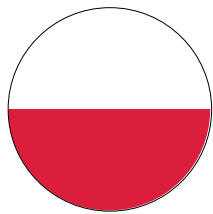


MEDAL OF HONOUR - for those who don't lose hope

A medal for the forgotten values in times of change. For the people that don't just occupy themselves with the measurable things, but dare to live their lives in their own way. Those who long for the nearly unreachable and believe in the marvels. To celebrate everyday heroism and the brave ones, often nameless who maintain the united hope.



Medal of Honour  
WHITE RIBBON, GREY AND RED  
150×100 mm, 100×80mm, 75×60mm,  
triptych, silver, wood, 2017



# POLAND

## MEDAL ART TRIENNIAL – 2018

The works of Polish art medalists are always met with keen interest among viewers. Artists that include graduates of the most important art institutions of higher education in our country represent a cohesive “Polish school of medal art.” What is it like, when did it form, and what are its distinguishing features? To present it in this brief commentary is a quite audacious undertaking... We must therefore go back to the mid-50s of the previous century, when the first medal art studio in Poland – at an institution of higher education – was organized. This took place in the Department of Fine Arts in Warsaw. Its formation was the doing of Prof. Józefa Aumillera. The further development of this studio was headed by Prof. Zofia Demkowska, an eminent artist and educator from the Academy in Warsaw who for many medalists was a dear friend. The contribution of Prof. Demkowska to the development of medal art as both a subject of teaching and an artistic field of art bears special mention. Prof. Demkowska was the tutor of many eminent Polish medalists recognized in Poland and abroad. In the years that followed, subsequent studios and medal art centers were established. They shared ties with the Departments of Sculpture at the Fine Arts Academies in Krakow, Gdańsk, and Wrocław, as well as with the Department of Fine Arts at Nicolaus Copernicus University in Toruń. These classes were led by outstanding artists such as, among others: Prof. Adam Ryszka, Prof. Joanna Bebarska, Prof. Ludmila Ostrogórska, Prof. Krzysztof Nitsch, and Prof. Jacek Dworski.

Currently, at Polish medallic art exhibitions, we can admire beautiful works completed with both traditional and highly experimental techniques. Regardless, I always view the work of my friends – of my fellow Polish art medalists – with admiration and esteem. I so value their work for its pioneering nature in the search for new formal solutions, and for many other reasons as well. These are splendid works which, every single time, capture us with their mastery of expression, subtle thought and innovative combination of idea and technique. Polish medalists are very active, taking part in the most important medal art events such as the FIDEM Congresses as well as international exhibitions and competitions. They are the winners of many prestigious awards and distinctions.

As with any other field of contemporary art, contemporary medal art escapes easy definition. It is always being personally redefined by the artist. For the art medalist, the principles of space and relief

construction are fundamental values, and this includes the way in which these principles are understood and used in the creation of artistic expression, for the space or “depth” of the medal is, in terms of form, different than in the case of a full-dimensional object. Nevertheless, the medal, whose small scale encourages the viewer to take it into hand, to quietly decipher it – this medal refers in particular to the “space of one’s spirit,” to one’s imagination, drawing from what is discovered and from what is hidden, from one’s emotions, from one’s individual experiences and sensibilities.

Prof. Hanna Jelonek  
The Academy of Fine Arts in Warsaw  
Polish Delegate to FIDEM

