

summary

In the 20th century, university courses in museum studies in Europe and overseas stressed practice rather than theory and trained professionals who later pursued traditional museum careers. This approach gradually changed and museum studies were included at all levels of university education and in a wide range of areas, while museums also came on board. Some universities set up museum studies departments, research centres were established and a significantly larger number of books and periodicals were published on the subject, especially in the past decades. Those participating in university-level research and education became the main theoreticians of 'critical museology', the postmodern representatives of the international trend aimed at breaking with the previous linear narrative of museology, the opposers of the previous authoritarian practice. This new direction in theoretical museology also rejuvenated museum practice, replacing the approach of introversion and isolation by openness to external views and opinions. The current importance of museum studies and the increased scope they cover compared to the beginning of its history are well illustrated by a randomly selected data: this year 72 MA programmes were launched in museum studies in the United Kingdom, 27 of these by London universities. The distribution of the courses is also revealing: the majority focus on curating (the Hungarian use of this term virtually restricts it to exhibition organisation, while in English it mainly means the 'management' of museum collections), collecting and museum studies but they also include art gallery work, museum education and managing cultural heritage; there are even museum studies linked to various museum types. European academic programmes also include courses developed on the basis of cooperation between nations; these were launched in 2007 and have been running ever since. Having surveyed 'simpler' study programmes, a great example is the Museum Studies programme at New York University, from which more than 300 professionals graduated over three decades and found employment in the most diverse museums, arboretums, science centres, national parks, private, corporate and public collections, governmental organisations, historical societies and art galleries with their activities covering the entire spectrum of the museum scene: they work as directors, curators, museum educators, registrars, collection handlers, as well as media and customer relations professionals. When looking at the research centres of the museum world, perhaps the most exciting programme is run by the Smithsonian Center for Education and Museum Studies (SCEMS) in Washington DC. Its Museum Studies website was active from 1998 to 2014; the oldest digital resource in the area, it provided a wide range of up-to-date information to facilitate museum work as well as research findings about the social role of museums.

Public collections and scientific projects are inconceivable without existing or planned digital databases. The dilemma whether online searchable archives are necessary or not is a thing of the past in scientific and public discourse alike. Over the last few decades, thousands of terabytes of public collection data have been added to the digital world daily all over the world; however, new problems have arisen in the wake of this. How can data be stored and used well? We put these ailing questions to four researchers who come from different areas but have made spectacular achievements in the area of building digital databases and connecting them to aggregators. Krisztián Fonyódi works at the Museum of Fine Arts – Hungarian National Gallery, is a countrywide inspector and a staff member of Múzeumdigitár. Literary historian Iván Horváth has been dealing with digitisation for almost fifty years, Zsuzsanna Toronyi is the director of the Hungarian Jewish Museum and Archives, and Gábor Zólyomi participated in outstanding digital projects in Sumerology. As Krisztián Fonyódi said, it was three or four years ago that museums started to work with cloud-based technologies, which, besides offering the only viable alternative in an underfinanced area, dispenses with the risks of storage. A central server – in the case of Múzeumdigitár a server park in Germany – can provide far more advanced technology and far better qualified experts who can control vast databases. Museums only need to worry about producing and developing content and can leave the technical tasks to experts. A server centre with numerous locations can easily tackle technical problems. Gábor Zólyomi asserts that digitalisation is not about storing data for good but about access, and the primary goal of public collections, museums, libraries and archives is to preserve the original objects. Zsuzsa Toronyi added that digitalisation also contributes to preservation by reducing the physical damage to the original works. Confirming this view, Iván Horváth believes that better access results in better preservation as an ever-greater role is played in the preservation and survival of cultural assets by improving access. Iván Horváth spoke in defence of aggregation, thanks to which less and less energy is used to code signal carriers, and content is preserved more and more in and through increasing numbers of copies. Aggregators are used to save data to central storage devices and to reproduce them. The *Digitisation Strategy for Public Collections*, adopted by a new government decree in 2017, places the focus not on aggregators but rather on data usage. According to this, using data for educational purposes is the simplest and most important role of public collections. Public collection databases should, therefore, be made part of public education and future curricula; however, this requires suitable public collection databases, which we do not yet have.

