



LAJOS VAJDA'S

SZENTENDRE

The Origins of Vajda's Motifs

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CONTENTS

LAJOS VAJDA'S SZENTENDRE - TRACING VAJDA'S MOTIFS VAGY THE ORIGINS OF VAJDA'S MOTIFS	12
THE PAST AS A SOURCE FOR THE FUTURE	16
SZENTENDRE - THE WHOLE IN THE PARTS	32
THE DUMMY - THE MIGRATION OF A MOTIF FROM VAJDA TO EF ZÁMBÓ	54

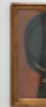


MÚLT MINT A JÖVŐ FORRÁSA
THE PAST AS A SOURCE FOR THE
FUTURE



SZENTENDRE - A RÉSZLETEKBEN
REJLŐ EGÉSZ
SZENTENDRE - THE WHOLE IN
THE PARTS

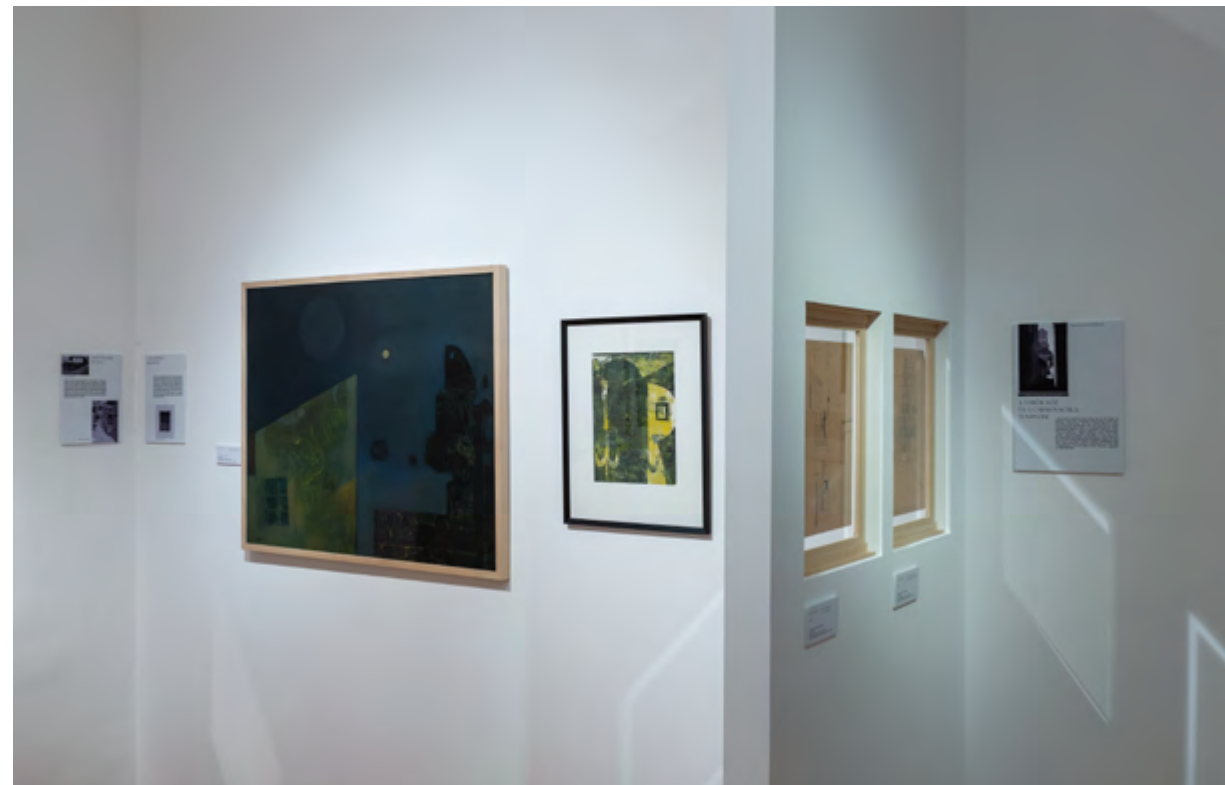
ARU - EGY MOTIVUM VANDORLÁSA
VAIDAÓR, LE ZÁMBÓG
IF. DUMMY - THE MIGRATION OF A
BOTH FROM VAIDA TO LE ZÁMBÓ



LAJOS VAJDA'S SZENTENDRE THE ORIGINS OF VAJDA'S MOTIFS'

The life and work of Lajos Vajda (1908–1941), a pre-eminent creator of Hungary's 20th century avant-garde and modern art, are inseparable from Szentendre. The town's distinctive motifs, its architectural and natural heritage, its hidden treasures and unique atmosphere were an ample source of inspiration for Vajda's progressive outlook on art. The exhibition entitled *Lajos Vajda's Szentendre* connects some of the artist's works to iconic sights in the town, establishes the links between the artistic motifs and their original sources, and highlights, through the lens of the oeuvre, the history of the town, a rich past that is worth conserving, and its present in the 21st century.

Lajos Vajda's relationship to the townscape of Szentendre, its distinctive atmosphere, the local tradition and the various motifs changed continuously. Vajda's family moved to the town on the Danube in 1922, and Lajos lived here for a few years, before starting to spend the winters in Budapest and the summers in Szentendre. The characteristic houses, yards and churches appeared in drawn studies as early as 1924, and the various details of the town would appear in his art, with different emphases, until 1937. Between 1927 and 1930, Vajda, who was in search of his voice, created mainly tonal, precise views of the town, capturing the 'great sights' of Szentendre: the winding Kigyó Street, the unparalleled panorama from Templomdomb, the banks of the Bükkös Brook and the characteristic poplars that grow there. Around 1928, under the influence of his contemporaries at the Academy of Fine Arts and Lajos Kassák, he also experimented with flat constructivism, and although he did not break with the subject of the town, his compositions at this time are characterized by an abstraction of the buildings and the elements of the natural scenery by the use of geometric forms. Between 1930 and 1933, he lived in Paris, and on his return home, he experienced an artistic crisis. In 1934, he met Dezső Korniss, and they became close friends and collaborators, who motivated each other. Around 1934–1935, his works revealed an interest in another aspect of Szentendre, with the facades and



characteristic architectural solutions of the town transposed into flat, colour planes. Around 1936, he and Korniss devised the 'Szentendre programme,' which was centred around the collection of folk motifs. Their interest was not ethnological, and they were instead in search of those elements of folk art that they thought both had a distinctive character and an established meaning. What they wanted to find out, above all, was how cultic or sacred forms, which had become void of meaning, could become sources of something new in contemporary art. Between 1936 and 1937, Vajda was observing the town very closely, incorporating in his transparent drawings not the great sights of Szentendre but the small, almost imperceptible motifs, such as the skull on a monument in the wall of Belgrade Cathedral, the carvings and interesting tombs in the cemeteries of the different denominations, the bronze rose decorating the pump on Szamárhegy, or the roadside tinsplate crucifixes. Vajda's records of the motifs are generally characterized by formal simplicity and a precision that reflects the essence. In 1938, Lajos Vajda radically and definitively broke with the Szentendre-related themes, and the formal vocabulary of archaic, primitive or tribal art came to inform his masks and surrealist landscapes. In the summers of 1939 and 1940, he spent his last two active creative periods in Szentendre, working at the Haluskai's farm in Pismány. His vast charcoal drawings draw on organic experiences, but the plane of the picture is characterized by an outpouring of abstract but dynamic forms and gestures, constructed from repeated lines. Lajos Vajda died of complications of tuberculosis on 8 September 1941 in Budakeszi.

This exhibition aims to connect Vajda's art to the past of the town of Szentendre, and to show the ways of such progression that draws on tradition. We demonstrate the stimulating effect and migration of motifs in the last room, where we examine the origin of the dummy figure that developed from representations of Christ in icons and on roadside tinsplate crucifixes, and its sustenance by Szentendre artists between 1968 and 1975, the transformations of its form and meaning.