# ANNA WĄTRÓBSKA- WDOWIARSKA

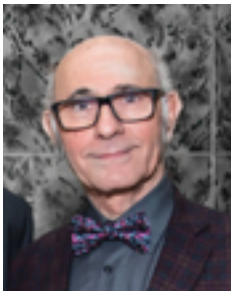


BEAUTY OF ANIMALS - OWL  
obverse, reverse, bronze,  
130×120 mm, 2015



BATH  
bronze, 60×60×45 mm, 2015

# MAJID JAMMOUL



THE IMPERATIVE  
OF SURVIVAL  
bronze, Ø 150 mm, 2015

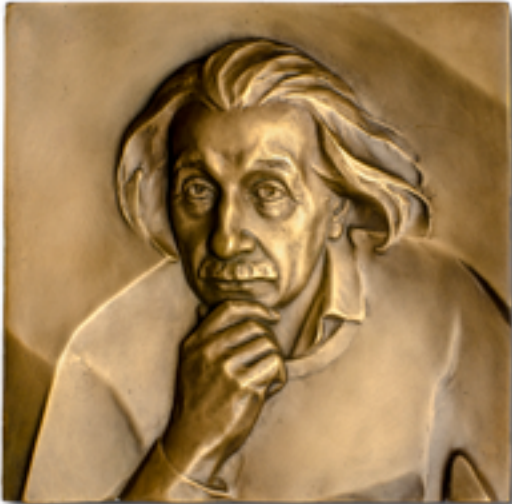


JANUSZ KORCZAK  
(Anna Wątróbska-Wdowiarska)  
bronze, 160×70 mm, 2015

# EWA OLSZEWSKA-BORYS



THE WAY  
obverse, reverse, bronze,  
Ø 120 mm, 2015



$E=mc^2$   
obverse, reverse, bronze,  
128×130 mm, 2017



CENTENARY OF THE  
CATHOLIC UNIVERSITY OF LUBLIN  
obverse, reverse, silver-plated copper,  
Ø 70 mm, 2017



# MAGDALENA DOBRUCKA



NIGHT  
bronze, Ø 150 mm, 2015



FORTUNE  
bronze, Ø 150 mm, 2015

# IWONA LANGOWSKA



UNIVERSITY TOWN-TORUŃ  
silver-plated and oxidized tombak, Ø 70 mm

PAWEŁ  
OTWINOWSKI



RELATIONS  
obverse, reverse, bronze, 190×120 mm, 2017

JAN  
SZCZYPKA



BALTIC UNION  
120×120 mm, zinc, 2017

SEBASTIAN  
MIKOŁAJCZAK



TOKEN FOR THE CELEBRATION OF 100TH ANNIVERSARY  
OF REGAINING INDEPENDENCE BY POLAND  
on the initiative of the Marshal's Office of Kujawsko-Pomorskie,  
24 mm, silver, 2018



THE 100TH ANNIVERSARY OF THE INDEPENDENCE OF POLAND  
steel, 90×70 mm, 2017

VIA BALTICA  
Ø 140 mm, bronze, 2017



GRZEGORZ  
MAŚLEWSKI



1918...  
80×80 mm, resin, 2017

KATARZYNA  
ADASZEWSKA



ARMY TOYS  
concrete, plastic, 137×137 mm, 2017

JOANNA  
BEBARSKA



LABYRINTH  
160×150 mm, iron, 2008

ANDRZEJ  
BORCZ



BALTIC  
bronze, 154×154 mm, 2017

# ALICJA MAJEWSKA



PATHS TO INDEPENDENCE I - II  
iron, metal, 80×80×25 mm, 2017

CODE TOWARDS  
VALUES / COMMUNITY  
iron, gypsum, sheet metal, plexiglas,  
1300×320×320 mm, 2014



HEREDITAS SAECULORUM  
obverse, reverse, silver-plated  
and oxidized tombak,  
Ø 80 mm, 2012

# PIOTR TOŁOCZKO



THE FOURTH DAY OF CRUISE -  
VIEW FROM SHIP'S CABIN  
metal, glass, 140×52 mm, 2017