A fundamental task stipulated by the Museum of Fine Arts' founding deeds of 1896 is the locating, collecting, professional administration, scientific research and classification of cultural assets within its scope of collecting – i.e. Hungarian and European artworks – as well as the related material, visual, written, audio and other resources along with providing professional support to external researchers and operating a research service. Hence, the museum started collecting data and information about works in its collection as well as those in private and ecclesiastical ownership. The staff had always nurtured good ties with private collectors and the art dealing circuit, acting as experts in identifying the artworks put up for auction, and participating in the professional assessment, research and publication of significant private collections, and in organising exhibitions. In 1920 the museum established the Hungarian Art Archives with the aim of systematising the documents related to Hungarian art and artists; in 1945 it had ca. 4,500 inventory items. With the introduction of the new artwork protection system in the 1950s, the museum carried out professional and official tasks alike and in 1958 a department was set up for the administration of artworks enjoying special priority whose experts kept their eye on artworks emerging in the art circuit for decades. The foundation of the Hungarian National Gallery in 1957 meant the formerly unified collection being split into two and the data collecting continuing in two separate institutions: the Museum of Fine Arts was assigned the task of documenting European artworks and artefacts discovered and known in the area of historical Hungary, while the Hungarian National Gallery collected data and resources on domestic artists and artworks. When the Museum of Fine Arts and the Hungarian National Gallery were reunited in 2013, the opportunity arose for the joint administration of the two documental units. In the first phase of the structural reorganisation both museums had their own archival and library departments, but in 2014 a unified archive and documentation head department came into being comprising the Database, Photo Archives and Monument Protection Document Repository of the Hungarian National Gallery, and the documentation Department and Monument Protection Document Repository of the Museum of Fine Arts with its photo archives. The conception of the Central European Art History Research Institute (KEMKI) was motivated by the by-then urgent need to establish a modern art history documentation centre where all the archive resources and documents collected by the museums would be accessible and researchable in one institution.

MEMORIES OF THE TRANSIENT BODY

Dance Archive of the Petőfi Literary Museum – Hungarian Theatre Museum and Institute

Tamás Halász, collection manager

p. 91

It is a cliché both in professional and lay circles that dance is an ephemeral genre, this being true despite the increasingly user-friendly technological inventions of recent decades as well as the lesser known and used traditional notation systems used to record movement. In the overwhelming majority of cases, dance performances are not preserved either in detailed scripts or scores. 'Dance works' have no lasting physical manifestation apart from photographs and film footage of varying quality, which can at best be regarded as a kind of imprint of the space and the spatial relations of dance performances that cannot be fully captured and immortalised. These limitations fundamentally define the mission of dance archives across the world as well as the tasks of their staff, hence those of the Dance Archive of the Petőfi Literary Museum – Hungarian Theatre Museum and Institute too. An obvious question arises: being fully aware of the fleeting nature of this genre, what is preserved in this dance archive and how? Our special dance archive is one of the world's most prominent dance collections both in regard to its size and content. Its sections pay tribute to performers and artists of the past and the present as well as to theoreticians, workshops and groups in an attempt to conserve and explore what cannot be captured, the mementos of a genre in which the ephemeral body is the 'instrument'. Carefully protected here are unique objects and artefacts valuable in themselves and as documents, as well as records conceived through more or less 'imperfect' approaches yet 'perfect' in their own way as works of art. A great number of these (e.g. photographs, film footage, posters, programmes) are easy to identify, while the documentary aspect of some others – both everyday and unusual items – are difficult to recognise. Our material also includes various resources and intellectual treasures coming from other genres and disciplines linked to dance: volumes, essays, manuscripts, photographs and other mementos of fine and applied art, music and folklore, inextricable from particular artists, artworks and workshops. While the archive's main area of collection is dance performed on stage, we seek to expand the genre's borders as much as possible: all forms and manifestations of dance are important and interesting to us from shaman dances through classical ballet to popular dances. Our dance archive is the collection of the Association of Hungarian Dance Artists, which was founded in 1948 and re-established in 1954 as an independent social organisation. The exact time of its foundation cannot be determined but according to an agreement signed exactly thirty years ago – and not amended since then – it was annexed to the Hungarian Theatre Museum and Institute. The agreement stipulates that the collection "shall keep its complexity" and "shall be managed as an independent unit".

