

Art around 1900 in Central Europe

#8

Great exhibitions

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UNIVERSITY OF ALBERTA
WIRTH INSTITUTE FOR AUSTRIAN
AND CENTRAL EUROPEAN STUDIES



Art around 1900 in Central Europe

In this popular culture series we will examine one of the most inspiring moments in the history of European culture.

The turn of the 19th and 20th century was a **special period for the art of Central Europe**, with various artistic trends occurring in a short time and an intensified cultural exchange between countries politically connected with the Austro-Hungarian Empire.

We will deal with paintings, architecture and sculpture, but also other important cultural phenomena, such as international exhibitions and art collections. We present a panorama of **the Belle Époque** by comparing artists from Central European countries.

Józef Mehoffer (PL), poster for General Polish Art Exhibition in Lviv, 1910, UMCS Digital Library



Great exhibitions

The great exhibitions of the nineteenth and early twentieth centuries made it possible to **exchange ideas**, present **various areas of human work**, and the **achievements of civilization** to date.

They also had a quite practical dimension: accelerating **development** and stimulating **trade** (though not through sales, but rather promotion).

Main entrance, World Exhibition in Vienna, 1873,
photo by Vienna Photographers Association
Albertina, Vienna



In the many pavilions were found, among others, the latest achievements of **industry** and **agriculture**, important **inventions**, **handicrafts**, and works of **art**.

The greatest emphasis was placed on modernity; i.e. electric lighting was widely used. Prestigious prizes were awarded to the presented exhibits.

Interior view of the Gallery of Machines,
Exposition Universelle in Paris, 1889,
Library of Congress



Some of the exhibitions were international, others were country specific. They could also have a main theme or focus only on one branch of the economy.

The exhibitions attracted **millions of visitors** from all over Europe. They were widely reported in the press, and correspondents were sent to the sites from foreign editorial offices. The organizers also published plans, catalogues, and information leaflets.

Henri LACHAMBRE. Aéronaute Directeur

GRAND BALLON CAPTIF

de l'Exposition Universelle

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Poster for hot air balloon ride, Exposition Universelle in Paris, 1889, National Library of France

Such huge events had a large impact on the urban fabric.

Special **exhibition areas** were prepared, representative **pavilions**, and observation **towers** were built.

Many of these investments were enjoyed by local residents following the end of the exhibitions.



Palace of Electricity, Paris Exposition,
1900, Brooklyn Museum

Panoramic paintings

Among the **spectacular attractions** that were found at the exhibitions were **panoramic paintings**.

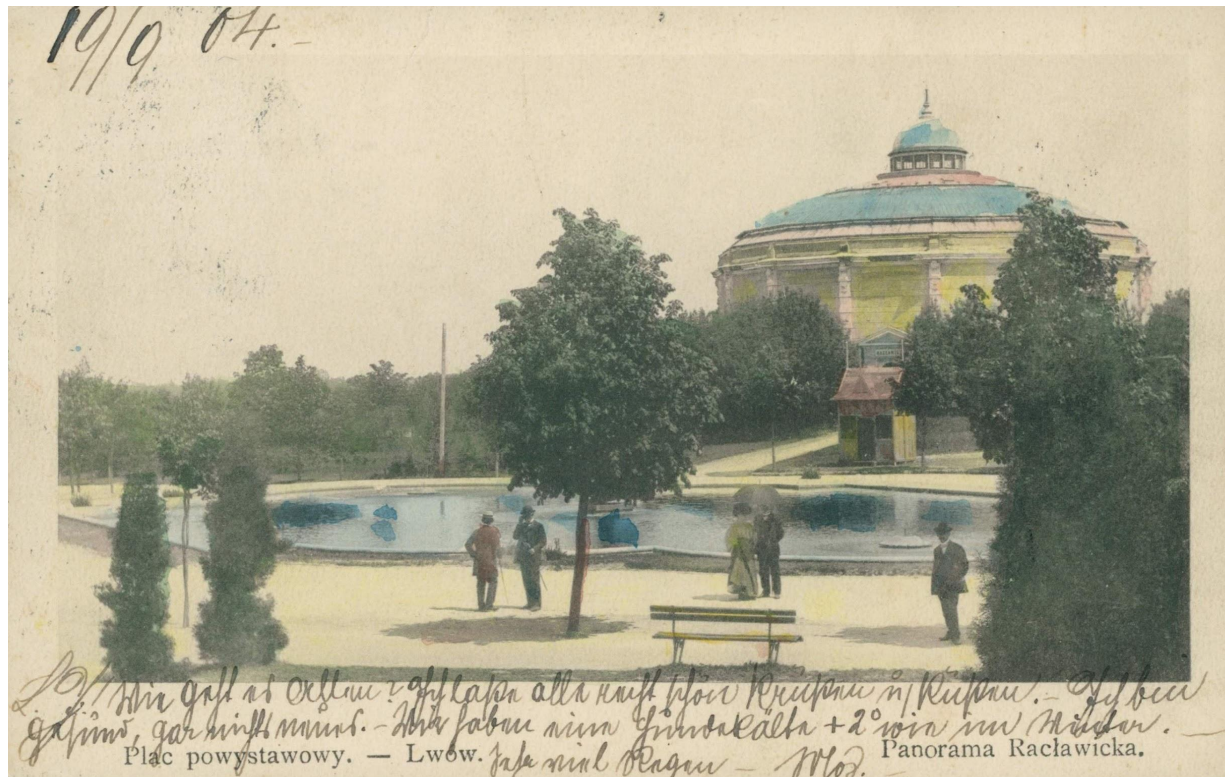
These were panoramic images constructed in such a way so as to cover the entirety of the space seen by the observer.

Painting the *Raławice Panorama*: Wojciech Kossak (PL) standing on a podium in the centre of the rotunda, circa 1893–1894, National Museum in Warsaw



They were exhibited in special **cylindrical buildings** and had objects placed in front of the canvas to enhance the **illusion of three dimensions**. These were referred to as **cycloramas**.

Postcard with rotunda of the *Raclawice Panorama* built for 1894 General Regional Exhibition in Lviv, 1904, National Library in Warsaw



The panoramas depicted city views or scenes from events relevant to a given nation, such as important battles. These gigantic paintings were **painted by teams of artists**.

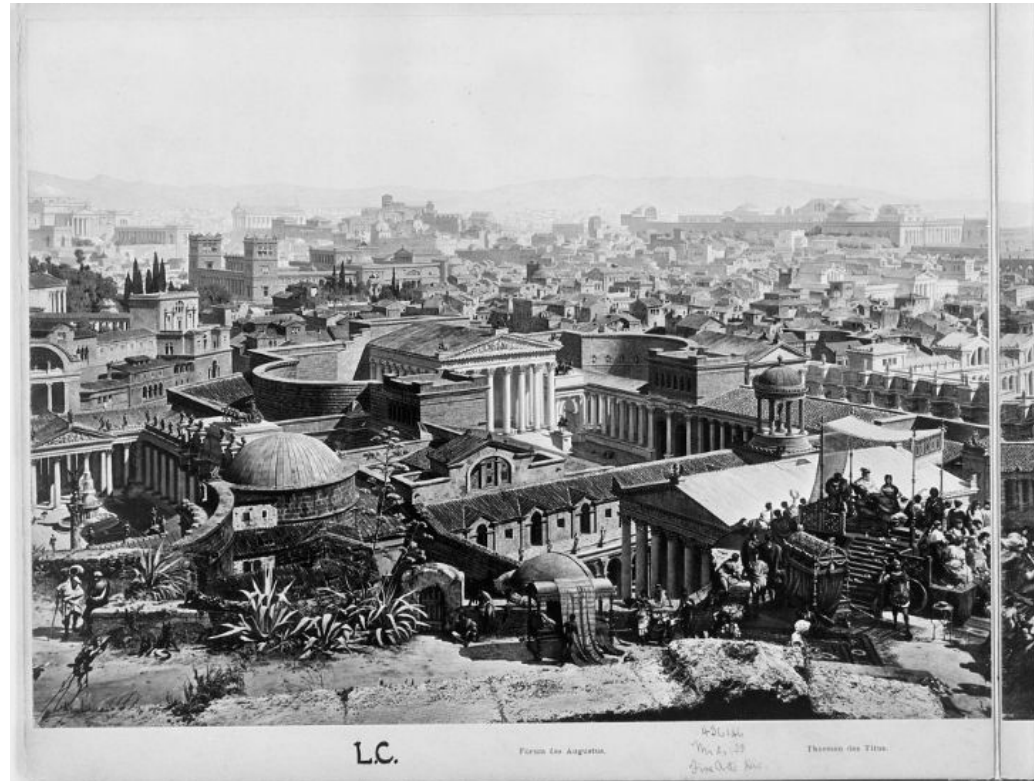
For example, the 1898 Prague Exhibition of Architecture and Engineering revealed a panorama painted by Luděk Marold in collaboration with a group of Czech artists. The work depicted the Battle of Lipany of 1434, during the Hussite wars.