# ALEKSANDER PASKAL



UNITY  
plexiglas, 80×80×40 mm, 2018

# PAWEŁ ŁĘSKI



BALTIC UNITY  
120×110 mm, brass, 2017

# MONIKA MOLENDAS



NUNTIUS  
mixed technique, glass, paper, cork, 14×6×2,5 cm, 2017

# STANISŁAW KOŚMIŃSKI



POLAND  
stainless steel, fabric, Ø 120 mm, 2018

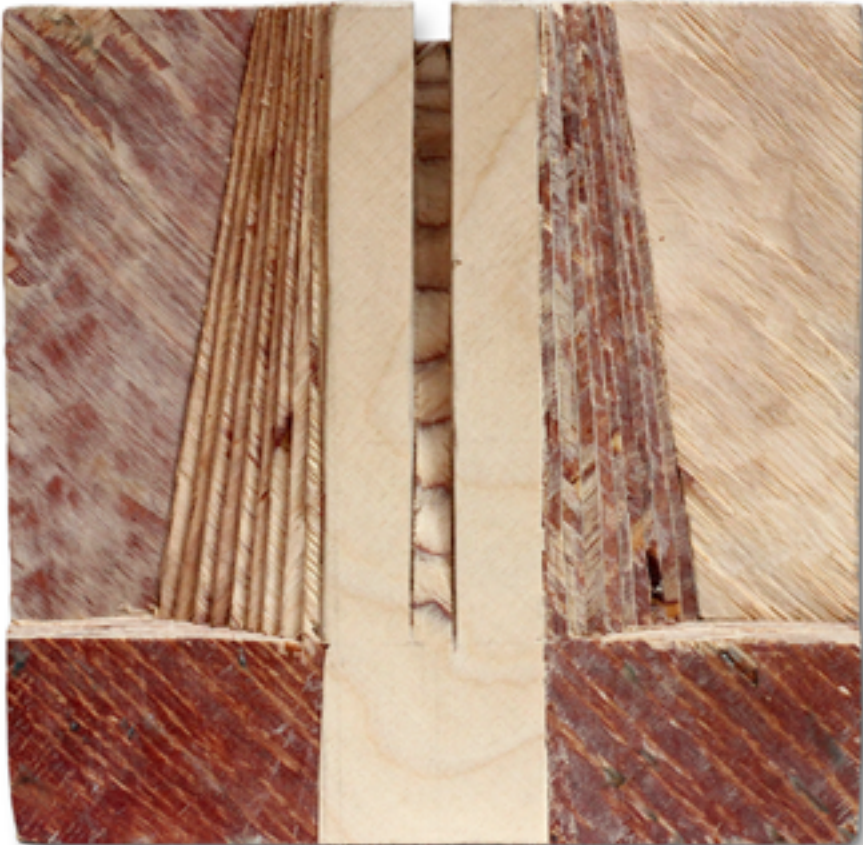


BALTIC  
brass, wood, Ø 140 mm., 2017



POLISH LANDSCAPE  
wood, 120×183×38 mm, 2018

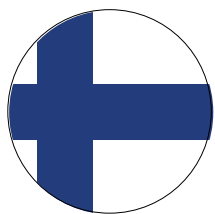
# KRZYSZTOF MAZUR



W-E STABILITY  
plywood, 150×150 mm, 2018



MILENIUM OF GDAŃSK 997-1997  
silver-plated and oxidized tombak, Ø 60 mm, 1997



# FINLAND

## MEDALLIC ART IN FINLAND

When talking about Finnish medallic art the focus is nowadays on the Guild of Medallic art. It was founded in 1965 to promote especially the non-commissioned cast art medal. Through the years it has become the sole operator, whose aim is to keep up the tradition of medallic art in Finland.

The main forms of activity are publishing of the Yearbook of Medallic Art and organizing the yearly art medal competition. The Guild takes part in the international activities mainly through FIDEM.

The Guild maintains a collection of medals that is deposited in the Tampere Art Museum, where medallic art has its own role in the exhibition activities. The Guild aims to produce exhibitions also with various other partners. The artists are supported by acquisitions to the collection and handing out grants.