Curator: Noémi Szabó, art historian



EXHIBITING ARTISTS:

Lajos Vajda

János Aknay

László Balogh

Jenő Barcsay

Endre Bálint

Pál Deim

Dezső Korniss

Gábor Matyófalvi

István ef Zámbo



MÚLT MINT A JÖVŐ FORRÁSA
THE PAST AS A SOURCE FOR THE
FUTURE

ENTENDRE - A RÉSZLETEKBEN
REJÜLŐ EGÉSZ
ENTENDRE - THE WHOLE IN
THE PARTS

OLY MINTSÉLYEN A LEHETŐSÉGEK
JAVÁBÁRA ÉS A JAVAK
MÉRTÉKÉRE - THE MEASUREMENT OF
WHAT WOULD BE THE BEST





THE PAST AS A SOURCE FOR THE FUTURE

Lajos Vajda and Dezső Korniss met at the Academy, worked together in the summers of 1935 and 1936, and their careers followed very similar paths. Early on both were part of Lajos Kassák's circle, before visiting Western Europe, where they acquainted themselves with the artistic movements of the time. Following their return home, both became disillusioned with the politically tinged avant-garde trends and Expressionism. They sought to develop their own approach by drawing on both the lessons of surrealism and constructivism, and the motif set of Hungarian folk art as an authentic, 'pure source.' Vajda and Korniss only joined forces for two summers while collecting motifs from the folk art of the Danube Bend, and from 1937 took different routes to make use of their findings in their arts.

'We start from the premise that nothing can be done without tradition, and in the Hungarian context this can only be Hungarian folk art [...]. We want to do something similar to what Bartók and Kodály have already done in music, and I think that in the field of painting there have been no such efforts, and if we succeed, we will be the first in this field. [...] Today, everyone in Hungarian art is looking backwards. We too are looking back to the past, but with a different purpose, to become even stronger, and to save the values of the past and pass them on to the future.'

Letter from LAJOS VAJDA to Julia Richter, 11 August 1936.



VAJDA Lajos: Houses and Steps, 1927
charcoal on paper
498 x 392 mm
Ferenczy Museum Center
inv. no.: 83.1



VAJDA Lajos: View from Church Hill, 1929
charcoal on paper
533 x 458 mm
Ferenczy Museum Center
inv. no.: 83.2



Rozsnyai House in Kígyó street, photo: 2023



View from Church Hill, photo: 1930s

Lajos Vajda was admitted to the Academy of Fine Arts in 1928, and from then on his art developed in two directions at the same time. On the one hand, he continued to depict his surroundings in Szentendre, and went even deeper: a silence, pregnant with transcendental meaning, reigns in his drawings of streets and churches, while the presentation is characterized by a traditional, realistic approach. On the other hand, in 1928 he joined Lajos Kassák's 'Munka' collective, where he turned towards constructivist avant-garde art and began to experiment with the techniques of collage and montage. Vajda's early tonal drawing of Kígyó Street and a detail of the legendary Rozsnyai House evokes the scene with almost topographical fidelity. However, a new need to rewrite reality also emerged in Vajda: in another charcoal drawing from 1929, which presents the unparalleled view from Várdomb/Templomdomb and the labyrinthine yards of the houses around Main Square, the manner of representation is constructivist, the rooftops of Szentendre appearing as solid blocks.



KORNISS Dezső: Street in Szentendre, 1939
tempera and oil on paper
22 x 32 cm
Ferenczy Museum Center
inv. no.: 74.54



KORNISS Dezső: Street in Szentendre, ca. 1937
watercolour and pencil on paper
237 x 315 mm
Ferenczy Museum Center
inv. no.: 93.1



VAJDA Lajos: *Gustave Fleury*, 1930–33
 photomontage on paper
 645 × 505 mm
 Ferenczy Museum Center
 inv. no.: 83.5



Lajos Vajda's photograph of works he had made in Paris, arranged in an 'iconostasis,' photo: 1934, Hungarian Museum of Photography

Vajda and his fellow students at the Academy formed a group under the name of New Progressive Artists, and had their first joint exhibition in March 1930 at the Tamás Gallery. It ended in a scandal, after which the members of the group left the country. Vajda went to Paris, and would return to Hungary only in 1934. Little is known about those years in Paris, where he lived off odd jobs and probably visited lots of exhibitions, including the city's famous ethnographic collections. A few line-drawn and stippled nudes and a dozen collages from the period survived, as evidenced by a photograph taken around 1934. At the time, Vajda was studying the artistic programme of Malevich and Kandinsky, and was considering the potential uses of the new outlook of modern film in the visual arts. The image construction method of the montage technique that he developed in Paris went on to define his approach to art to a large extent. The montage entitled *Gustave Fleury* is structured around the diagonals of the picture field and relies on the visual tension that arises from the contrast of opposing motifs. In the middle of the composition, there are two newspaper clippings; the upper, which is in French, provides a detailed description of a French shepherd, Gustave Fleury, while the one underneath it is a detail from a medical article in Hungarian, published in *Pesti Napló* in 1931.



VAJDA Lajos: Still-life on a Horseshoe-shaped Table, 1934
 pastel on paper
 898 x 624 mm
 Ferenczy Museum Center
 inv. no.: 83.12

KORNISS Dezső: Szigetmonostor Still Life II
 (Still Life on Table), 1935
 oil and watercolour on cardboard
 63 x 44 cm
 Nudelman Collection



VAJDA Lajos: Window in Szigetmonostor, 1935
 tempera on paper
 480 x 450 mm
 Ferenczy Museum Center
 inv. no.: 83.23

VAJDA Lajos: House in Szigetmonostor, 1935
 tempera on paper
 Ferenczy Museum Center
 inv. no.: 83.24

KORNISS Dezső: House in Szentendre – Mill, 1935
 oil and wax on fibreboard
 18.5 x 20.2 cm
 Nudelman Collection



VAJDA Lajos: Yellow House, 1935
tempera on cardboard
619 x 447 mm
Ferenczy Museum Center, Szentendre
inv. no.: 83.19



Former Motesinczky House, view from Jankó János Street,
photo: 2022

Having spent four years in Paris, Vajda returned to Hungary in 1934, but his search for his voice continued until 1936. *Yellow House*, a tempera work from 1935, is a recognizable rendering of a characteristic building in Szentendre's historic centre, the house under 1 Janicsár Street, which from 1947 was owned by Hugó Motesiczky, the town's chief engineer and a localist. The simple, one-storey baroque building was a characteristic example of the dwellings of local wine growers in the 18th century. The house still contains two rows of spacious, groin vaulted rooms. The row of poplars that lined Bükkös Brook in the 1930s is clearly visible in Vajda's composition, above the roof of the house. Rather than the realistic representation of buildings around Szentendre, at this time Lajos Vajda sought to capture the character of a motif or structure with the simplest means possible.

SZENTENDRE – A RÉSZLETEKBEN
REJLŐ EGÉSZ
SZENTENDRE – THE WHOLE IN
THE PARTS



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A BABU – EGY MOTIVUM VÁNDORLÁSA
VAJDÁTÓL EF ZÁMBÓIG
THE DUMMY – THE MIGRATION OF A
MOTIF FROM VAJDA TO EF ZAMBÓ



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SZENTENDRE – THE WHOLE IN THE PARTS

'Vajda was intrigued by details. What I remember most is walking through Szentendre, through the streets he had walked a hundred times, and Vajda would not say anything, but would point a finger or with his chin at a detail that interested him (...) He loved to look at the old fences, the veins of the trees, the shape of the gates, he would look at them a hundred times, drawing his neck in and crouching, at the relationship between a roof and a church.'

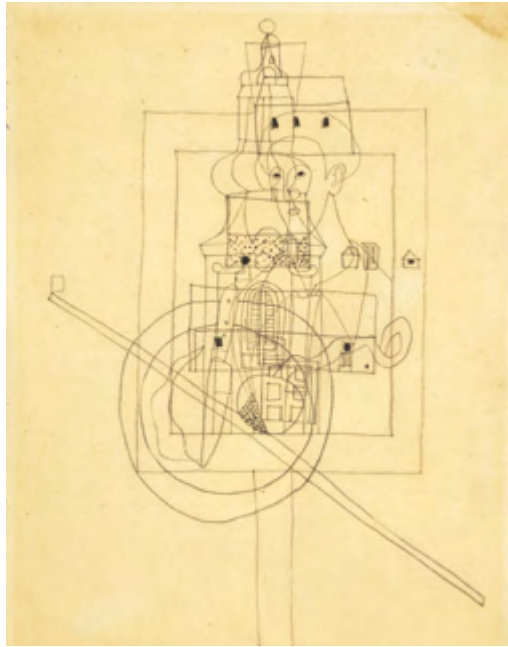
Piroska Szántó's recollection of LAJOS VAJDA

'He was always waiting for some miracle, believed in miracles. And the miracle did reveal itself to him, whether he was in the street in the suburbs of Pest or among the houses of Szentendre.'