Luděk Marold (CZ), *The Battle of Lipany Panorama* (detail), 1898, Výstaviště Praha

Sometimes panoramas were created outside of exhibitions. This was the case with the *Panorama of Rome with the entry of Constantine in AD 312* by Sándor (Alexander) Wagner (in collaboration with Josef Bühlmann), which was shown in Leipzig in 1893.

Unfortunately, this panorama did not keep to present day – but this is not an exception. Some have been **destroyed**, others **cut into pieces** and **sold as separate works** (sometimes by the artists themselves!). This was most commonly due to the expensive upkeep of such large scale works.



Sándor Wagner (HU), Josef Bühlmann (CH), *Panorama of Rome with the entry of Constantine in AD 312*, 1889, photo reproduction of the panorama's fragment, Library of Congress

World's fairs

The largest international exhibitions were dubbed as general-, world-, or universal-scale.

The **first world exhibition**, held in **1851** in **London**, had Great Britain issue official invitations to foreign governments. The event, opened by Queen Victoria, exceeded the organizers' expectations and attracted over 6 million visitors. This success was the impetus for the creation of the Victoria and Albert Museum.



View of the central transept of the Great Exhibition at Crystal Palace, 1851, British Museum

Similar exhibitions were organized **every few years**, initially in Europe – again in London, but also in Paris (e.g. 1867, 1878) and Vienna (1873) – and later in the United States.

In addition to stimulating trade, the aim was to emphasize **peaceful cooperation between nations**.

Rotunda with main portal, World Exhibition in Vienna, 1873, photo by Vienna Photographers Association, Albertina, Vienna



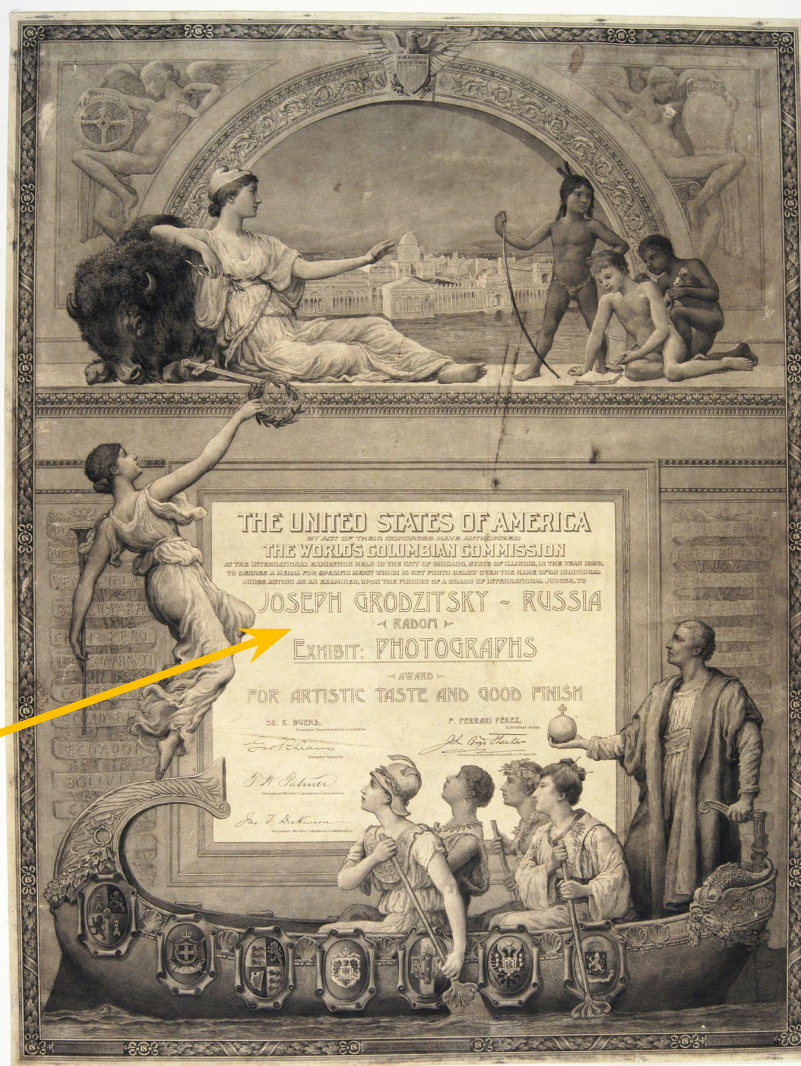
Franz Alt (AT),
*Exposition grounds at
World Exhibition in
Vienna, 1873*, Albertina,
Vienna



The division of individual countries into pavilions put Poles – deprived of an independent state – in a difficult position. Their works were shown in the pavilions of Austria, Germany or Russia. Sometimes the artists tried to manifest their independence as much as possible.

Polish photographer Józef Grodzicki officially awarded as artist from Russia

Award certificate for photographer Józef Grodzicki (PL)
from World's Columbian Exposition in Chicago, 1893,
National Library in Warsaw



Paris 1889

The theme of the Paris exhibition in 1889 was to show the development of France **one hundred years after the French Revolution** (1789).

This political link, however, caused the monarchies to officially withdraw from participation in the event. Nevertheless, the exhibition was prepared on a grand scale and turned out to be a success. It was for this event that the famous **Eiffel tower** was built.

Poster for Exposition
Universelle in Paris, 1889,
Musée Carnavalet, Paris

CHEMINS DE FER PARIS-LYON-MÉDITERRANÉE

EXPOSITION UNIVERSELLE

1889

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DE PARIS

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Poster for Exposition
Universelle in Paris, 1889,
University and State
Library Darmstadt



The greatest mark was made by the arts department. The Grand prix was won, among others, by Józef Chełmoński from Poland and Mihály Munkácsy from Hungary.



Mihály Munkácsy (HU), *Christ before Pilate*, 1881,
Déri Museum, Debrecen



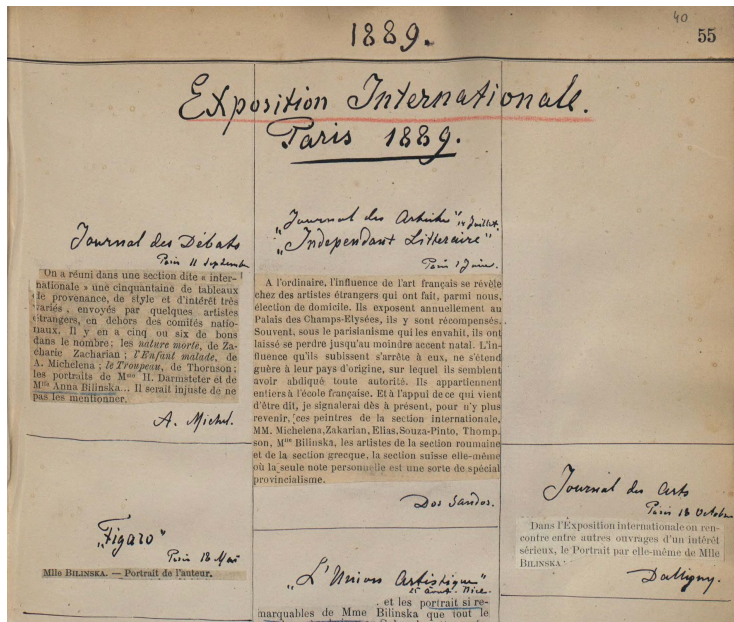
Sculptures exhibited in the Palace of Fine Arts, Exposition Universelle in Paris, 1889, Library of Congress



Austria-Hungary exhibition, Exposition Universelle in Paris, 1889, Aalto University Archives

The Polish painter Anna Bilińska received a silver medal for *Self-portrait*. This was an exceptional achievement because her painting was displayed in the **international pavilion** (instead of Russian), which was awarded less frequently than the nation-specific pavilions.

Press clippings from international magazines describing successes of Anna Bilińska (PL), Jagiellonian Library in Cracow



Anna Bilińska (PL), *Self-portrait with a palette*, 1887, National Museum in Cracow

Chicago 1893

The World's Columbian Exposition celebrated the **400th anniversary of Christopher Columbus' arrival in America.**

The exhibition area, called White City, was visited by over 100,000 people a day. Due to the high demand, most of the exhibits were shown once again in San Francisco a year later.

View from Ferris Wheel, World's
Columbian Exposition, 1893, Brooklyn
Museum



The exhibition was accompanied by **parades, concerts, and dance performances.**

Ignacy Jan Paderewski gave a piano concerto. Antonín Dvořák's *New World Symphony* was composed especially for this occasion, at which he conducted its first performance. A lecture on the history of the theatre was prepared by the famous Polish actress Helena Modrzejewska (known in the USA as Madame Modjeska).