The Ludwig Museum has been responsible for organizing the participation of Hungary at the architecture and art exhibitions of the Venice Biennale since 2015. The national commissioner of the biennale is Júlia Fabényi, the museum's director-general. The commissioner's operative organisational unit is the Venice Biennale Office, whose setting up and management is entrusted to me. I and the commissioner had agreed that the tasks can be carried out on a broader and more solid base if they are not limited to managing the biennale exhibitions but a public collection pillar comprising a collection and archive element is added. This idea came naturally since the Ludwig Museum already had works that had entered its collection from the Venice Biennale, partly through purchases and partly through donation. It seemed self-evident that from this point onwards the Ludwig collection should be enriched with works from the Venice exhibition donated by and selected together with the exhibiting artists. Gyula Várnai's video work *Lem*, exhibited at the biennale in 2017, entered the museum's holdings this way. Two activities we wish to focus on as part of a public collection are documentation and research. Previous commissioners had partly or fully neglected these areas, which would have been difficult to tend to due to the old system of annually elected national commissioners, single-focus implementation, uncertain funding and fluctuating personnel and organisational conditions. The opportunity to consolidate financing and to plan in the long term first arose within the institutional framework of the Ludwig Museum. The need to explore the past more in-depth also emerged as it would be a grave mistake to disregard the rich historical heritage represented by Hungary's long-time participation in the Venice Biennale, the oldest international contemporary art programme. We knew it was important to preserve, augment and integrate the knowledge accumulated thus far into our activity. The historical archive of the Venice Biennale, ASAC (L'Archivio Storico delle Arti Contemporanee), whose collection is in Venice's industrial belt, the Porto Marghera, has been systematically collecting the written, visual and audio materials of each exhibition from the late-19th century. In 2009 its library of 150 thousand volumes moved to the central pavilion at Giardini, the venue for national pavilions, thus establishing a yet closer link between living art and its documentation. Compared with the Biennale archive of the Italians, ours is only a 'micro-collection'. In any case, participation in the Biennale is crucial for any work to be included in this archive and also for historical research. Artworks whose provenience includes the Venice Biennale often emerge in the art dealing circuit and at museum exhibitions worldwide. Thus, we should call museologists' attention to the fact that an archive worth exploring has been set up in the Ludwig Museum.

TREASURE TROVES OF ARCHITECTURE

Saved archives, accessible and inaccessible collections

Péter Hamvay

p. 113

Even the most experienced researchers are at a loss when trying to decide which of the half a dozen public architectural archives they should visit to find the plans and documentation of the building they wish to explore. The list is long indeed. There are museums, archives, ministerial background institutions and collections at companies. Their materials are systematised and digitalised to varying degrees but none have fully searchable online catalogues. The oldest section of the documents in the Budapest City Archives, for example, is already accessible for research online, while the Hungarian Architecture Museum and Monument Protection Documentation Centre does not even have a homepage. Apparently, the Lechner Knowledge Centre, a background institution of the Prime Minister's Office, is working on establishing the Central Catalogue of Hungarian Architectural Archives, which is envisioned to combine the online catalogues of all the institutions listed in our article, once these databases are actually completed. Full online access is, however, not only hindered by our lagging behind on digitalisation but, more importantly by the fact that architects own copyright, so architectural plans cannot be uploaded to the homepages of archives or to Hungaricana, which is Hungary's digital public collection, unless the legal term of copyright expires. Cooperation between Hungarian architectural archives has existed for some time, primarily in the areas of monument protection and digitalisation. One of the most extensive archives in Hungary is the Hungarian Architecture Museum and Monument Protection Documentation Centre, founded in November 2017 by combining two units. The Budapest City Archives has a collection of hundreds of thousands of documents, since all the materials issued by the architectural authorities of Pest, Buda and Óbuda from the early 19th century are preserved here. From 1804 the Beautification Committee approved architectural plans in Pest, while in Buda this was the responsibility of the Building Committee from 1810 onwards. A large part of the collection of architectural plans was issued by the capital's often-changing architectural authorities established after 1873; the newest document is ten years old. The Archives of the National Archives of Hungary has a holding of 11-12 thousand architectural plans and related documentation, amounting to about 20-30 thousand sheets. Some municipal and county museums also have their own architectural collections. One of these, the collection of the Kiscell Museum of the Budapest History Museum, preserves 35 thousand plans, which were mostly Budapest projects. The Lechner Knowledge Centre, which operates under the State Secretariat for Architecture and Building Affairs of the Prime Minister's Office, is very probably the largest Hungarian archive with its approximately 24.5 thousand running metres of documents

I am honoured that MúzeumCafé asked me to write about the Lukács Archives and Library (LAK) but I fear what follows will not perfectly fit in with this issue devoted to archives. The sign, sometimes on the door and sometimes next to it said *Lukács Archives and Library*; only what preceded it changed from time to time: Institute of Philosophy of the HAS, or the official name of the academy library. And we, humans, sinful as we are, believed such signs. But a few months ago, someone from high up and obviously blessed with far greater competence in these matters than my humble self, pointed it out that although for decades this thing called the LAK had been known by me and many others as an archive, it never was that, not even in the moment of its conception: it was only some sort of a freak. Dear Reader, you can imagine the pain of realisation that struck me and my colleagues: we, who used to work for the archive for shorter or longer periods, had lived a lie and unknowingly misled all those who came to the LAK to do research. In his will Lukács bequeathed his library to the Institute of Philosophy (with the proviso that it would stay together as a collection) and his manuscripts (including his correspondence) to the Academy. An understandable bias on his part, since he was an academic and together with Béla Fogarasi the father of the Institute of Philosophy, which the Academy never had before. Before emptying his flat, Lukács's party (for young readers: the Hungarian Socialist Workers' Party), i.e. presumably the central committee, decided to keep the legacy together with the books and documents in Lukács's flat and subordinate the whole lot to the Institute of Philosophy. Back then it might have been an interesting question whether this decision was made reluctantly and whether it was motivated by the party's intention to domesticate the memory of Lukács, who was always the odd one out, or if it was a gesture of tribute to a man who was in all likelihood among the classics of the 20th-century history of thought; today it barely is. Lukács's study was made into a kind of museum with his books left on the shelves, and the rest of the flat was furnished by the Academy as an office of sorts. Of course the manuscripts were mainly writings, notes and sketches made for works Lukács could not finish or publish. He left behind countless manuscripts from his Moscow period too. The archives' safe preserves more than Lukács included (or could include) in his will. There are rumours that promising talks are being conducted in some high place to save the LAK. In any case, it is a fact that *the manuscripts were taken from the LAK this morning at 10.*