Júlia Vajda's recollection of LAJOS VAJDA

'Nature is at its most beautiful at this time of the year, in early autumn, and this is when the town shows its true face, which is a strange mixture of something you cannot put your finger on. Korniss and I would often wander the winding streets of the town in the evening, after sunset, when everything is quiet and calm, the houses seem to huddle together, everything looks like a silhouette, the sky verges on emerald green, studded with tiny diamonds. As we amble through the narrow alleyways, an invisible source of light casts mystical shadows on the wall across, and we are awestruck with surprise and feel what can only be expressed visually. The atmosphere of the whole is like being in a fairy tale, where miracles await at every turn and where anything is possible. We see old rooms fast asleep, with enigmatic shadows moving inside. Everything is as in (or similar to) Chagall's paintings. During the day, all this changes, is more concrete, coarser and more realistic, more colourful. Unfortunately, I don't think these nightly reveries can ever be painted (a physical impossibility).'

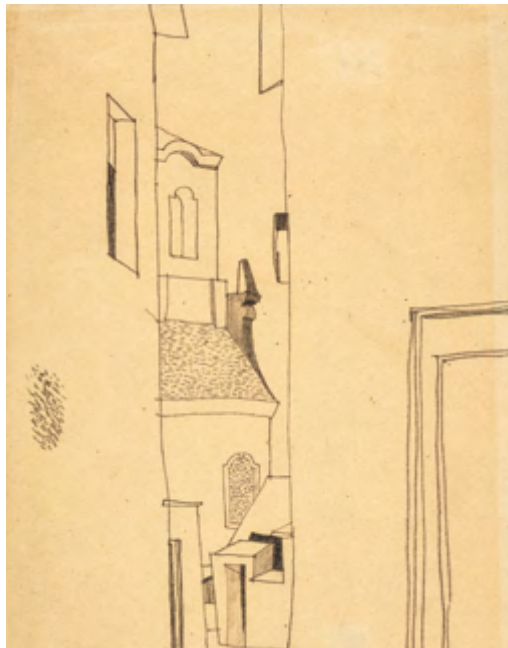
Letter from LAJOS VAJDA to Júlia Richter, 18 August 1936.



VAJDA Lajos: Drawn Montage with Self-portrait, 1937
pencil on paper
315 x 230 mm
Ferenczy Museum Center
inv. no.: 83.55



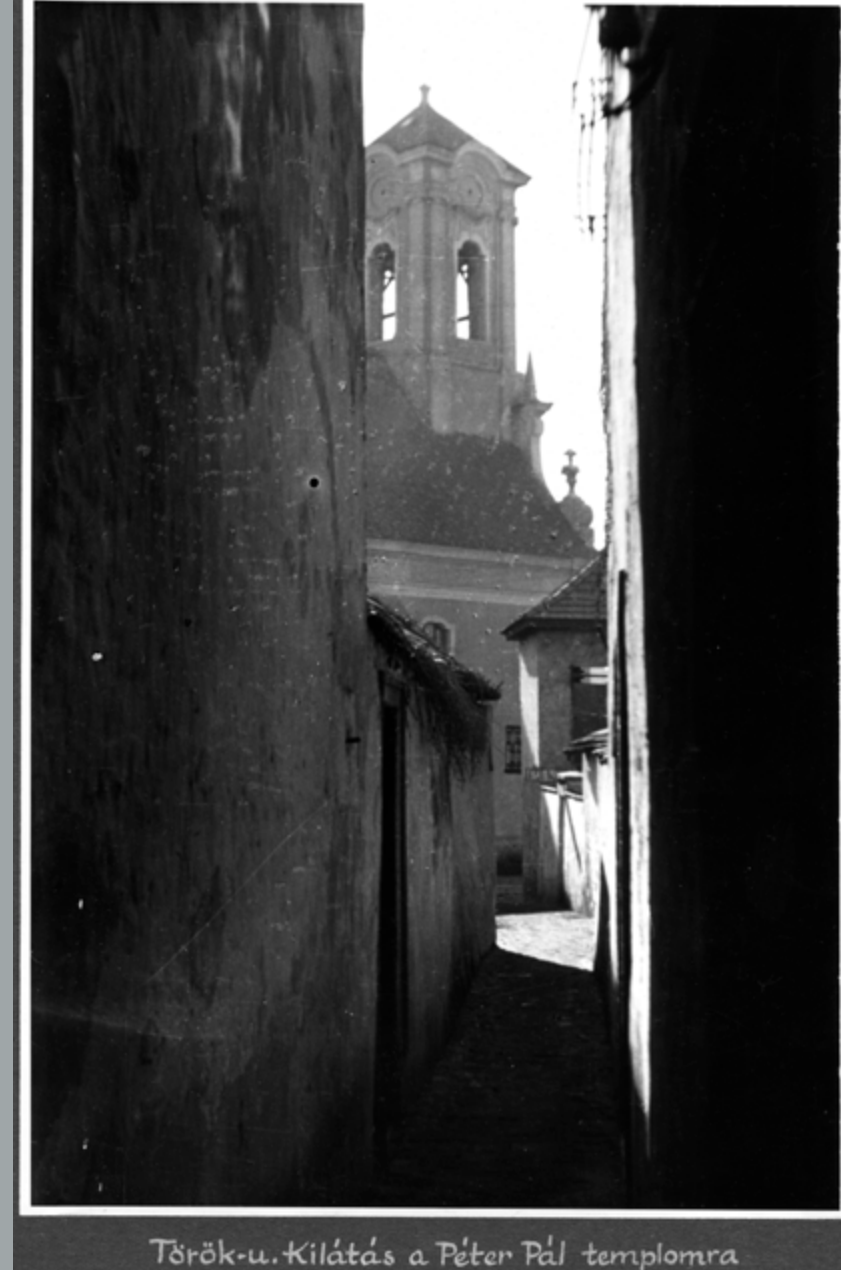
VAJDA Lajos: Self-portrait with Church, ca. 1935
pencil on paper
315 x 230 mm
Ferenczy Museum Center
inv. no.: 83.55



VAJDA Lajos: Alley with Church, 1935
pencil on paper
313 x 224 mm
Ferenczy Museum Center
inv. no.: 83.21



VAJDA Lajos: Church behind House, 1935
pencil on paper
313 x 224 mm
Ferenczy Museum Center
inv. no.: 83.21



Török Alley with the Ciprovačka Church, photo: 1950s

Török-u. Kilátás a Péter Pál templomra

The steeples of Szentendre were a persistent subject for Lajos Vajda between 1927 and 1937, and are highly illustrative of how the problems that interested the painter changed over time. While the representation is realistic in the early works, after 1935 the church towers appear in line drawings, without tone and body. From the overall picture, his interest shifted to unusual framings of the view, surprising details and special sights produced by the interaction of the meandering streets. He applied his motifs in what look like drawn collages. Török Alley, which starts from Main Square, offers particularly picturesque views of Szentendre, with the facade of the Blagovestenska Church towards the north, and the steeple of the Ciprovačka Church (now the Church of St Peter and St Paul) towards the south.