Lawrence Alma-Tadema (NL/GB), *Portrait of Ignacy Jan Paderewski*, 1890, National Museum in Warsaw

JAMES M. DAVI,
New York, St. Louis, Liverpool, Toronto, Sydney.

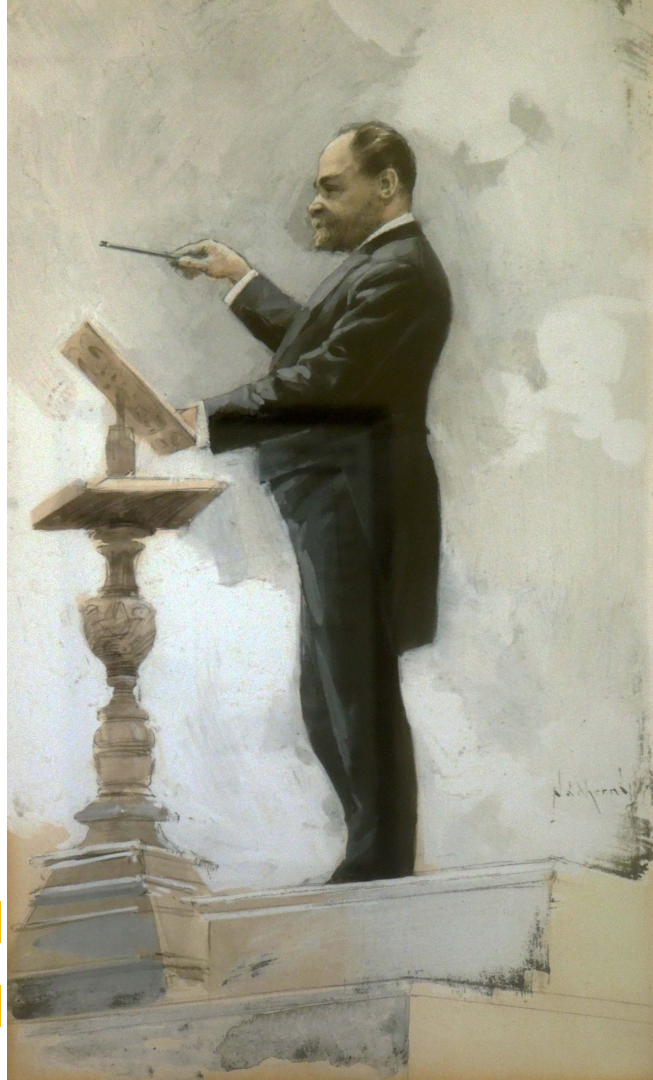


Copyright 1893, by B. W. Kilburn.

1893. The Surging Sea of Humanity at the opening of the Columbian Exposition

Crowd at the opening of the World's Columbian Exposition, photo by Benjamin West Kilburn (US), 1893, New York Public Library

Emanuel Václav Nádherný (CZ), *Antonín Dvořák conducting at the World's Columbian Exposition of 1893 in Chicago*, Museum of Antonín Dvořák in Prague





AUSTRIAN EXHIBIT.—MANUFACTURES BUILDING.

Austrian Exhibit, Manufactures Building, World's Columbian Exposition, 1893, photo from *Official Views of the World's Columbian Exposition*



8002. The Great Austrian Exhibit, Liberal Arts Building, Columbian Exposition

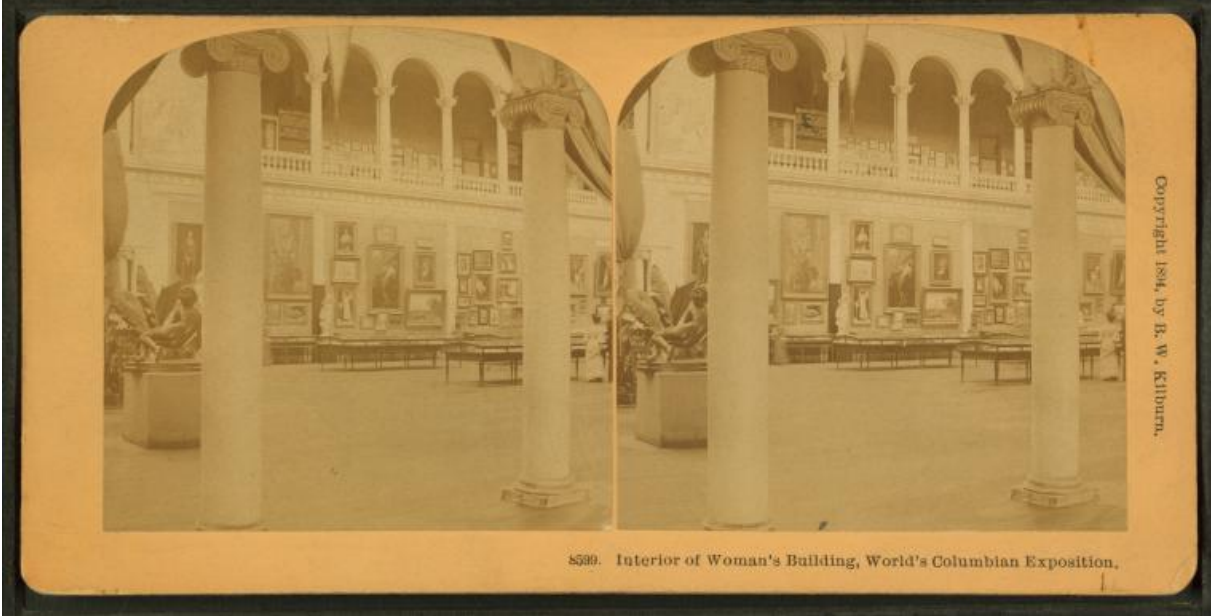
The Great Austrian Exhibit, Liberal Arts Building, World's Columbian Exposition, 1893, photo by Benjamin West Kilburn (US), New York Public Library

Copyright 1893, by B. W. Kilburn.

For the first time, so much attention was paid to women's activities. The special **Women's Building** showed the works of artists and craftswomen from different countries.

Woman's Building, World's Columbian Exposition, 1893, Library of Congress

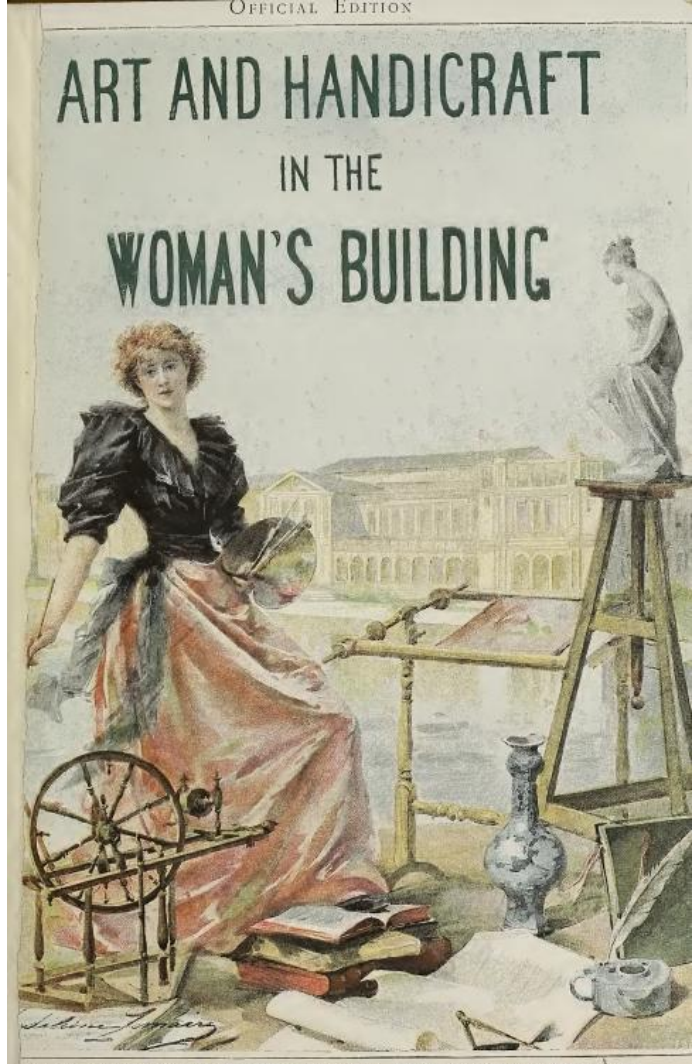




Copyright 1894, by B. W. Kilburn.