10 March 2018

Miklós Mesterházi, retired staff member of Lukács And Library

INFORMATION COMPENSATION

Possible ways of having access to state security data

Eszter Tóth, deputy director-general, Historical Archives of the State Security

p. 145

The Historical Archives of the State Security (ÁBTL) was founded as the legal successor of the Historical Office by the National Assembly of the Hungarian Republic to preserve the documents of the Hungarian State Security Service from 1944 and 1990. Besides its primary tasks (handling and classifying documents, providing access and availability for research), the institution participates in the scientific research of its material and the publication of its results. The scope of the ÁBTL has changed several times since its foundation, last time in 2017, when the collecting of foreign state security documents with relevance to Hungary was introduced as its new task. Unlike other public archives, the Historical Archives has a special task: as stipulated by Act III of 2003 on the Foundation of the Historical Archives, persons concerned by its records can exercise their right to information self-determination; in other words, all citizens are entitled to access documents collected by the state security organs about them and their deceased family members and preserved in the archives. Requests can be submitted in person, by post and for some years via the online questionnaire on the institution's webpage. Like other archives, the Historical Archives grants free access to its material for academic and private research, the conditions of which are mainly the same as in most archives. The institution seeks to make its digitalised documents electronically accessible for researchers in the research room, thus several researchers can simultaneously study the same records, which are thus protected from physical damage; moreover, the process of anonymising personal data is also made simpler this way. The Historical Archives is on a par with Hungary's two largest archives in regard to the number of researchers it attracts and especially the number of research cases. Due to the increased interest in personal records, the oral history archive was set up within the data processing department in 2006. Interviews conducted by the institution's archivists with former agents, operative and highly confidential officers as well as victims entered the archives upon joint agreement with the individuals concerned and are available for research with certain previously set conditions. The collecting of personal documents, collections and family estates began in the Historical Archives some years ago with the primary aim of supplementing the life histories of those featured in the dossiers. The ÁBTL has regarded the development of a database to facilitate research as a priority task since its foundation. ÁBTLInfo replaces the original reference materials and simplifies the location of records within the archive. Having been continuously developed for the past twenty years, it currently holds ca 900 thousand names and 4 million (!) digitalised pages, and is able to perform more and more tasks of increasing complexity.

László Székely (later László Szabédi, 1907-1959), a child at the time, his father, Sándor Székely – a stationmaster born in Szabéd (Săbed, Romania) –, his mother, Emília Rédigér – daughter of a pastor in Szabéd – and his four little siblings moved to their house in Kolozsvár's Hóstát area in 1914, before the outbreak of WW I. Having miraculously survived the 'ambitious' urban development programme implemented by the Romanian dictatorship, including the large-scale demolition of homes in the Hóstát in the 1970s and 1980s, the house and its garden are still standing, although in a converted form. What is now the Szabédi Memorial House at 30 Lázár Street (Gh. Lazăr) was donated to the Hungarian Public Education Association of Transylvania (EMKE) in 1996 together with the written legacy of poet, prose writer, aesthete, literary historian and linguist László Szabédi by Rozália Székely, his sister and the keeper of the legacy. The reorganised Memorial House was inaugurated in May 2007, the centenary of the birth of László Szabédi, serving as a venue for a large part of the library holdings originating from various legacies as well as for the memorial room reopened on the street front in accordance with Rozália's wishes. The interdisciplinary conferences of the Szabédi Days/Day – organised by EMKE since 1993 around the birthday of László Szabédi – not only host professional debates but also ceremonies of remembrance (laying a wreath at the memorial plaque, paying tribute at the poet's tomb in the Házsongárd Cemetery). The idea of these events was conceived by literary historian Lajos Kántor, who before his death last year had researched Szabédi's oeuvre and its implications. The legacies were systematised and a scholarly workshop was set up in 2002–2004, where the staff of the Encyclopaedia of Hungarian Literature in Romania (ed. Gyula Dávid) worked with the manuscripts and periodicals of the collection preserved here at their disposal. The events linked to the collection include temporary exhibitions, presentations, lectures, book presentations and debates. In a transdisciplinary age, the future of this collection is partly decided by what role literature and the public discourse about it played in the Hungarian culture of Transylvania when the 'national identity complex' was formulated, and what role it plays now, when this complex is operated. The interpretation of literature and its legitimacy, the nature of canons and the rules of what to include and exclude are steeped in the social space and time we live in, affecting the selection of canonised works. Provided the shortage of funds and space is resolved, the future of the Szabédi Memorial House will depend on the extent of its integration into the global network of digital institutions, as well as on its solutions and projects launched in response to today's multimedia challenges.