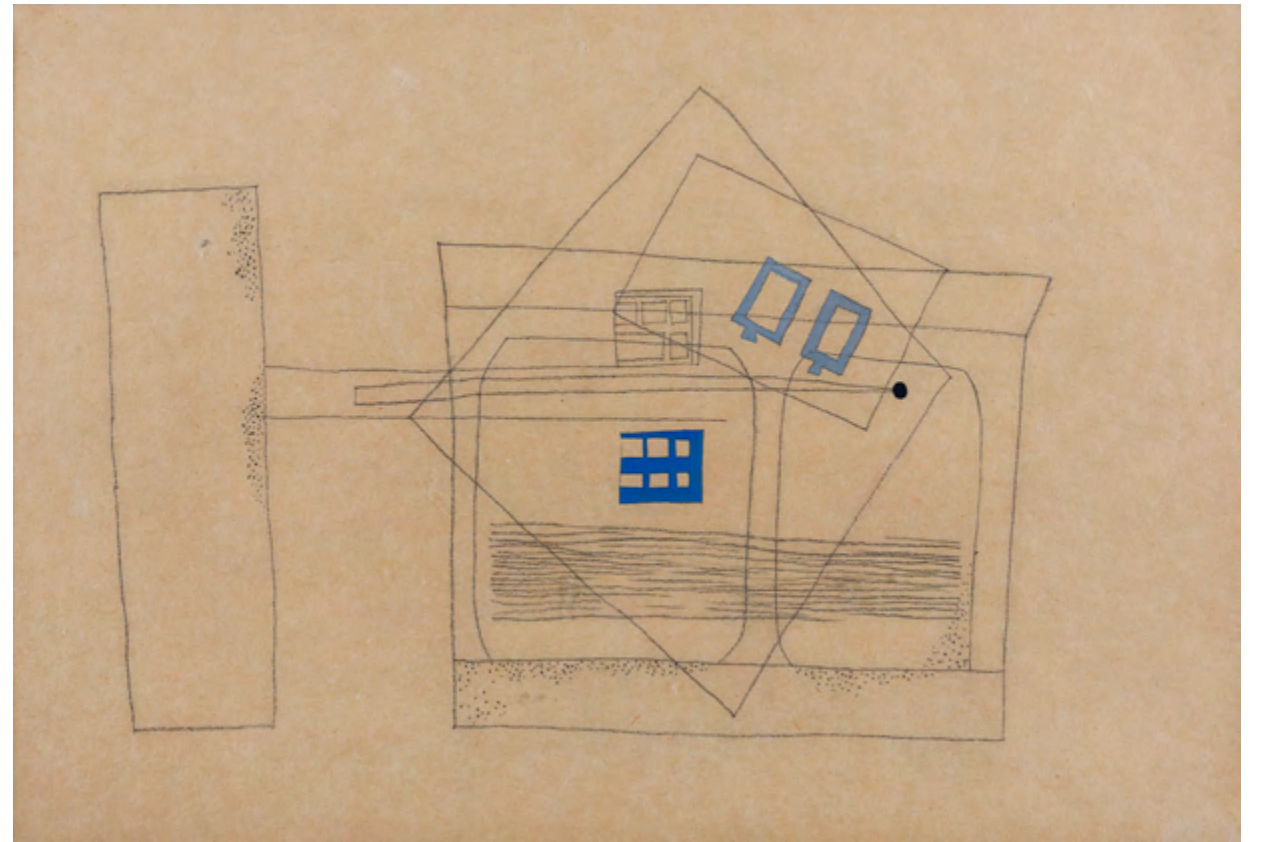
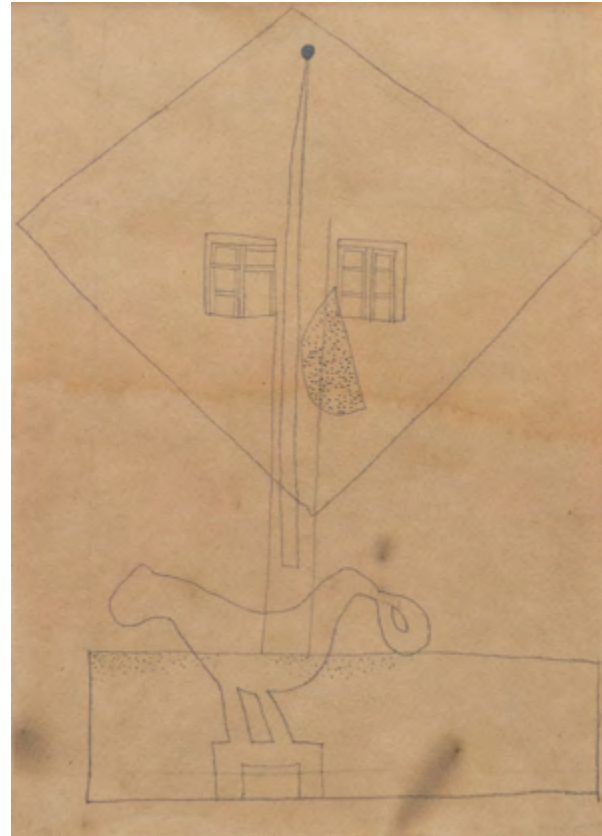
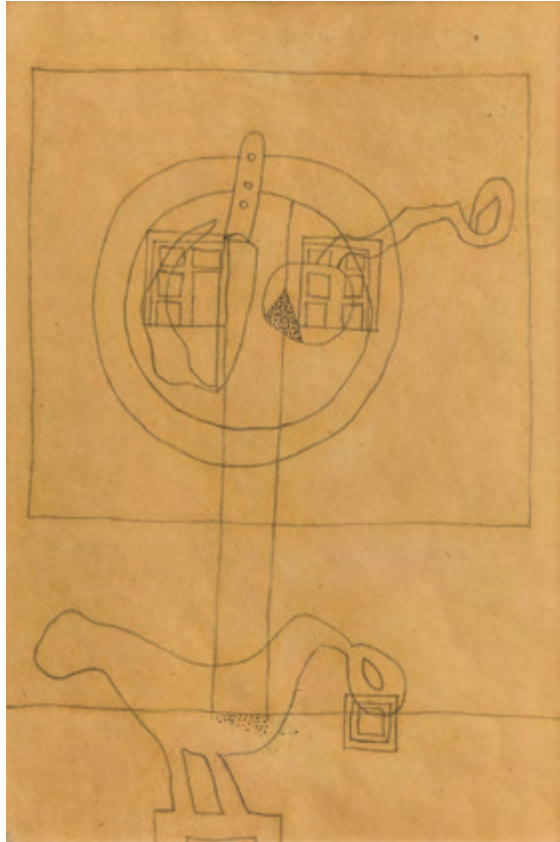
Tomb of Nesko de Littmanov, Serbian Cemetery, ca. 1830, photo: 2022



VAJDA Lajos: Tomb with Statue of Standing Woman and Stone Vessel, verso: Collage Crucifix with Willow Tree, 1937
315 x 270 mm
Ferenczy Museum Center
inv. no.: 83.48

KORNISS Dezső: Tomb, 1950
oil and gouache on canvas
45 x 35 cm
Nudelman Collection

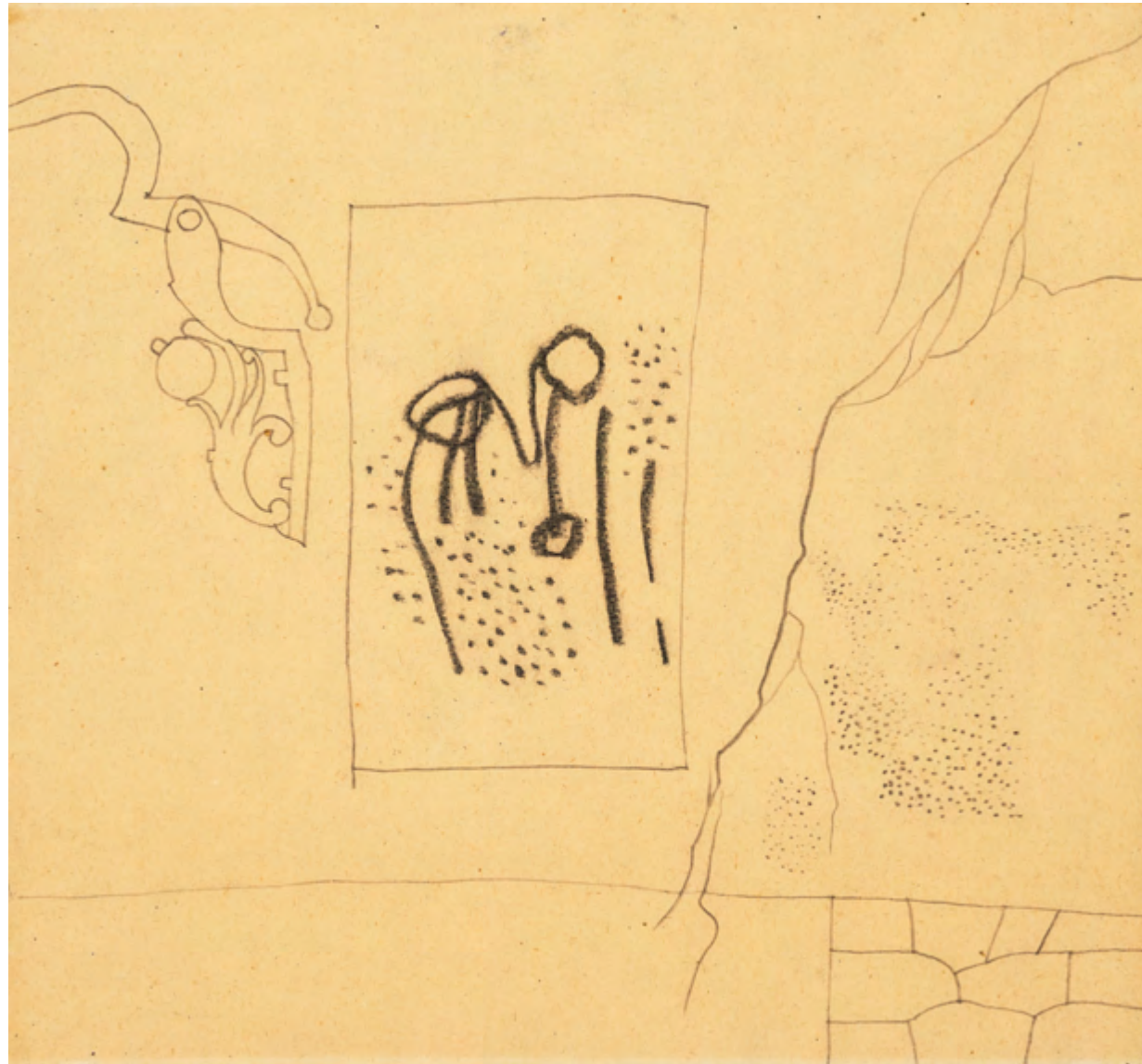
The large Serbian cemetery between Arzén and Martinovics Streets is a faithful reminder of the golden age and wealth of the community. Vajda was a frequent visitor to the cemetery, and several of his works show the Cyrillic inscriptions and Greek stone crosses (with arms of equal length) he found there. In keeping with Serbian funerary tradition, the gravestones lack figural representation, save for a group that now consists of three or four gravestones, which are believed to be the work of a stone mason and bear figural allegorical scenes. Notable among these is the tomb of Nesko de Littmanov, who was made a nobleman in 1829: it bears the carved allegorical figure of a woman leaning with her left arm on a plinth that bears an urn or chalice. An exact replica of the carving appears in a pencil line drawing Lajos Vajda made around 1937; he probably collected the motif by using the frottage, or rubbing technique. Following Vajda, Dezső Korniss also took notice of the figure, and used it on his 1950 painting, *Tomb*.