The activities are funded by membership fees, government subsidy and support from the Foundation for Medallic Art. Some income is obtained by occasional projects such as consulting. The Guild has no employees as the activities are based on voluntary work.

Activities for promoting medallic art

The Guild aims to increase visibility of medallic art and raise public interest in various ways. Organising exhibitions maybe the most essential means for that. This task has become more and more difficult along the years. "Selling" exhibition ideas require marketing skills. Museums plan their exhibition programs according to their profile on long-term basis.

The most significant medal exhibitions of the last decades have been organised in collaboration with the Tampere Art Museum. The major effort of the last years was the Guild's 50th anniversary exhibition at the Tampere Hall in 2015.

The Guild has a small-scale exhibition activity on its web pages. Also since the very beginning, it is producing a yearly medal, which is normally cast, but also struck medals have been done.

The Guild has also issued other medals, either alone or in collaboration with other parties. The most recent example is the medal of President Sauli Niinistö, produced together with Paasikivi Society. This medal continues the series of presidential medals started 50 years ago. This year the Guild issues a medal to commemorate the centennial of the independence of Finland. It was accomplished through competition and it is also the Guild's medal of the year.

A consulting expert is available when needed. This means consulting, taking part in the work of medal committee or jury, organising a competition or taking care of the whole project. The medals for Ice hockey world championship 2012 and the Finlandia 2017 philatelic exhibition are the latest examples.



The Guild favours competitions in producing medals. It requires more financial means but it has been considered to provoke more public interest on medallic art. It is possible to find new talents through competitions. The prizes are usually funded by the Foundation for Medallic Art, but also other financers have been sought for. It has also been considered that the prizes contribute the medallic artists more widely than single commission fees.

The Guild has pledged to follow the competition rules given by the Artists' Association. This means, that the Association of Finnish Sculptors nominates two members to the jury. In order to awake public interest the jury usually includes a member that come from outside the field of medallic art.

The Guild has also organised competitions for students of visual arts in hope to encourage the art schools to include medallic art into their curriculums. New perspectives have sought for by occasionally inviting participants from foreign art schools.

By promising to acquire the awarded medals the Guild has tried to promote the outcome of these medals. In the present day, the Tampere



The first yearly medal of the guild by Toivo Jaatinen, 1965

Art Museum has often taken this role due to Guild's poor financial resources.

In 1987 the Guild started to publish the Medal magazine issued twice a year. Since 2000 it has been issued as the Yearbook of Medallic Art. The yearbook is subscribed to some public libraries. Larger editions are printed every now and then. This was done for example for the Tampere FIDEM Congress in 2010.

The members of the Guild try to promote medallic art through their own contacts. Productive lobbying, however, requires good connections in the society.

#### **FIDEM exhibitions**

The Guild has supported the artists by paying the FIDEM exhibition fees and by acquiring medals for the collection. It also takes care of the exhibited medals on behalf of the artists.

The FIDEM Congress has been organized in Finland three times. The first one was in Helsinki 1973 when medallic art was blooming in Finland. The exhibition in the Ateneum Art Museum got lot of publicity and was caught attention in newspapers. Unfortunately the same could not be said about the next ones, Helsinki 1990 and Tampere 2010. Finnish participants in Tampere congress were few, although the exhibition itself had more participating Finnish artists for a long time.

The Guild has always put resources on the program open to wider audience such as spin-off exhibitions and documentary film. Still, the publicity has proved to be both short-termed and local.

#### **Government support**

The government support to the medallic art has always been marginal.

There are no artists in Finland dedicated to medallic art only, so this art form does not play any major role on artists' grants and subsidies. On the other hand, the prizes of nationally notable art competitions can get tax-exempt status. This applies also to the yearly competitions of medallic art.

Public financing of the art schools can be considered as indirect support. Teaching of medallic art has always been person-related – if the teacher

is interested about it, it is taken into curriculum. The Guild has tried to propagate for medallic art by arranging medal competitions for the students.