The end of 2017 saw new regulatory changes in the Hungarian museum sphere. Ministerial decree 2/2010 (I. 14) on operating licences was replaced by governmental decree 376/2017 (XII. 11) stipulating new requirements. While it had been mandatory for museums to set up data repositories, the new regulation provides an exact definition for its content and function. It is stated that a museum data repository constitutes the paper-based, textual, visual, audio and digital reports, documentation, exhibition scripts, manuscripts, archive correspondences pertaining to cultural assets preserved in the given institution, and its function is also to preserve the documents and press materials relevant to the institution's history. Data repositories can also be set up according to special branches of museology: for example, an art history data repository can be established in museums with fine art collections. In the digital discipline, however, the broad definition of a data repository is the physical and virtual collections preserving the materials of special areas; these include fine art and art history data repositories. If a museum collects artefacts documenting the history of Hungarian and foreign fine arts, its database is clearly an art history data repository. The largest such data repository is maintained by the Hungarian National Gallery The Museum of Fine Arts makes its collection accessible and searchable in Hungarian and English directly on its homepage. Moreover, the institution built an English language database of the holdings of its Department of Prints and Drawings and continuously augments it with new items. Only a few of the Hungarian art collections smaller than those of the Hungarian National Gallery and the Museum of Fine Arts operate a traditional museum data repository or, alas, a digital database. The exhibitor of contemporary art, the Múcsarnok, kicked off its *National Salon* exhibition series in 2014 and made the works uploaded by the participant artists of the *Fine Arts National Salon 2015* accessible on its digital repository called *Tár.hely*. Besides the digital data repositories and databases of fine arts created by museums, ones not linked to concrete institutions or collections can also be found. Early examples include, for example, the Soros Foundation Fine Arts Documentation Center, which the foundation launched in 1985 as the institution for its contemporary art programme with its primarily task being to build up the documentation on contemporary Hungarian artists and set up an art data repository. At variance with the above examples is one of Hungary's most extensive Hungarian art history data repositories, which was established in 1969 in the academic research institute then called the Art History Research Team. The most significant online databases in Hungary are *Képzőművészet Magyarországon* (Fine Arts in Hungary) and *Artportal*.

ITALIAN ARTISTS IN THE LEDERER COLLECTION

Sándor Juhász

p. 205

Well-known collector and arts writer Sándor Lederer (1854–1924) earned his degree in engineering at the technical university of Zurich but his interest soon turned to artworks, which he published numerous articles and essays on; he also regularly purchased paintings. When trying to take stock of the Italian works of his collection, we are in a most fortunate position since Lederer himself compiled the catalogue in 1920. The manuscript preserved in the Library of the Museum of Fine Arts Budapest lists thirty-two pictures by Italian painters besides a few Hungarian and 17th-century Dutch works. The first review of the Lederer collection was written by József Diner-Dénes in 1904, but the best part of the material was only exhibited in the National Salon in 1937, a long time after Lederer's death, at which point they were already the property of his three children. The exact ownership of the pictures can only be established based on later documents. Mrs Andor Hesser (Erzsébet Lederer) placed some paintings at the Museum of Fine Arts as a temporary deposit in October 1943, twelve of which originated from her father's Italian collection. Similarly to his sister, Miklós Lederer deposited works, including eight Italian paintings, at the museum in April 1944. The rest of the works must have been owned by Mrs Imre Benes (Klára Lederer), although this cannot be substantiated by existing documents. The paintings deposited by Miklós Lederer probably survived the siege of Budapest in the museum building, unscathed. The Italian pictures deposited by Mrs Hesser were also returned: Mrs Hesser was officially declared dead in September 1944 so the paintings were inherited by her nephews, Miklós and András Lederer, the sons of the by then diseased Miklós Lederer. In the last few decades many of the thirty-two Italian works entered Hungarian public collections: the Museum of Fine Arts purchased one at a BÁV auction and six from private individuals. The whereabouts of thirteen of the Italian paintings is unknown, despite the fact that reproductions are known of eleven of them. Finding the other two is not a daunting task either as Lederer's manuscript contains their exact dimensions and descriptions. Eight of the collection's pictures can be found in the Old Masters' Gallery of the Museum of Fine Arts and thirteen are currently missing. One is preserved in the Mór Wosinsky Museum in Szekszárd, and five emerged at auctions in Hungary and abroad; six are in private ownership. The artists of the Lederer collection's Italian works include prominent painters like Giovanni Bellini, Moretto da Brescia, Giovanni Battista Moroni, Palma Giovane and Giovanni Domenico Tiepolo. It is important to note that Sándor Lederer's art collecting was not motivated by a selfish ambition to achieve fame but, as he himself wrote in the introduction of his catalogue, by a desire to be surrounded by masterpieces of art history that would serve as inspiration for his study of art.