VAJDA Lajos: Still-life with Plate and Bird, 1936
pencil on paper
297 x 197 mm
Ferenczy Museum Center
inv. no.: 69.43

VAJDA Lajos: Windows with Bird, 1936
pencil on paper
310 x 230 mm
private collection

VAJDA Lajos: Blue and Grey Windows, 1936
pencil on paper
453 x 315 mm
Ferenczy Museum Center
inv. no.: 83.36



VAJDA Lajos: Pump Ornament and Portrait, 1936
charcoal and pencil on paper
288 x 313 mm
Ferenczy Museum Center
inv. no.: 83.96

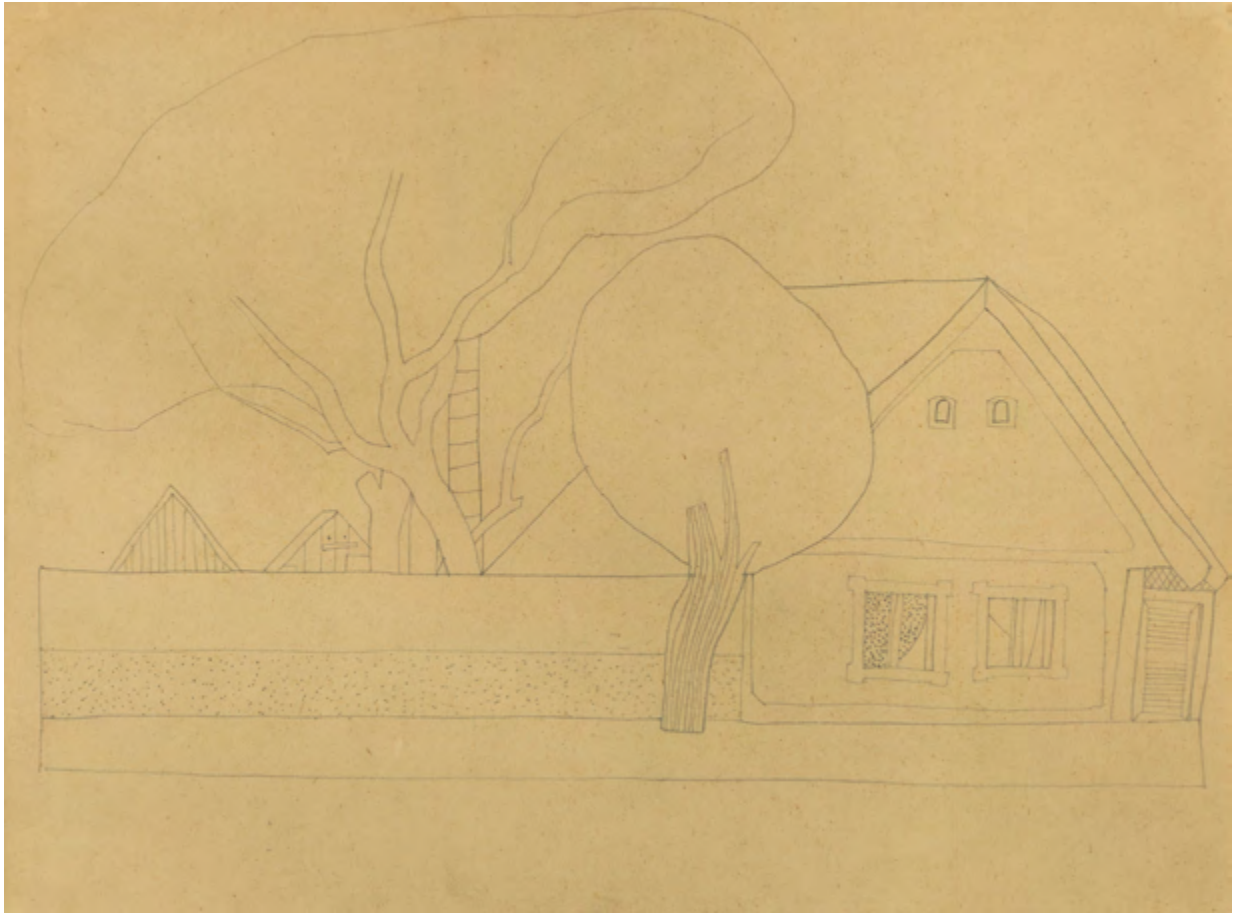
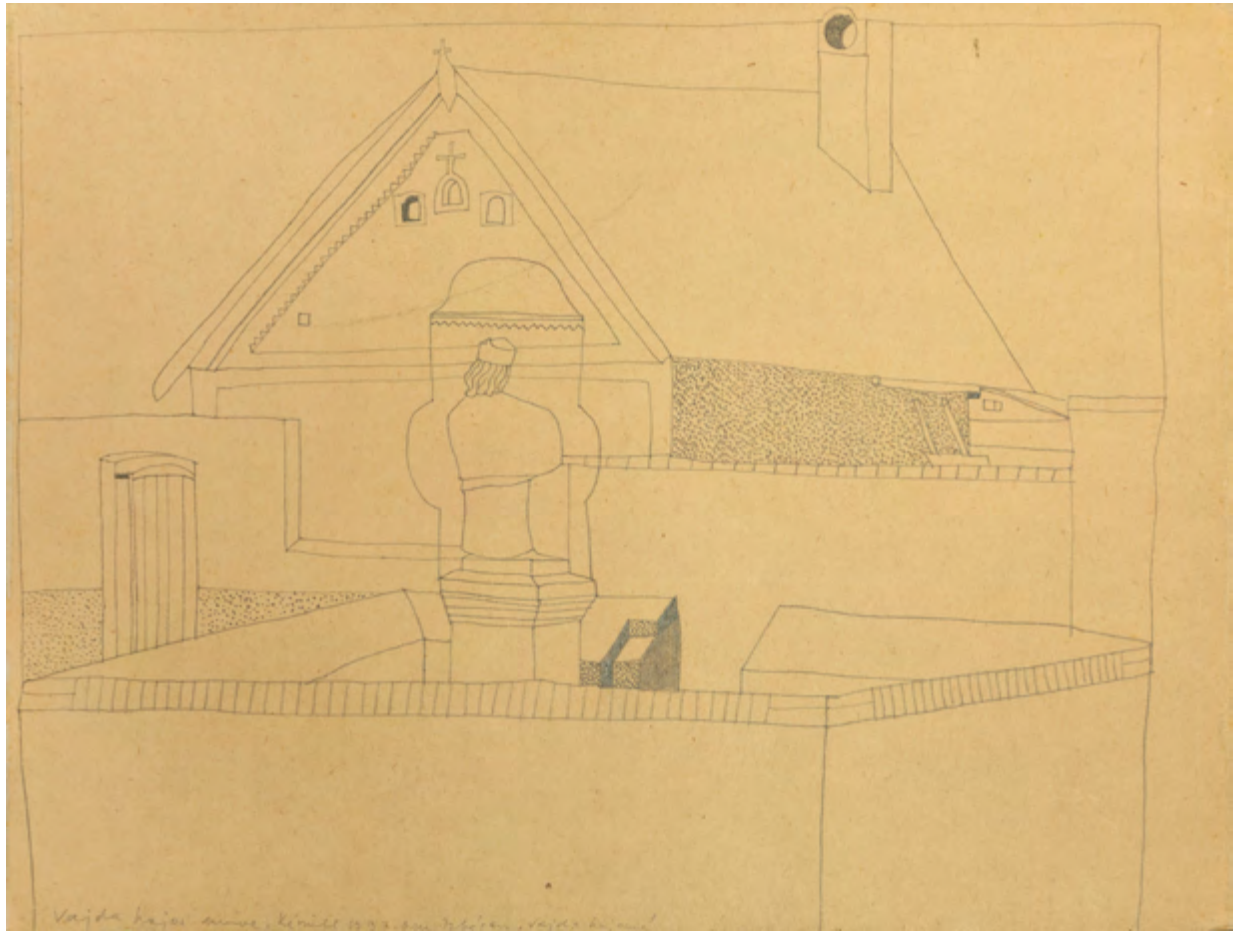