8589. Interior of Woman's Building, World's Columbian Exposition.

Interior of Woman's Building, World's Columbian Exposition, 1893, photo by Benjamin West Kilburn (US), New York Public Library



Cover of catalogue *Art and Handicrafts in the Woman's Building*, World's Columbian Exposition in Chicago, 1893, Smithsonian Libraries, Washington DC



HER IMPERIAL HIGHNESS
MARIE THERESE,
President Imperial Ladies' Com-
mission, Austria.



GENUINE SPANISH LACE. HERMINE AND ANNA MARKL. AUSTRIA.



PORTRAIT, OLGA BARABANK, GERMAN

Details from catalogue *Art and Handicrafts in
the Woman's Building*, World's Columbian
Exposition in Chicago, 1893,
Smithsonian Libraries, Washington DC

Despite the protests of Austria and Germany, a separate department of Polish art was established. The organizers emphasized the **American values of freedom**, which helped Poles to manifest their individuality (more strongly than it would be possible in Europe). These activities were strongly supported by the Polish community in America.

One of the attractions were thematic days devoted to individual nations. The Poles prepared their own “Polish Day”, while Czechs distinguished “Czech Day” separate from Austro-Hungarian events.



HELENA MODJESKA,
a speaker at the Congress.

Helena Modrzejewska (Modjeska) (PL), image from
A History of the World's Columbian Exposition.
Volume 4 – Congresses, 1898

Paris 1900

The following exhibition in Paris symbolically ended the 19th century. It contributed to the consolidation and popularization of **Art Nouveau**, sometimes referred to as the “**1900 style**”.

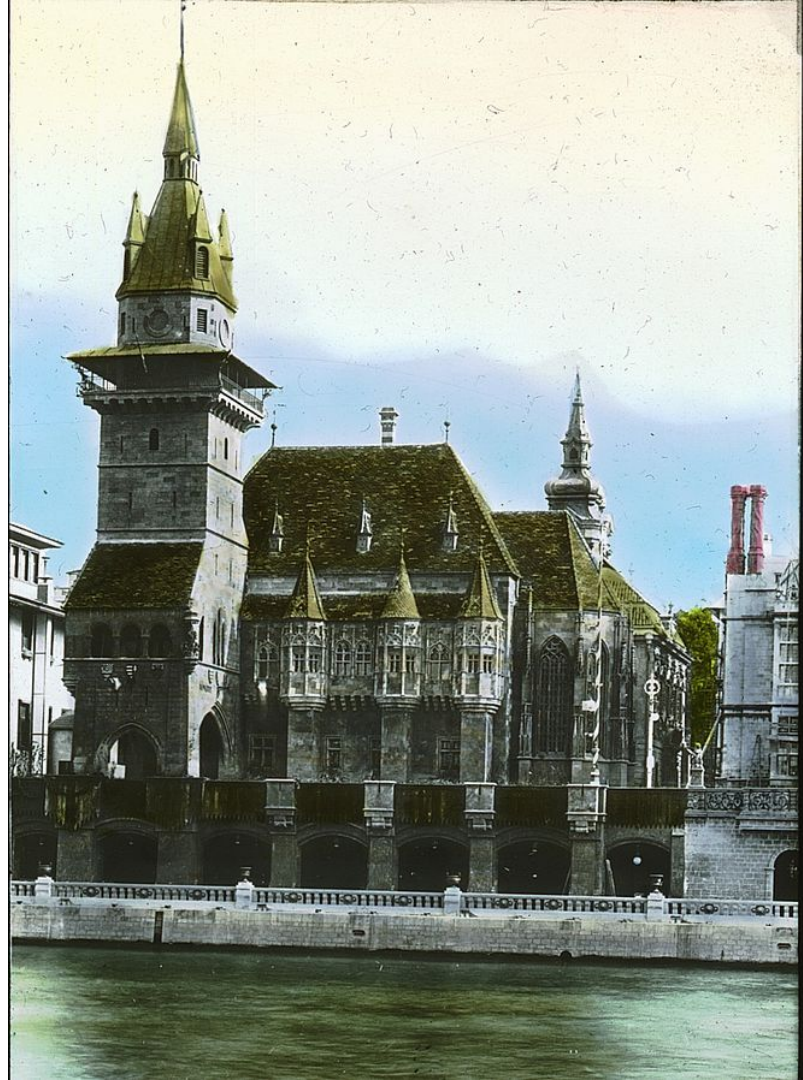
Some sumptuous exhibition buildings already had features of Art Nouveau. These were even more visible in their furniture, fabrics, jewellery and glass decorations. The exhibition also awarded the ceramics produced by the famous Zsolnay factory.



Main entrance of the Paris Exposition, 1900, Library of Congress



Hungarian Pavilion, Paris Exposition,
1900, Brooklyn Museum



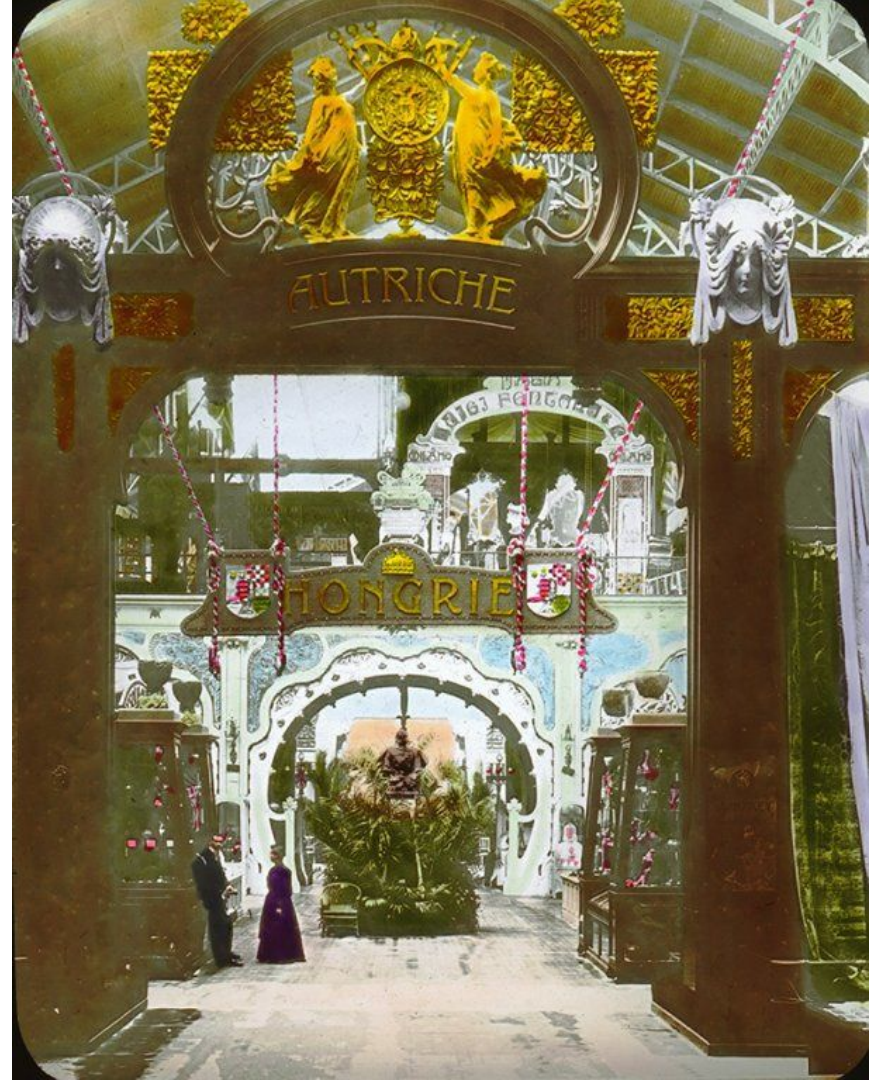
The aesthetics of Art Nouveau were perfectly presented within the **Austrian pavilion**, decorated by members of the **Vienna Secession**. The rooms were designed by Joseph Maria Olbrich and Josef Hoffmann, frescoes painted by Gustav Klimt, and the carpet created by Alphonse Mucha.

Alphonse Mucha (CZ), poster promoting Austria at the Paris Exposition, right side designed by architect G. Rossmann, 1900, Chrudim Regional Museum, Czech Republic





Austrian Pavilion, Paris Exposition,
1900, Brooklyn Museum



Many of the exhibits were later presented in the home countries of their creators. The Mark Antony Monument, created by Arthur Strasser, was later re-erected in front of the Secession Building in Vienna.