"THE ONE WHO OWNS THE SPOOL, OWNS THE FILM"

In conversation with György Ráduly, director of the Hungarian National Film Archive

Ágnes Karácsony

p. 219

The Hungarian film archive was founded in 1957, fifty-five years after the first Hungarian film, *A táncz* (The Dance), was made. For a long time it functioned as a place for storing films but now it is regarded as a facility where films need to be tended to: the film heritage should not only be collected but also taken to audiences. We talked to György Ráduly, director of the Film Archive, which operates as a directorate of the Hungarian National Film Fund. In 2005 he started working at the Clavis Films film production and distribution company as a production manager and producer. In 2007 he and Sándor Simon took over the management of the French Yenta Production film production company. He is the co-founder of the Kino Visegrád cultural association set up to present the film heritage of the V4 countries in Paris. He has been at the helm of the Directorate of the Hungarian National Film Fund – Film Archive since 2017. The first film archives were founded in the 1930s, quite a long time after the birth of film, which, in the early days was more an entertainment medium, and less an art genre. Films were mostly only kept as long as there was a demand for them by audiences, and then were forgotten about by both the makers and the distributors. It was a long time before the boom of the film industry and the rising success of the genre was followed by the realisation that preserving films for posterity is of the utmost importance. While the largest studios made an effort to protect their most prized films, it was often a just a matter of luck which productions eventually survived. The Cinémathèque française Paris, Europe's first film archiving institution was established in 1936, and its example was followed by one European country after the next. The Hungarian film collection with its 72 thousand titles and 360 thousand spools is outstanding among its European counterparts. The Strasbourg Accord on the protection of audio-visual heritage adopted by the Council of Europe in 2001 calls upon Member States to cooperate in using digital technologies and in making their film heritage accessible. The cooperation between the film archives is primarily aimed at preserving the film treasure of Europe. Sooner or later every film needs to be restored as the process of their continually deteriorating condition can only be delayed, not stopped. They can only be protected in air-conditioned storage places with controlled humidity levels. Thousands of Hungarian films are in need of 'saving', and preserving the condition of films is both work-intensive and costly. The archive has been overseen by the Hungarian National Film Fund since 2017 and thus is being managed by a professional film organisation for the first time since its foundation. Moreover, the Hungarian state has earmarked far greater funds for film digitalisation and restoration than ever before. All in all, the Film Archive probably never received as much support as it does now.

„NOT DESIGNED TO EARN RECOGNITION FOR ACZÉL”

*In conversation with István Bánfalvi, President of the board of trustees managing**György Aczél's Manuscript Legacy*

Emőke Gréczi

p. 241

IGyörgy Aczél, the central figure of the Kádár era's cultural policy was a passionate collector and purchaser of manuscripts. The collection of tens of thousands of items, including Aczél's liaison documents and private correspondence, is preserved and available for research in the Library of the HAS and its handling is assisted by a board of trustees. We talked with the president of the board about the history and research potential of the legacy. Social policy expert István Bánfalvi graduated in philosophy and Hungarian from ELTE's Humanities Faculty in 1976. He worked in the Social Policy Coordination Committee (SPCC) under the Social Policy Committee from 1979, and at the Department of Science, Education and Culture of the HSWP's central committee from 1982. He was a research fellow at the Social Policy Institute from 1985, and from March 1988 to May 1990 he was the state secretary for social policy at the Ministry of Social Welfare and Health. From 2013 he led the LÉT working group, which drafted the proposal for the Hungarian adaptation of the "unconditional basic salary". He has been a member of the board of trustees managing György Aczél's Manuscript Legacy from 1991, and is currently its president. At the end of 1978, Aczél offered Bánfalvi the job of secretary of the SPCC, which coordinated and managed research projects enjoying nationwide priority and supported by the state. In his will Aczél stipulated who he wished to be the president and the members of the board of trustees entrusted with handling his legacy, which consists of the collection of his own correspondence, and a 'collection proper', the items of which he purchased among others from the dealers on Múzeum Boulevard, and those given to him by various people as a gift, including their own manuscripts and even sections of collections. The Aczél material includes manuscripts by George I Rákóczy, Lajos Kossuth and Indira Gandhi, as well as by great figures of Hungary's national culture. It is an invaluable collection forming part of our intellectual heritage with some of its documents worth millions and even tens of millions of forints. György Aczél's daughters, Anna and Ágnes, donated this treasure to the HAS, thus also enriching Hungary's intellectual and cultural life. The donation was approved by Bertalan Andrásfalvy, the ministry of culture during the Antall government, in accordance with effective law, enabling the collection to preserve its integrity. The catalogue was completed in 1998. The copyright belongs to György Aczél's heirs, and, importantly, the collection is overseen by a non-state organisation. The documents of the Aczél collection have already served as a basis for important source publications and scholarly publications and have been used in literary works, films, articles and interviews. The board of trustees handling György Aczél's Manuscript Legacy was not set up to earn recognition for Aczél but to preserve, systematise and make accessible his collection.