Pump ornament on Kmetty Square, photo: 2022

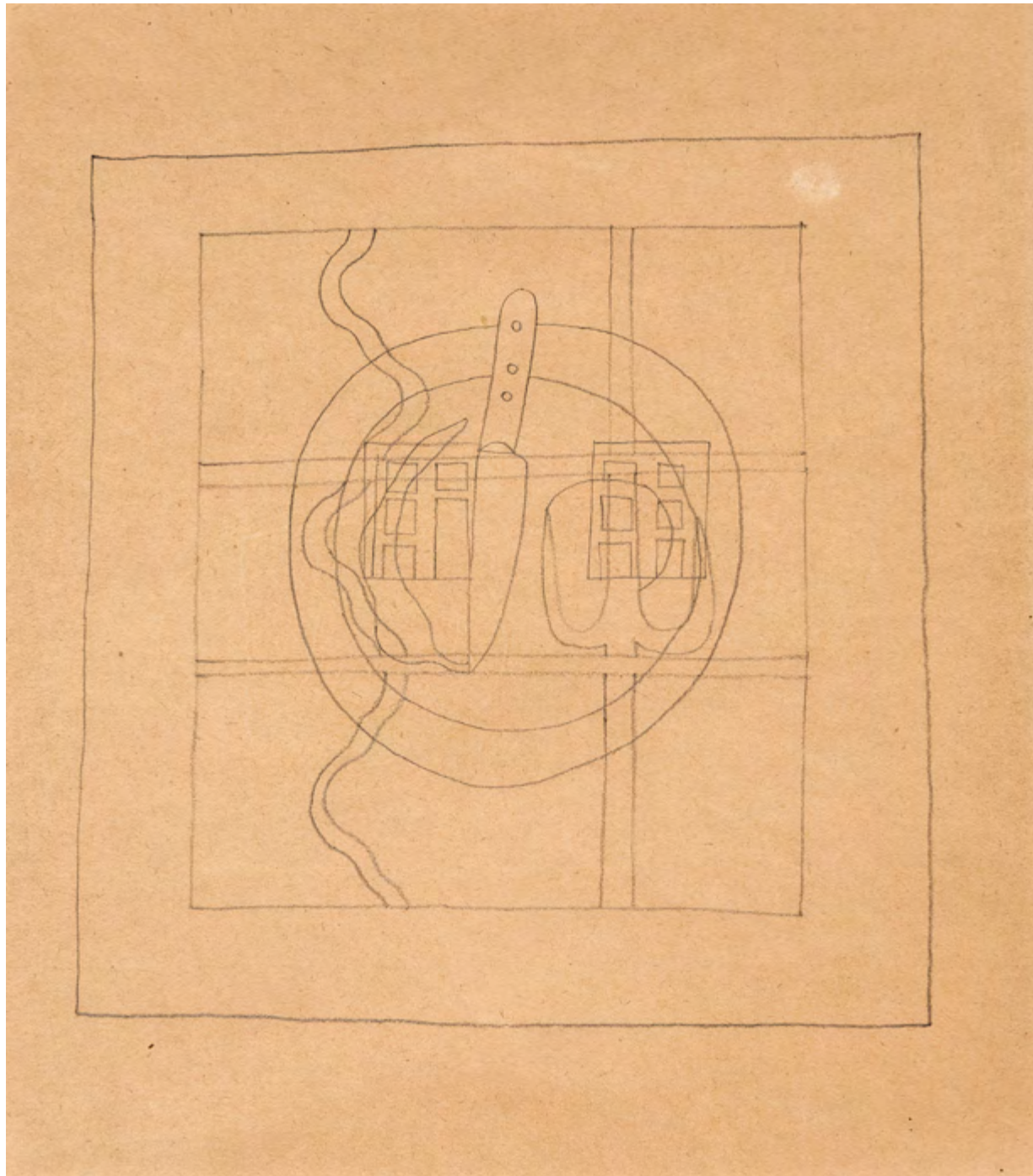


Hand pump on Kmetty Square, photo: 1972

Taking what Kodály and Bartók were doing in Hungarian music as their model, Lajos Vajda and Dezső Korniss announced their "Szentendre programme" in the summer of 1936. They collected folk motifs and relics in Szentendre and surroundings, and used them as points of departure for the creation of a visual universe that was rooted in tradition but was created with constructivist and surrealist methods. Vajda's drawn montages bring to life a host of details from Szentendre, parts of buildings, hidden nooks and small relics. The hand pumps were a typical sight in the quarter called Szamárhegy, though only two have survived, one on Rab Ráby Square, and one on Kmetty Square. Both are thought to have been made by Ljubovics Mito, a smith. The floral ornament of the pump with the "rose" on Kmetty Square appears in a 1936 drawing by Vajda, offering a beautiful association of ideas with the weeping face of Christ.



VAJDA Lajos: Izbég; verso: House with Trees, 1936
pencil on paper
315 x 238 mm
private collection



VAJDA Lajos: Window Grill with Still Life, 1936
pencil on paper
314 x 360 mm
private collection



Window grill, 28 Bartók Béla Street, photo: 2022

The story of the window grill on the house under 28 Bartók Béla Street, in Szamárhegy, extends Vajda's motif collection with additional meaning. The so-called Tobakos house was a simple, one-storey, shed-roofed residential building from the early 19th century. For one of its windows, a grill was cobbled together from a barge pole, a strip from a lattice, and two iron bars. The window grill first featured in several drawings by Vajda in 1936, before his close friend, Endre Bálint adopted this folk relic as a signature that went on to function as a leitmotif in his oeuvre. The window grill has since become part of Szentendre's memory and identity; local artists (Róbert Csíkszentmihályi, András Rácz) incorporated it in their works, and the motif was used on the signboard above what was the main entrance of the Szentendre Gallery, which opened in 1978. Decrepit, the house in Bartók Béla Street was pulled down in the 1990s, and the grill ended up on a heap of rubble, whence it was rescued by an employee of the museum, who lived nearby. In what is a fine example of cooperation and heritage conservation, the grill was installed in its original form on the facade of the new building that was constructed under 28 Bartók Béla Street.