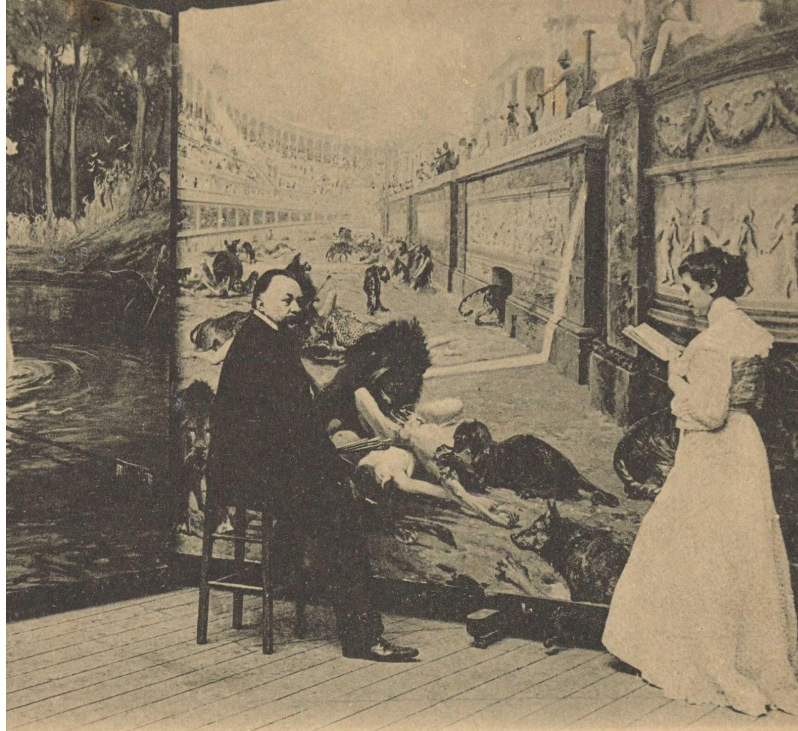


Arthur Strasser (AT), Monument of Marc Antony, 1899/1900, Secession Building in Vienna, photo source: Wikimedia Commons

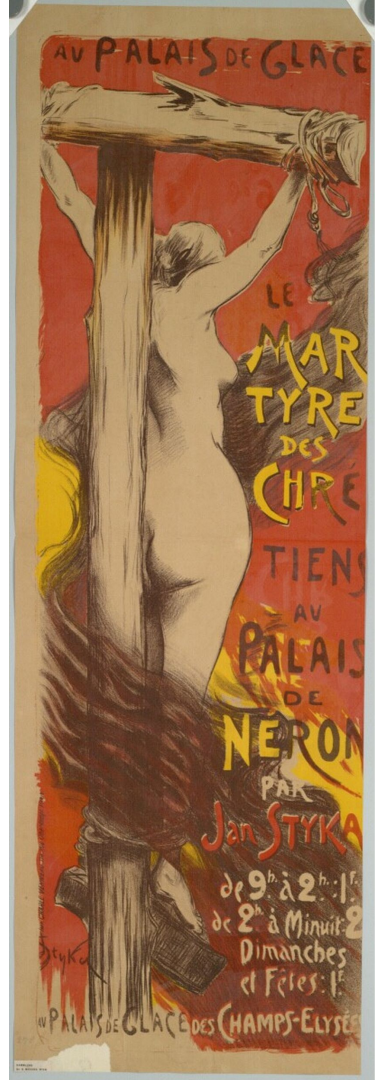
The Martyrdom of Christians in Nero's Circus

The **panorama** of Jan Styka, entitled *The Martyrdom of Christians in Nero's Circus* was also **presented at this exhibition**. It combined two interesting themes: the great Roman civilization (soon to collapse) and the beginnings of Christianity (which would triumph despite persecution). The work was lost in Russia during World War I.

Jan Styka (PL), before 1905, National Library in Warsaw



Jan Styka (PL), poster for the exhibition of his panorama in Paris, circa 1900, Albertina, Vienna



W CYRKU NERONA.



Dwór Neronowy, z Petroniuszem. Lawy piętrzą się w trzech kondygnacjach; pierwsze zajęte są przez lepsze warstwy społeczeństwa rzymskiego; najwyższe przez plebs. Na amfiteatrze patrycyat. (*)

W CYRKU NERONA.



„Apostoł, a głową, w promieniach i złotych włosach, zwiędł się po raz ostatni ku miastu, i czyniąc znak krzyża, błogosławił: i'ubi et orbis.”

„Quo vadis.”

Jan Styka (PL), *The Martyrdom of Christians in Nero's Circus*, fragments of the panorama reproduced in “Biesiada Literacka”, 1900, National Library in Warsaw

Interestingly, the work was painted ... on the back of another panorama. Styka bought a fragment of the *Tatra Panorama* (1894–1896) created by Polish artists, to get properly prepared canvas.

Styka was accused of deliberately destroying the work, although the work had already been previously divided into pieces and auctioned off.



Antoni Piotrowski (PL), Study to the *Tatra Panorama*, 1894–1895, National Museum in Warsaw



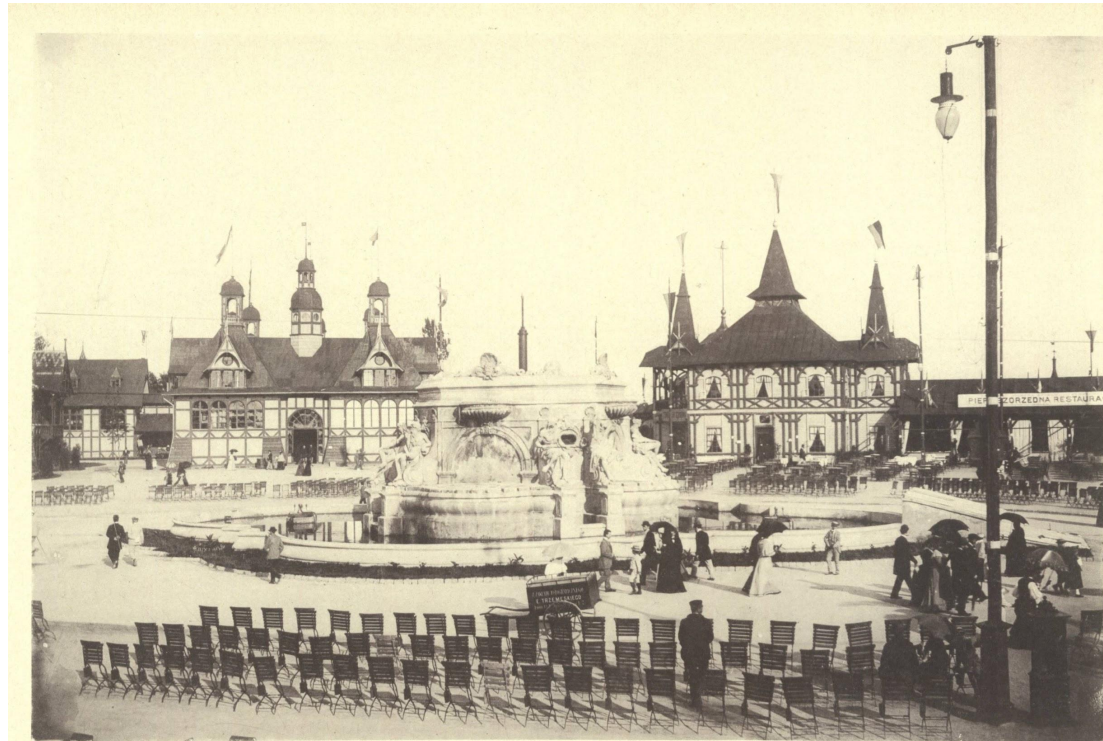
Stanisław Janowski (PL), Ludwig Boller (DE), fragment of the
Tatra Panorama, 1894, National Museum in Cracow

Regional fairs

National exhibitions in Europe have an **even longer history** than world exhibitions. Such regional events were organized as early as the 18th century.

At the end of the 19th century, **important state jubilees** were often honoured or were used as an occasion to present the **achievements of a given nation.**

Light Fountain, General Regional Exhibition in Lviv, 1894, photo by Edward Trzemeski (PL), National Library in Warsaw

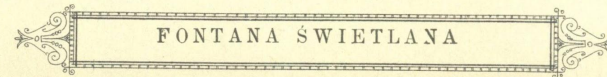


Fotografował E. Trzemeski

Násładownictwo zastrzeżone

we Lwowie.

POWSZECHNA WYSTAWA KRAJOWA WE LWOWIE
1894.



Austria-Hungary had a tradition of organizing exhibitions devoted to different **regions of the empire**.

They were enjoyed in a special setting and were commonly **inaugurated by members of the imperial family**, including Franz Joseph I of Austria.

Franz Joseph I of Austria at General Land Centennial Exhibition in Prague (1891) looking at Electric Krizik's fountain, Austrian National Library



Local exhibitions had a greater impact on the development of a given city, as necessary **new public buildings** (exhibition halls, observation towers, etc.) were erected as part of the preparations. At world exhibitions, many pavilions and decorations were only temporary.