“WE THOUGHT YOUNG ART HISTORIANS WOULD START FLOODING IN”

In conversation with Júlia Klaniczay about the Artpool living archives

Judit Jankó

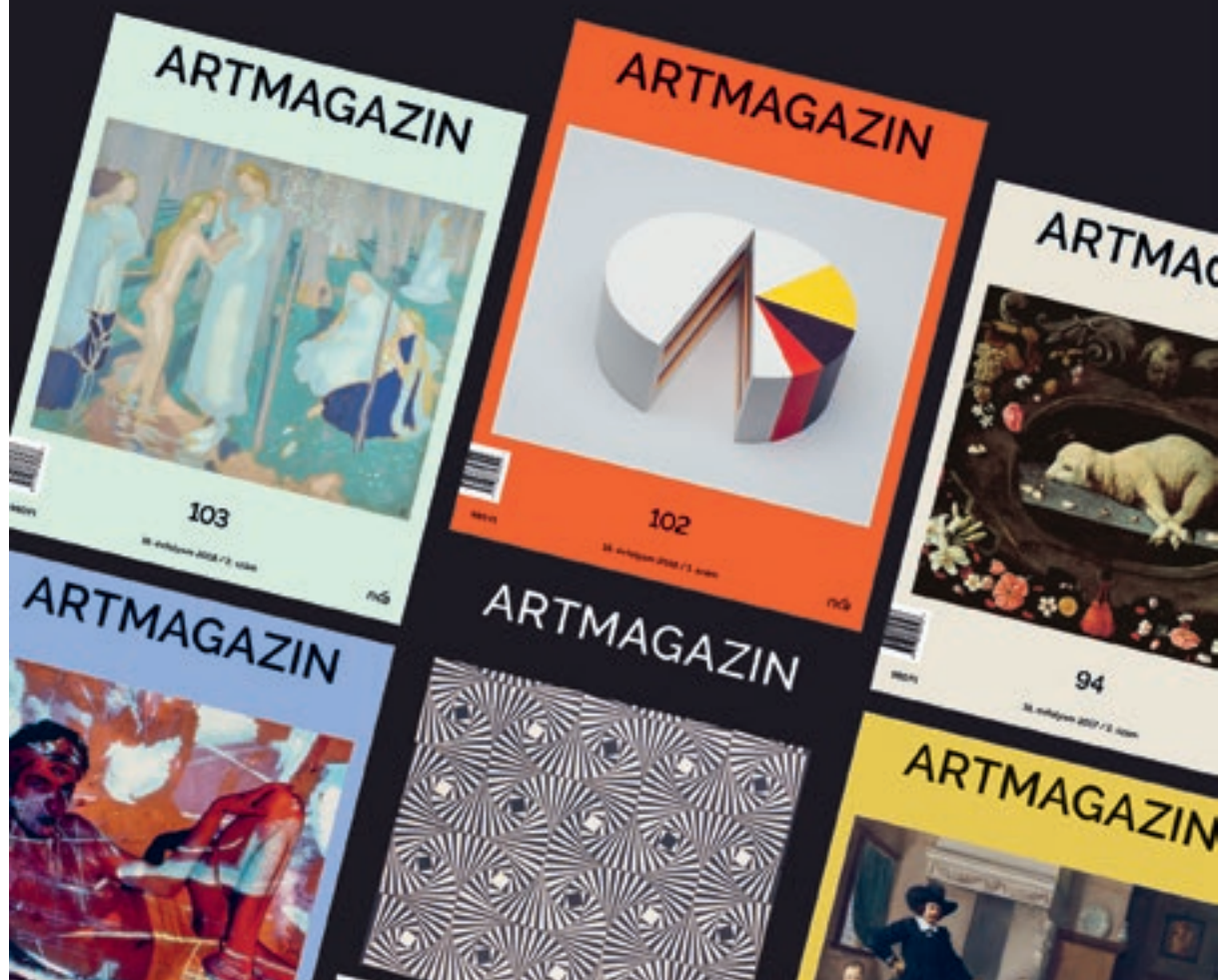
p. 257

Artpool Art Research Center, founded in 1979 by Júlia Klaniczay and György Galántai, has Central Europe's largest collection of underground art with a reputation abroad. It operated illegally until the political changes in 1989 and as a public non-profit organisation from 1992. A part of the collection entered the Museum of Fine Arts – Hungarian National Gallery through the Értéktár programme of the central bank of Hungary and the rest was bequeathed by the co-founders in late 2015 and now it functions as an independent organisational unit. According to plans, it will be part of the Central European Art History Research Institute, to be established on the area of the National Museum Restoration and Storage Centre (planned to be built by the end of 2019). Júlia Klaniczay explained how what started as an art action turned into a private archive and then a public collection. First Artpool was linked to György Galántai's art: it was an art project not an archive. When Galántai graduated in 1967 he felt he had only mastered techniques and was at a disadvantage compared to those who did not have a degree but personally experienced the Avant-garde. He created parallel realities and existed in them. He was looking for ways to inject some life into the rather uninspiring art scene of the time. Throughout its entire operation, Artpool had countless projects addressing global issues from different angles. An art archive is different from traditional archives, even in how it is built up. Artpool always placed usage at its focus and its structure developed adaptively. At first, its material was systematised by artists and geographical locations. Then came a time when the archive started living a life of its own, split off from the original art project and grew beyond its founders. The first itemised database, a card catalogue, was compiled about the artist's books. To a great extent, the archive facilitated Galántai's artistic activity. Exchanges and cooperation are the most efficient way of growth; exciting project calls can also do a lot, if talented artists submit projects to them, but then comes the curating: the material needs to be arranged, thematised, presented and installed. After the change of the political system, the founders expected a blast of interest in the archive, thinking it would be flooded by young art historians. And for more than ten years – with a slight exaggeration – not a soul came. Vast tomes were published by the Slovaks, Czechs and Poles, who got down to researching the period of