BÁLINT Endre: Idea Based on the Szentendre Grill, 1969
linocut
328 x 446 mm
Ferenczy Museum Center
inv. no.: 69.42



BÁLINT Endre: Magical Night in Szentendre, 1966
oil on canvas
79.8 x 100 cm
Ferenczy Museum Center
inv. no.: 76.43

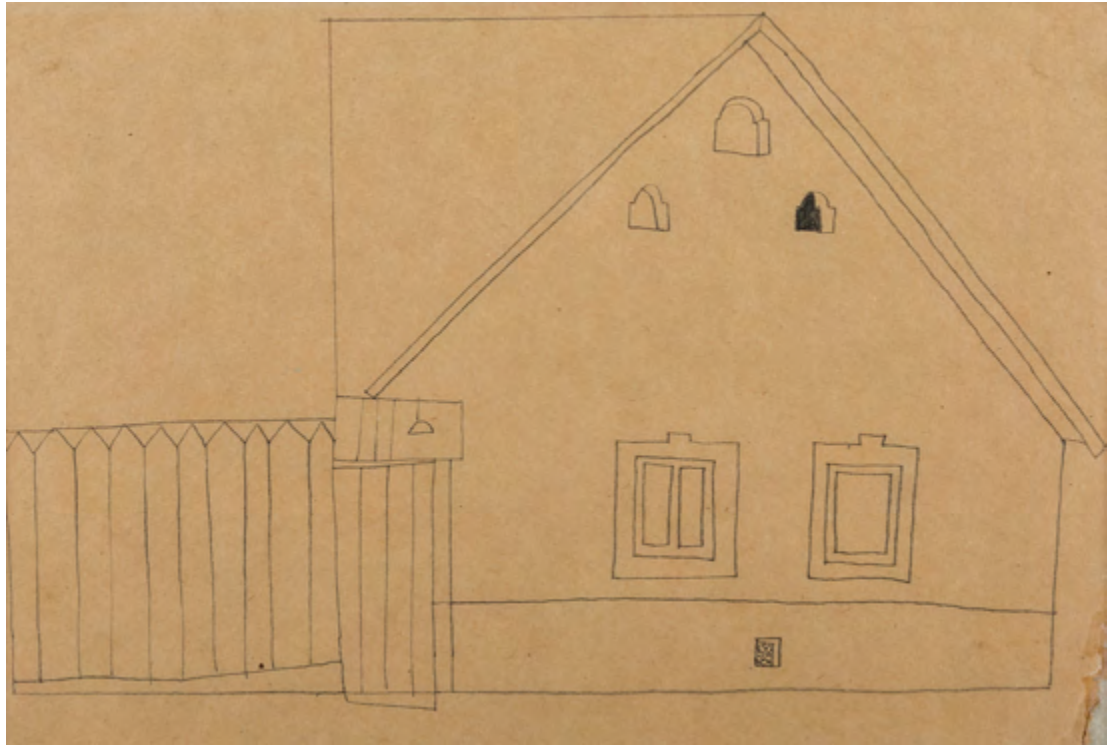


VAJDA Lajos: Self-Portrait with Skull, 1936
pencil and collage on paper
320 × 255 mm
Ferenczy Museum Center
inv. no.: 83.39

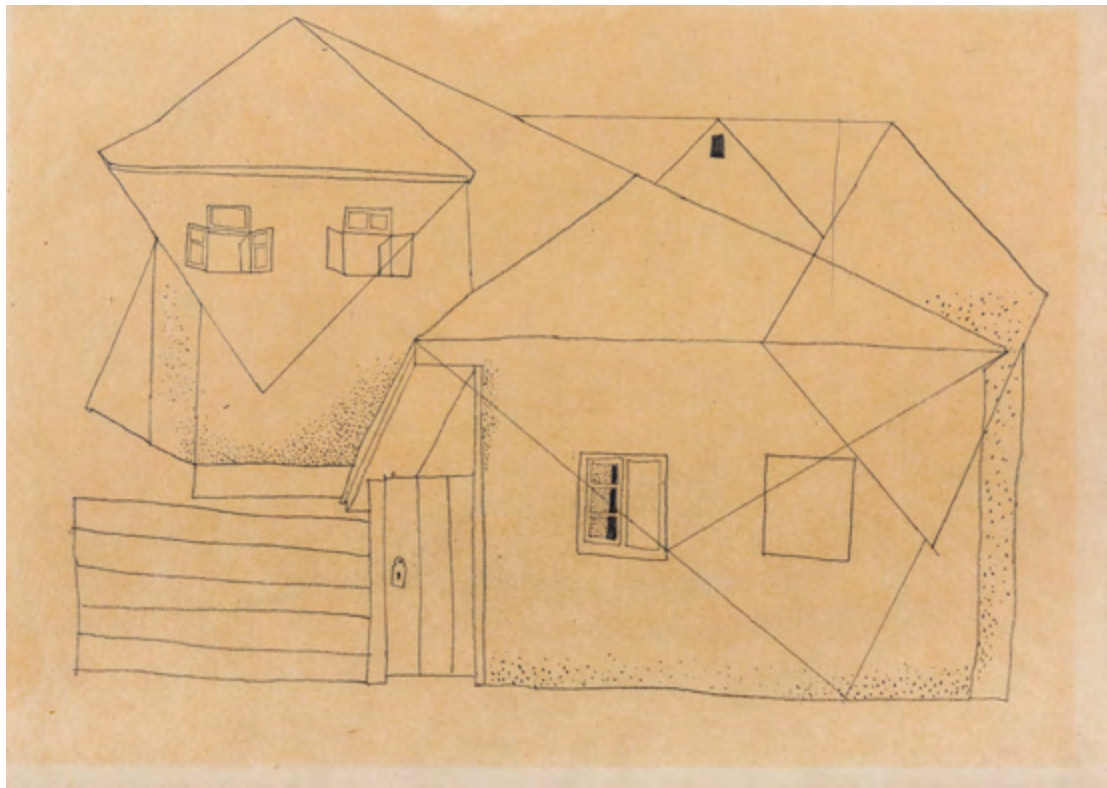


Detail of an epitaph, south facade, Belgrade Cathedral,
photo: 2022

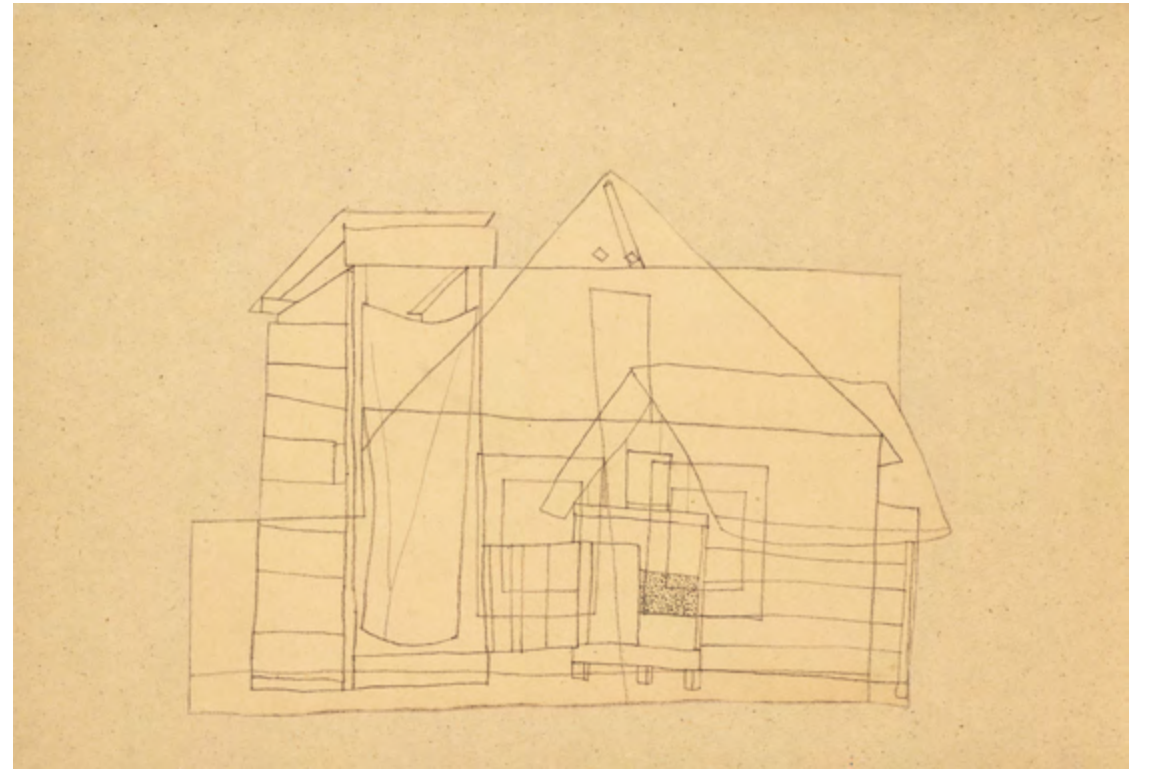
The Serbs have played a very important role in the history of Szentendre. The ethnic groups fleeing the Turkish occupation of the Balkans arrived in Szentendre in 1690, founded a colony and built, among other things, the seven churches that define the townscape of Szentendre to this day. Lajos Vajda must have felt he had arrived home in Szentendre, whose character was dominated by the mysterious atmosphere of Eastern Orthodoxy. Between 1916–1923, Vajda had lived in Serbia, where he attended elementary and secondary school, and had learned Serbian. The communal feel and the art of the Serbian Orthodox churches made a deep impression on Vajda, as is evident from the icon-style paintings and self-portraits he made in 1935–1936. Vajda considered icon painting a manifestation of the strictest and most universal laws of art. In his *Self-portrait with Skull*, the artist appears facing the viewer against a neutral background, as per the tradition of Eastern Orthodox icons, with a skull and two crossed femurs on his forehead—the Baroque vanitas symbol seen on the outer wall of the town's Belgrade Cathedral. As a tribute to the anonymity of icon painters, Lajos Vajda did not sign any of his works from 1928 until his death.