Petřín Lookout Tower, erected for General Land Centennial Exhibition in Prague, 1891,
photo source: Wikimedia Commons



Prague 1891

The General Land Centennial Exhibition in Prague was organized on the **centenary of the first Czech industrial exhibition** of 1791. It was meant as a way to promote the entire region, following the example of an earlier exhibition in Budapest. German industrialists, however, withdrew from the event for political reasons.

Thanks to the determination of the Czech organizers, the event became an important manifestation of the achievements of **national trade and industry**. One of the displays were the engines produced by Emil Škoda.

Vojtech Hynais (CZ), poster for General Land Centennial Exhibition in Prague, 1890, MAK – Museum of Applied Arts, Vienna



ZEMSKÁ JUBILEJNÍ VÝSTAVA v PRAZE 1891.
Hlavní vchod.



Haupteingang.
LANDES-JUBILÄUMS-AUSSTELLUNG PRAG 1891.

PRAHA K. BELLMANN. PRAG.

ZEMSKÁ JUBILEJNÍ VÝSTAVA v PRAZE 1891.

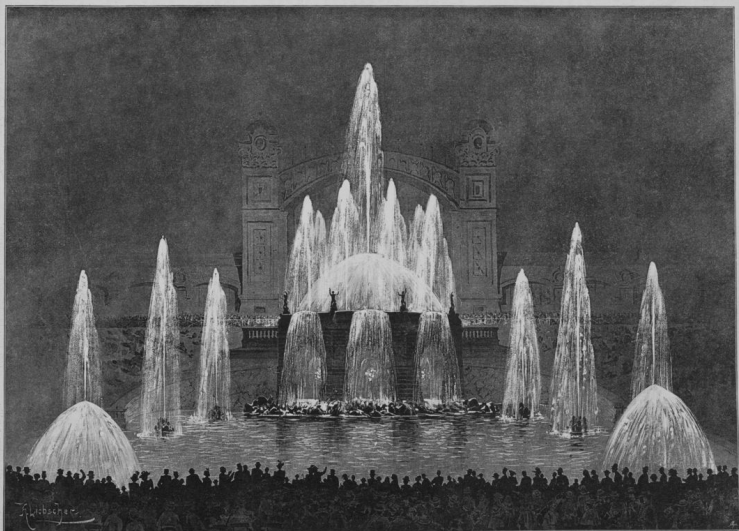


LANDES-JUBILÄUMS-AUSSTELLUNG PRAG 1891.

PRAHA K. BELLMANN. PRAG.

Main entrance and Industrial Palace, General Land Centennial Exhibition in Prague, 1891, photo by Karel Ferdinand Bellmann (CZ/AT), Moravian Gallery in Brno

Interior of Industrial Palace, General Land Centennial Exhibition in Prague, 1891, photo by Karel Ferdinand Bellmann (CZ/AT), Moravian Gallery in Brno



Bechauer 1891, 472.

Křížkovy zářící vodotrysky (fontaine lumineuse).
Die leuchtenden Wasserstrahlen Karel Liebscher.

Electric Krizik's fountain, General Land Centennial Exhibition in Prague, 1891

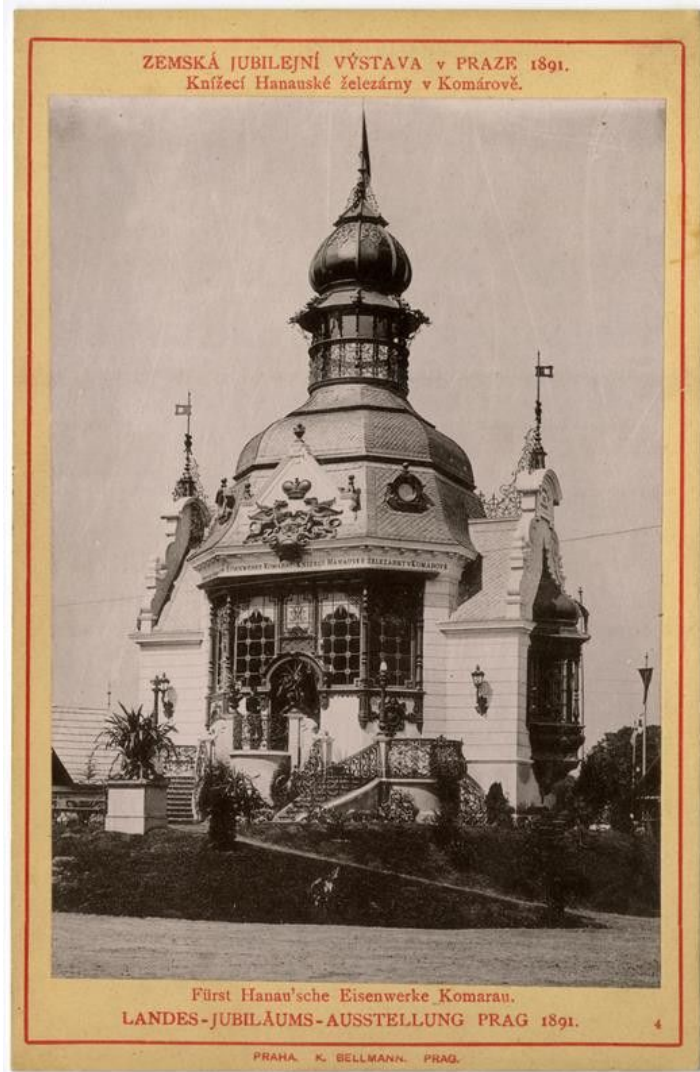


Škoda Pavilion, General Land Centennial Exhibition in Prague, 1891

The buildings erected at this time were distinguished by modern construction techniques.

The **Industrial Palace**, the main exhibition building, became the venue for subsequent exhibitions and congresses. The **Hanavský Pavilion** was the first Czech building constructed of iron, concrete, and glass. The design of the **Petřín Lookout Tower** related to the Eiffel Tower, and also became a tourist attraction.

Hanavský Pávilon, General Land Centennial Exhibition in Prague, 1891, photo by Karel Ferdinand Bellmann (CZ/AT), Moravian Gallery in Brno



Lviv 1894 and *Raławice Panorama*

The General Regional Exhibition of 1894 in Lviv was of particular importance for Poles.

Feliks Wygrzywalski (PL), poster for Polish Art Exhibition, General Regional Exhibition in Lviv, 1894, National Museum in Cracow





Postcard from General Regional Exhibition in Lviv, 1894, National Library in Warsaw

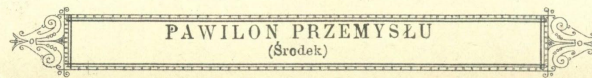


Fotografował E. Trzemeski

Nasładownictwo zastrzeżone

we Lwowie.

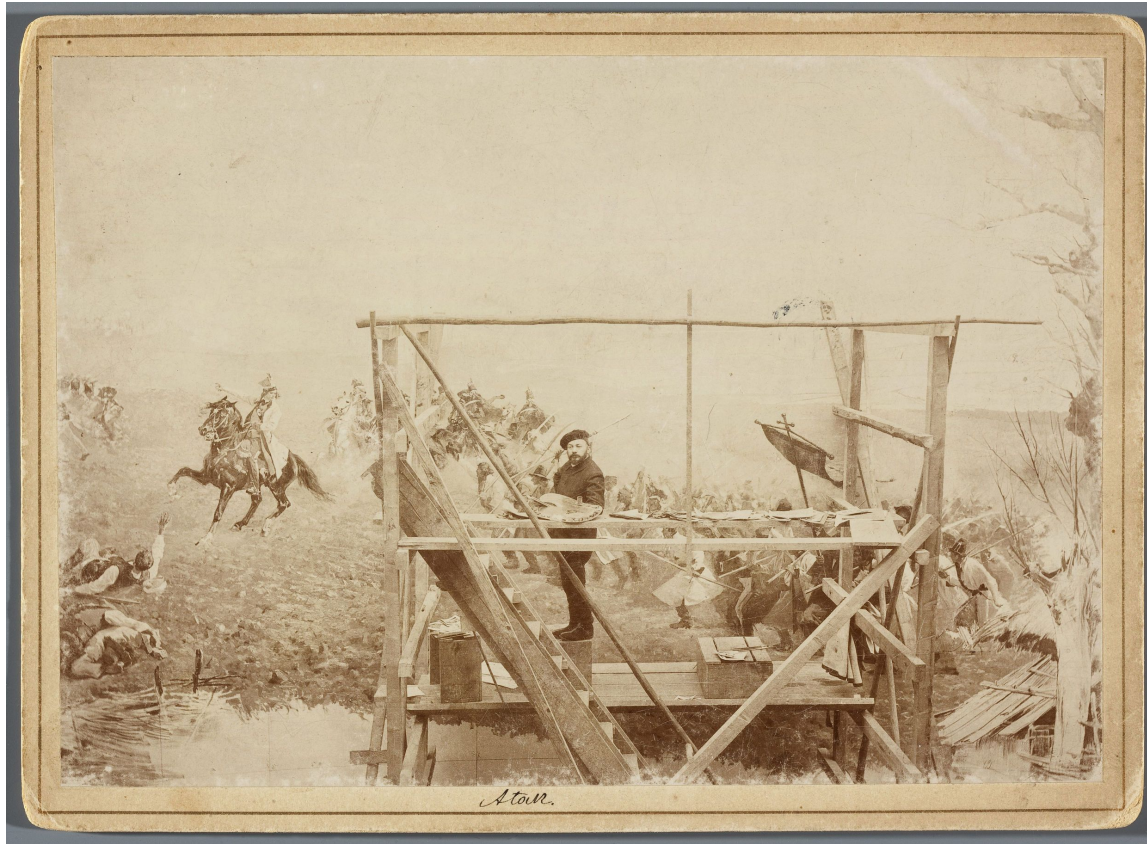
POWSZECHNA WYSTAWA KRAJOWA WE LWOWIE
1894.