socialism and non-official art immediately after the political changes. In Hungary only two or three volumes were published, practically without any previous research. The first researchers in the Artpool archives were foreigners: Germans studied the networking activity of the 70s-80s, and American researchers analysed samizdat art for their academic theses. Of course the situation has changed since then and Artpool has attracted numerous Hungarian researchers in the last twenty years.

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T„Helyi magyar kultúra a Kárpát-medencében” – ez a témája az idén már negyedik alkalommal megrendezésre kerülő Kulturális Filmek Fesztiváljának. A hagyományosan Szatmárcsekén zajló filmszemlét 2018. augusztus 23. és 26. között tartják, az eseményt a Magyar Fejlesztési Bank is támogatja.

¶ A filmes verseny célja ebben az évben is elsősorban az, hogy segítsen a helyi magyar kultúra és azon belül is a hagyományok, a táji értékek szerepének megértésében, felhívja a magyar emberek figyelmét arra, hogy miért kulcsfontosságú a kulturális hagyományok megőrzése. A fesztiválon azok az alkotások versenyezhetnek, amelyek pozitív példákkal mutatják be Magyarországot és a Kárpát-medence magyarok lakta területein ma is élő helyi magyar kultúra értékeit, azok nemzeterősítő szerepét.

¶ A zsűri elnöke ezúttal is Kerényi Imre Kossuth- és Jászai Mari-díjas rendező, tagjai: Balogh Ákos Gergely médiaszakértő és Vitézy László Balázs Béla-díjas filmrendező. A rendezvény szervezője a Régiókért Alapítvány.

¶ A filmek nyelve minden esetben a magyar, célközönsége az internethasználók köre. A Kulturális Filmek Fesztiválja rendezvénysorozat célja a szórakoztatás és a szakmában alkotók megmérettetése, ugyanakkor emellett fontos szerepet, egyfajta küldetést tölt be a kistelepülések kulturális életének színésítésében is. A helyi identitás erősítésén túl a szervezők szándéka Magyarország és a Kárpát-medence magyarok lakta vidékei gazdasági, társadalmi és kulturális felemelkedésének támogatása. A fesztiválnak köszönhetően az elmúlt években egyfajta „filmarchívum” jött létre, amelyet a jövőben pályázók folyamatosan bővíthetnek alkotásaikkal. A digitalizáció segítségével hiteles kép nyerhető a kistelepülések helyi kulturális értékeiről és hagyományőrző szerepéről.

Tavaly negyvennyolc alkotásból választotta ki a döntősöket a közönség, a zsűri a fődíjat és a hozzá tartozó 800 ezer forintos jutalmat *A karnagy* című filmért a közmédiák székelyudvarhelyi tudósítójának, Magyarai Teklának és Simó Csabának ítélte. A közönségdíjat a *Csíksomlyó kincse* című film kapta, alkotói Csúcs Mária és Csúcs Péter, a közmédiák csíkszeredai tudósítói.

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