The Ministry of Culture hands out operating grants for cultural activities. The Guild has received its humble part until this year. The allowance has covered about one-sixth of the rather small budget of the Guild. This funding was, however, denied for this year.

#### **Medals in museums**

Several museums have medals in their collections, but they seldom play any significant role in their exhibition programs. The Tampere Art Museum has organised several medal exhibitions through the years, and the extension of the museum building will hopefully make it possible to exhibit medals permanently in the future. Another regional museum, namely Turku Castle, one of the Turku City Museum's premises has a numismatic exhibition consisting also medals.

Another story is the Coin Cabinet of the National Museum of Finland. The roots of its medallic collection reach to the mid-18th century. The collection is the oldest and by far the largest in Finland. The Coin Cabinet had its own exhibition permanently open since 1993. Also temporary exhibitions have been organised both in the museum and in other premises also abroad.

Unfortunately, the museum decided to close down the numismatic exhibition in 2015.

#### **100 years of independence in 2017**

Finally, an example of the fact that producing medals has become more and more uncommon in Finland during the last twenty years. This applies especially to the private sector. State institutions, universities in particular have been keeping this tradition alive.

Finland celebrates the centennial of its independence this year. The Guild of Medallic Art in Finland has been initiator in several medal projects in order to produce commemorative medals together with various other organisations for celebrating independence since 1967. So, the Guild naturally took contact with Finland 100 Years project organisation – which was established in the Prime Minister's Office.

It was a disappointment to realize, that they were not interested in producing an art medal. A piece of art affordable to wide audiences was not considered to fit in the official theme of the year – Together.

Outi Järvinen

Chairperson (former curator of the Coin Cabinet of the National Museum of Finland)

The Guild of Medallic Art in Finland

# ART MEDALS IN BELGIUM

Medals have been made in Belgium for five hundred years, and from the beginning there has been a strong international aspect to this activity. Many of our great artists exchanged their knowledge with the Germans, the Italians and the other countries in our region.

In modern times Belgium has continued to be a centre of international medallic activity. Fernand Fisch was a key founder of FIDEM in 1937, and in 1939 the venue for FIDEM's second congress was the Belgian city of Liège.

We had to wait until 2016 for another FIDEM Congress in Belgium, which was organized in the two cities Ghent and Namur with the most fruitful number of medallic activities ever seen in our country. International medal workshops, exhibitions of medals and small sculptures, the edition of several medal catalogs, the creation of medals in glass and sculptures made with existing medals from all over the world, a hanging medal projects and so on. All those projects were spread throughout the country between the summers of 2015 and 2017...

Compared to the Baltic Medal activities, like Latvian Art medal club or the Finnish medalist's Guild, we have a similar association in Belgium celebrating its 30th anniversary - Promotion de la Médaille. Our association was founded in November 1987 by the Belgian members of FIDEM in order to facilitate the participation of the Belgian medal artists to the FIDEM Congress exhibitions.

Our association counts around 105 members. We edit 4 medal magazines and a medal in bronze for the members. This medal gives the opportunity to new or older artists to be in the spotlight. Very often they realize their first medal, and if they encounter technical problems, we give them the necessary support. The Promotion de la Médaille organizes every year an excursion, sometimes abroad, and a medal fair. Our member "artists" can publish their new medals in our magazine called "Flash Médailles".

Another fact is "Art-Valley 51". This is a house for art & music lovers, especially for medallic art and small sculptures. Art-Valley 51 started artistic activities in the spring of 2015 with 6 weeks of workshops, which means that every week 4 different artists lived and worked in this place. We exchange techniques, we build together several medal sculptures and we create common medals. During the workshops, we also take time for cultural activities.

Four sculptures are offered to places where we organized the FIDEM activities in 2016, e.g. in the High School for Art in Ghent, the Provincial house in Ghent, the "Musée TreMa" in Namur and Art-Valley 51 in Rotselaar.