Industry Pavilion, General Regional Exhibition in Lviv, 1894, photo by Edward Trzemeski (PL), National Library in Warsaw

One of its **biggest attractions** was the *Raławice Panorama*. The work depicted the Battle of Raławice (1794), in which Polish troops defeated the Russian army. The Poles were led by **Tadeusz Kościuszko**, and the decisive attack was made by scythe-bearers. It is this moment that is depicted in the painting, emphasizing the importance of peasants in the fight for Polish independence.

The picture was made on the **100th anniversary of the battle**. It is currently located in Wrocław, Poland.



Painting the *Raławice Panorama*: Jan Styka with a palette on scaffolding with the part of the canvas showing Tadeusz Kościuszko, leading the second group of scythe-bearers into battle, circa 1893–1894, National Museum in Warsaw



A tour near history's witness

Painting the *Raclawice Panorama*: Wojciech Kossak (PL) with a palette on scaffolding, circa 1893–1894, National Museum in Warsaw



Wojciech Kossak (PL) and Jan Styka (PL), *Tadeusz Kościuszko* – detail of the *Raclawice Panorama*, 1894, National Museum in Wrocław



Wojciech Kossak (PL) and Jan Styka (PL), *Attack of scythe-bearers* – detail of the *Raclawice Panorama*, 1894, National Museum in Wrocław



Wojciech Kossak (PL) and Jan Styka (PL), detail of the *Raclawice Panorama*, 1894, National Museum in Wrocław



Wojciech Kossak (PL) and Jan Styka (PL), detail of *Raclawice Panorama*, 1894, National Museum in Wrocław

Painting the *Raclawice Panorama*: Wojciech Kossak (PL) and one of the painters on a scaffolding, painting the landscape, circa 1893–1894, National Museum in Warsaw



The whole event was conceived as a **manifestation of Polishness** in the Austro-Hungarian Empire. The exhibition was important for Poles who visited it from the other two partitions.

It was an **expression of pride** in the achievements of fellow citizens in Galicia – which including the Raclawice Panorama.



Choir of peasants visiting Lviv Exhibition, 1894,
National Library in Warsaw

Transylvanian Panorama

The *Transylvanian Panorama* was painted by a **group of Polish and Hungarian painters** led by Jan Styka.

It features the Battle of Nagyszeben (today Sibiu, Romania), from the Hungarian Revolution of 1848–1849. Under the command of the Polish general, Józef Bem, Hungarian troops defeated the Russians and Austrians.



Jan Styka (PL), *Sándor Petőfi*, fragment of the *Transylvanian Panorama*, circa 1897, National Museum in Warsaw

Jan Styka (PL), fragment of
the *Transylvanian Panorama*,
circa 1897, District Museum in
Tarnów, Poland



Pál Vágó (HU), Jan Styka (PL) and Béla Spányi (HU) in front of the *Transylvanian Panorama*, photo by Antal Weinwurm (HU), National Széchényi Library



Józef Bem with officers, fragment of the Transylvanian Panorama, circa 1897, District Museum in Tarnów, Poland



The panorama was commissioned by the Hungarians for the **50th anniversary** of this event. The picture was supposed to not only to show the Hungarian victory, but also the role of the Poles in this battle.

The work was **painted in Lviv**, in the same rotunda as the *Raławice Panorama*. Both panoramas were of the same dimensions, but the *Transylvanian Panorama* has been only partially preserved in fragments.



Jan Styka (PL), fragment of *Transylvanian Panorama*, circa 1897, District Museum in Tarnów, Poland

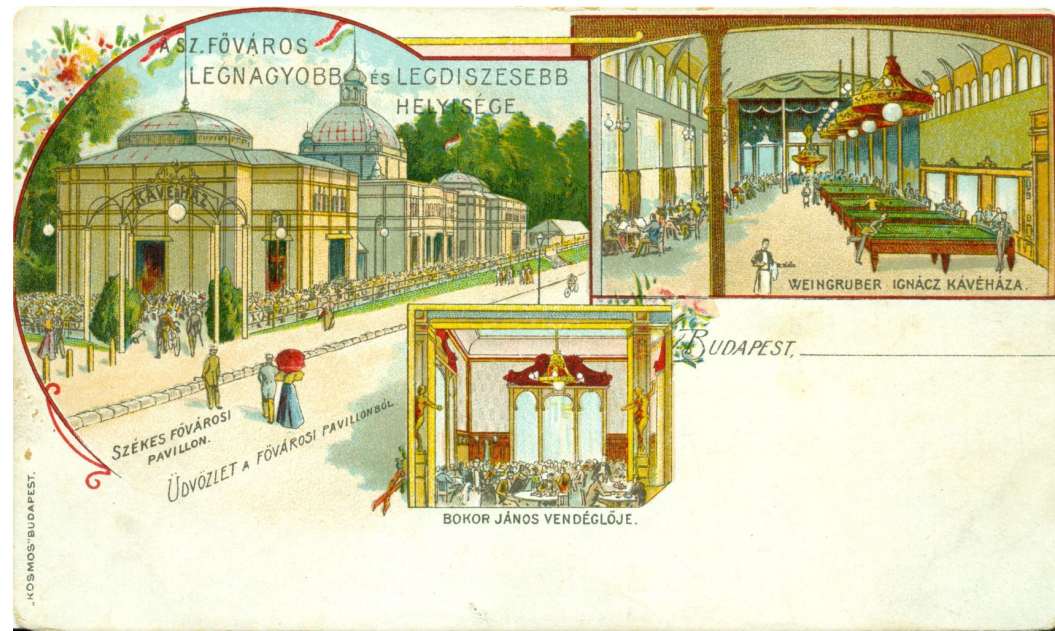
Budapest 1896

The Budapest Millennial Exhibition in 1896 was prepared for the **1000th anniversary of Hungary**. This important national jubilee was celebrated with exceptional grandeur.

The organization of the exhibition came with significant investments in the city. The exhibition grounds were arranged in City Park and the representative **Grand Boulevard** was expanded. It was then that the **first metro line in continental Europe** was built.



Main entrance to the Budapest Millennial Exhibition, 1896,
Hungarian National Museum



Postcard with the capital city pavilion, Budapest
Millennial Exhibition, after 1896, Hungarian
Museum of Trade and Tourism

Ticket for the hot air balloon, Budapest Millennial
Exhibition, 1896, Budapest History Museum



Történelmi főcsoport. Pavillon historique
Fényképezeti szövetkezés kiadása
Wennum A fényképész Budapest.



Horvát erdészet.
Croatischer Forstpavillon. Croatie: Pavillon forestier.
A. fényképezeti szövetkezés kiadása.

Historical exhibition, Budapest Millennial Exhibition, 1896, Hungarian Museum of Trade and Tourism

Croatian Forestry Pavilion, Budapest Millennial Exhibition, 1896, Hungarian Museum of Trade and Tourism

The attractions were **buildings modelled on historical objects** from the Carpathian Basin, incl. Vajdahunyad Castle (today in Romania). The temporary buildings made from wood were so popular that after a few years it was decided to re-make them from more durable materials.

The exhibition also displayed the *Raclawice Panorama*, which was specially transported from Lviv.

Vajdahunyad Castle re-created for the Budapest
Millennial Exhibition, 1896, Hungarian
Museum of Trade and Tourism

EZREDEVES KIÁLLITÁS BUDAPEST 1896.



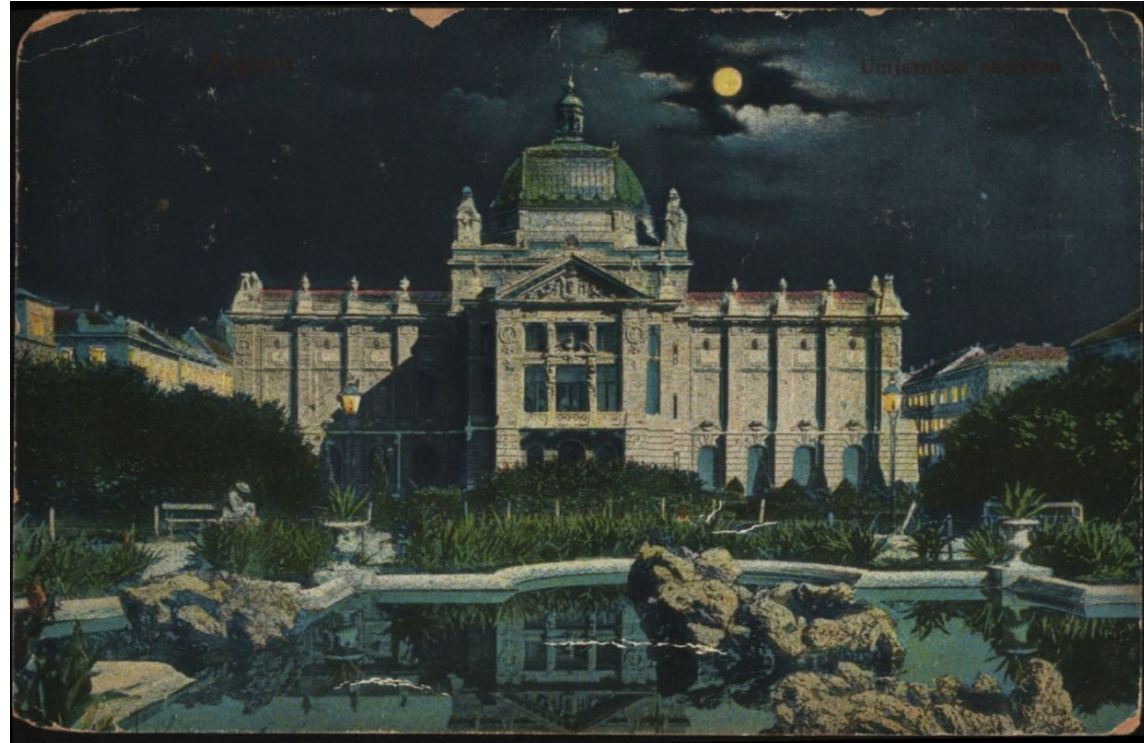
Gót épület.
Gothisches Gebäude. Bâtiment en style gothique.

A fényképezési szövetség kiadása.

The Croatian pavilion, designed by Flóris Korb and Kálmán Giergl, was built in such a way to allow for easy dismantling following the exhibition.

The prefabricated elements were transported to Zagreb, where the construction of an art gallery was being planned.

The final design of the new pavilion – using the existing elements – was entrusted to the Austrian architects Fellner & Helmer.



Postcard with Art Pavilion in Zagreb, 1914,
National and University Library in Zagreb



Art Pavilion in Zagreb,
authors' private archive



Postcard with Art Pavilion in Zagreb, 1915,
National and University Library in Zagreb

Arrival of the Hungarians

The painting, *Arrival of the Hungarians* by Árpád Feszty (now housed in Ópusztaszer National Heritage Park, Hungary), was created for the exhibition in Budapest.

It represents the “honfoglalás” – the conquest of the homeland – and the entry and settlement of seven legendary Hungarian tribes in the Carpathian Basin under ruler Árpád.

It is also known as **Feszty Panorama**.

Árpád Basch (HU), poster for the exhibition
of Árpád Feszty's (HU) panorama
in Budapest, 1895, Albertina, Vienna



AMAGYAROK BEJÖVETELE
FESZTY ÁRPÁD ÓRIÁSI KÖRKÉPE.
A Fő-és székváros
LEGSZEBB LÁTVÁNYOSSÁGA.
VÁROSLIGET,
Andrássyút végén, az új körkép palotában,
a földalatti és földfeletti villanyvasutak
végállomása mellett.

A KÖRKÉP FŐBB CSOPORTJAI:
ÁRPÁD ÉS TÖRZSKARA.
A HARCZ.
A LŐALDOZAT.
NÉPVÁNDORLÁS.
A FEJEDELEMNŐ ÉS KISÉRETE,
LEÁNYRABLÁS.
MUNKÁCS VIDÉKE ÉS A MAGYAR SIKSÁG stb.

LÁTHATÓ.
REGGEL 6^{ÓRÁT} ESTI 10^{ÓRÁIG}
az esti órákban villany világításnál.

BELÉPŐ-DIJ:
Reggel 6^{ÓRÁT} délelőtt 9 óráig... 30 kr.
Gyermekjegy..... 20 kr.
Délelőtt 9^{ÓRÁT} este 10 óráig..... 50 kr.
Gyermekjegy.....
Katonajegy örmestertől lefelé... 30 kr.

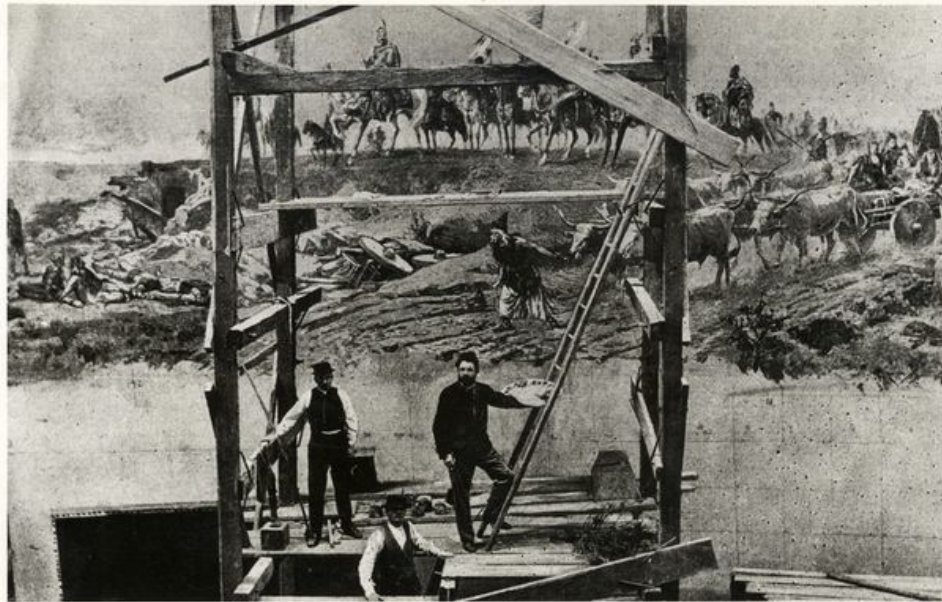
LÉGRÁDY TESTVÉREK, BUDAPESTEN



Árpád Feszty (HU), *Árpád's wife* – detail of *Arrival of the Hungarians*, 1892–1894, Ópusztaszer National Heritage Park, Hungary



Árpád Feszty (HU), *Táltos [a shaman]* – detail of *Arrival of the Hungarians*, 1892–1894, Ópusztaszer National Heritage Park, Hungary



Árpád Feszty (HU) and other artists while painting the panorama, 1894, Hungarian National Museum



Árpád Feszty (HU), *Árpád and chieftains of the Hungarians* – detail of *Arrival of the Hungarians*, 1892–1894, Ópusztaszer National Heritage Park, Hungary

This historic moment was considered a **symbolic beginning of the Hungarian nation** and as historical proof that Hungarians inhabited these lands. It was this event that the Budapest Millennial Exhibition was meant to commemorate.

In 1899, this panorama was displayed at the Greater Britain Exhibition in London.

Advertising for the Feszty Panorama at the
Greater Britain Exhibition, 1899



The prewar period

In the first half of the 20th century, large exhibitions continued to play an **important role**.

The International Exhibition of Modern Decorative and Industrial Arts in Paris in 1925 made history. It sealed the success of the new **Art Deco** style, whose name refers to this very exhibition.

Polish Hall and sculpture by Henryk Kuna (PL)
Rytm [Rhythm] in the atrium, International Exhibition of
Modern Decorative and Industrial Arts, 1925, photo by
Henri Manuel (FR), National Museum in Warsaw



In the interwar period, national exhibitions became an important **promotional and political tool**. For example, the Polish General Exhibition, organized in Poznań in 1929, was to present the achievements and achievements of Poland 10 years after regaining independence.



Cover of Polish General Exhibition brochure, 1929,
Wielkopolska Digital Library

In 1939, the New York World's Fair motto was "The World of Tomorrow" and was intended as an optimistic view of the modern future.

During the exhibition, however, World War II broke out...

Joseph Binder (AT/US), poster for New York World's Fair, 1939, MAK – Museum of Applied Arts, Vienna



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