In 2016 we participated at the "Art Route" in Louvain and the open air exhibition of Utopia in Winksele. We also organized workshops for three weeks in order to finalize the medal sculptures that we started in 2015.

2017 was fully occupied with the Fidem Ghent/Namur finalization as well as an extra exhibition in Louvain, and we also participated at the two medal exhibitions in Beijing with a selection of Belgian medals.

I invite the Baltic Medal associations to collaborate. I'm sure that it is interesting and important to learn from each others' activities. We already exchange information with the Medal Associations in the Netherlands, Germany and England.

Guest of honour at the international medal art conference,  
Paul Huybrechts Medal artist and FIDEM delegate for Belgium



Meeting place for Art Lovers - Valleilaan 51 - B-3110 Rotselaar

# MOMENTS FROM THE EXHIBITIONS



TARTU KUNSTIMAJA  
Tartu, Estonia, 2018



ACADEMIC LIBRARY OF THE UNIVERSITY OF LATVIA  
Riga, Latvia, 2017



ŠV. JONO STREET GALLERY  
Vilnius, Lithuania, 2017

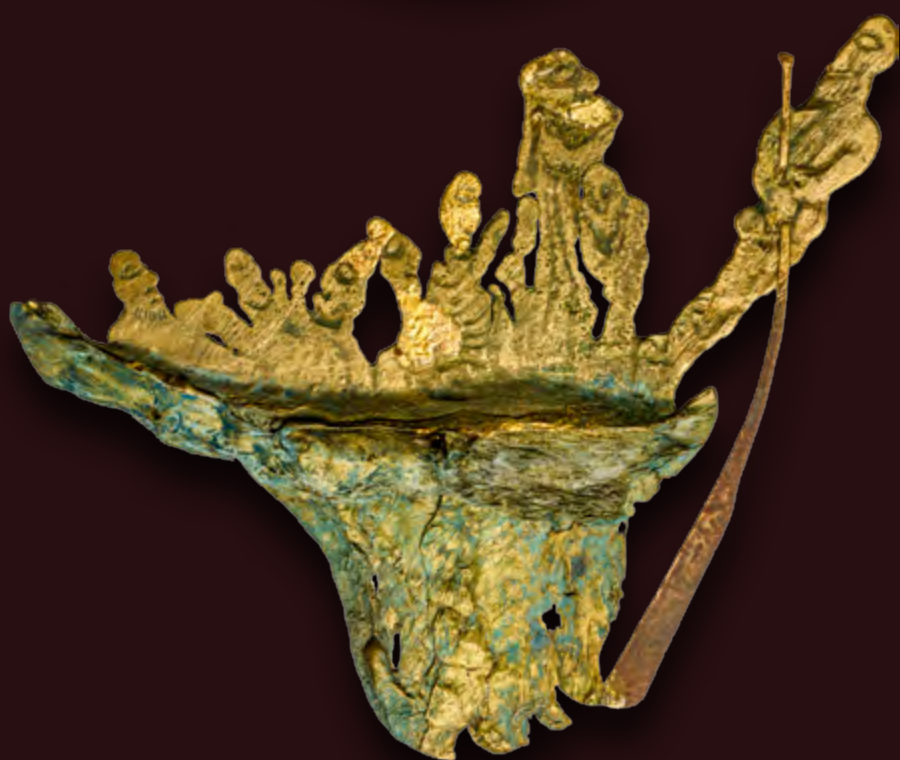


NICOLAUS COPERNICUS UNIVERSITY MUSEUM  
Toruń, Poland, 2018

Photography -  
Antanas Pociūnas,  
Sigita Matulevičienė,  
Jānis Brencis,  
Adam Fisz

More photos and information about the events on facebook page:  
X Baltic medal triennial "Baltic Unity"







A MAN LEAVES  
BUT HIS WORKS  
AND SIGNS REMAIN