VAJDA Lajos: Variation on the Fiala House, 1937
pencil on paper
225 x 315 mm
Ferenczy Museum Center
inv. no.: 83.57



VAJDA Lajos: House Walls in Szentendre, 1936
pencil on paper
228 x 318 mm
Ferenczy Museum Center
inv. no.: 83.98



VAJDA Lajos: Hut beside a House, 1937
pencil on paper
310 x 450 mm
Ferenczy Museum Center
inv. no.: 83.10



VAJDA Lajos: Houses in Szentendre with Crucifix, 1937
tempera and montage on cardboard
460 x 630 mm
Ferenczy Museum Center
inv. no.: 83.56



A BÁBU – EGY MOTIVUM VÁNDORLÁSA
VAJDÁTÓL EF ZÁMBÓIG
THE DUMMY – THE MIGRATION OF A
MOTIF FROM VAJDA TO EF ZÁMBÓ



THE DUMMY – THE MIGRATION OF A MOTIF FROM VAJDA TO EF ZÁMBÓ

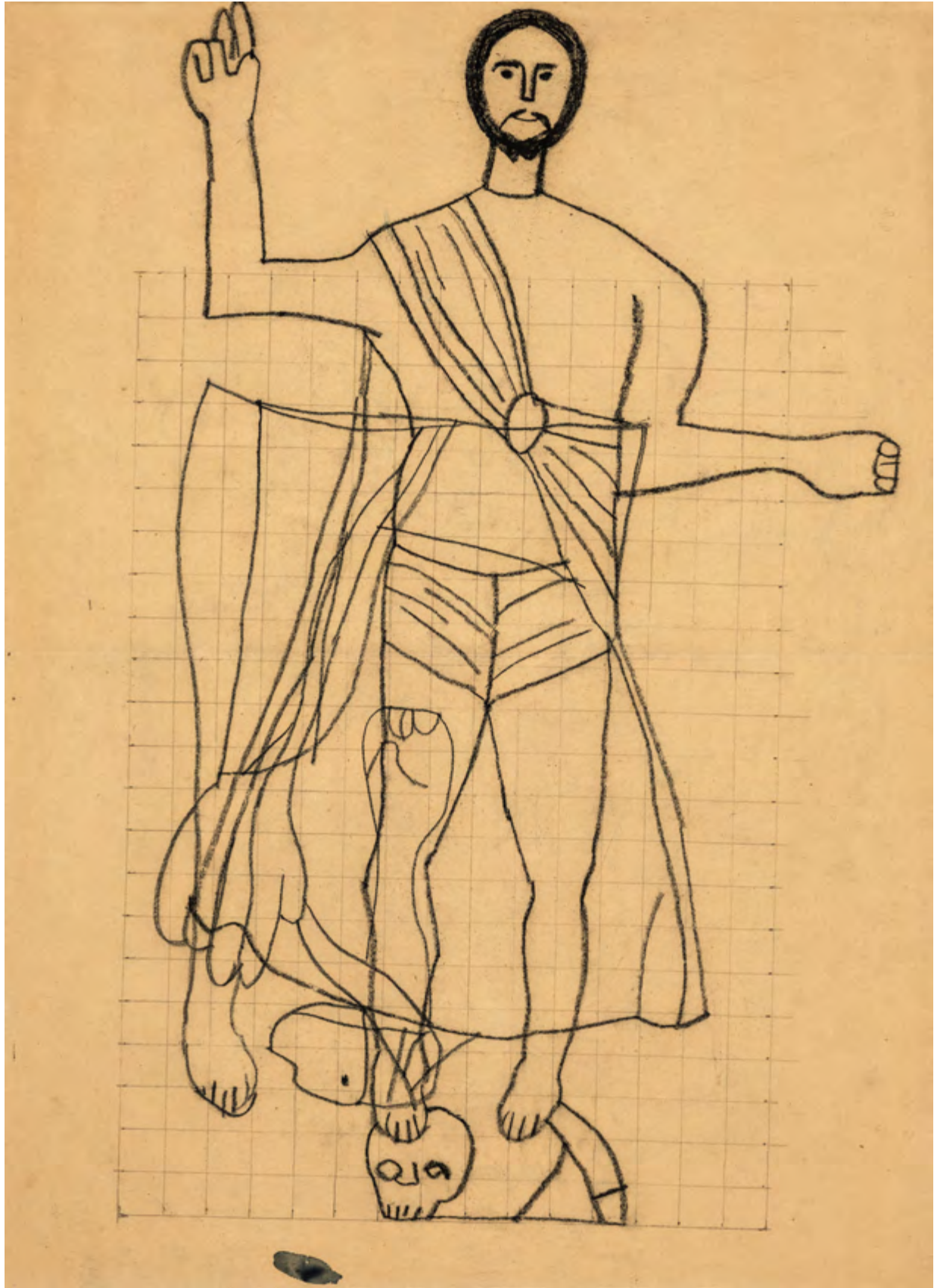
'There is no Szentendre art without Lajos Vajda.'
Gyula Konkoly, 1998

Lajos Vajda played a prominent role in the 20th-century history of art created in Szentendre. His outlook, intellect and art set an example for the generations of artists who followed him, as did his creative attitude towards the past of Szentendre. In the last room of the exhibition, we attempt to unravel the origin of the dummy figure, an essential motif in art from Szentendre, as well as the history of its transformations. Constructed from geometric components but organic in its origin, this form with an undulating outline appeared in the work of a significant number of artists active in the town between 1968 and 1975, starting with Pál Deim, throughout whose oeuvre the figure continued to play a significant role. 1968 saw the return to Szentendre of the young István

ef Zámbo, who also adopted the motif, as did Endre Bálint, who was in connection with the art scene of the town. The dummy became a dominant symbol in the early work of János Aknay, as it did in the art of Jenő Barcsay and Gábor Matyófalvi in the same period, the beginning of the 1970s, if their emphases were different.

The motif probably had its origins in the understanding of figure that marked the icon-like pictures Lajos Vajda made in 1936, as he combined the principles of traditional icon painting (symbolic quality, contoured forms unfolded in the plane) with the constructivist approach of the avant-garde. Looking through Vajda's works from 1936, it is evident his representation of figures or anthropomorphized spires was growing increasingly stylized, with an emphasis on contour. The question arises as to how the example of Vajda 'trickled down' to the new generation of artists in Szentendre at the turn of the 1970s. For many years after his death in 1941, the wider public did not have access to

Lajos Vajda's art. The first comprehensive retrospective and the rehabilitation of his oeuvre took place in this very town, in 1966. The exhibition, which was curated by Krisztina Passuth and was presented on Fő Square, together with the newly published reproductions, had an immense effect on the new generation of artists who, under the influence of hippie culture and the international events of 1968, were embracing freedom and personal autonomy. For both members of the Vajda Lajos Studio (who named it after their spiritual forebear) and academy-trained artists, Vajda represented Szentendre's progressive, avant-garde past, and he himself became the ultimate point of reference. Every one of the artists exhibited here used some paraphrase of the dummy figure—as a symbol with local connotations that can be freely interpreted and modified—for a shorter or longer period of time, and while the context and meaning of this symbol varies across the oeuvres, it clearly delineates how the present becomes past, and how the past turns into a source of progression and of the future.



VAJDA Lajos: Pantocrator, 1937
charcoal and pencil on paper
617 x 448 mm
Ferenczy Museum Center
inv. no.: 83.53

VAJDA Lajos: Self-portrait as Icon, 1936
pastel on paper
900 x 600 mm
Ferenczy Museum Center
inv. no.: 83.35

VAJDA Lajos: Three Brothers, 1936
oil on cardboard
63 × 77.2 cm
Ferenczy Museum Center
inv. no.: 83.31

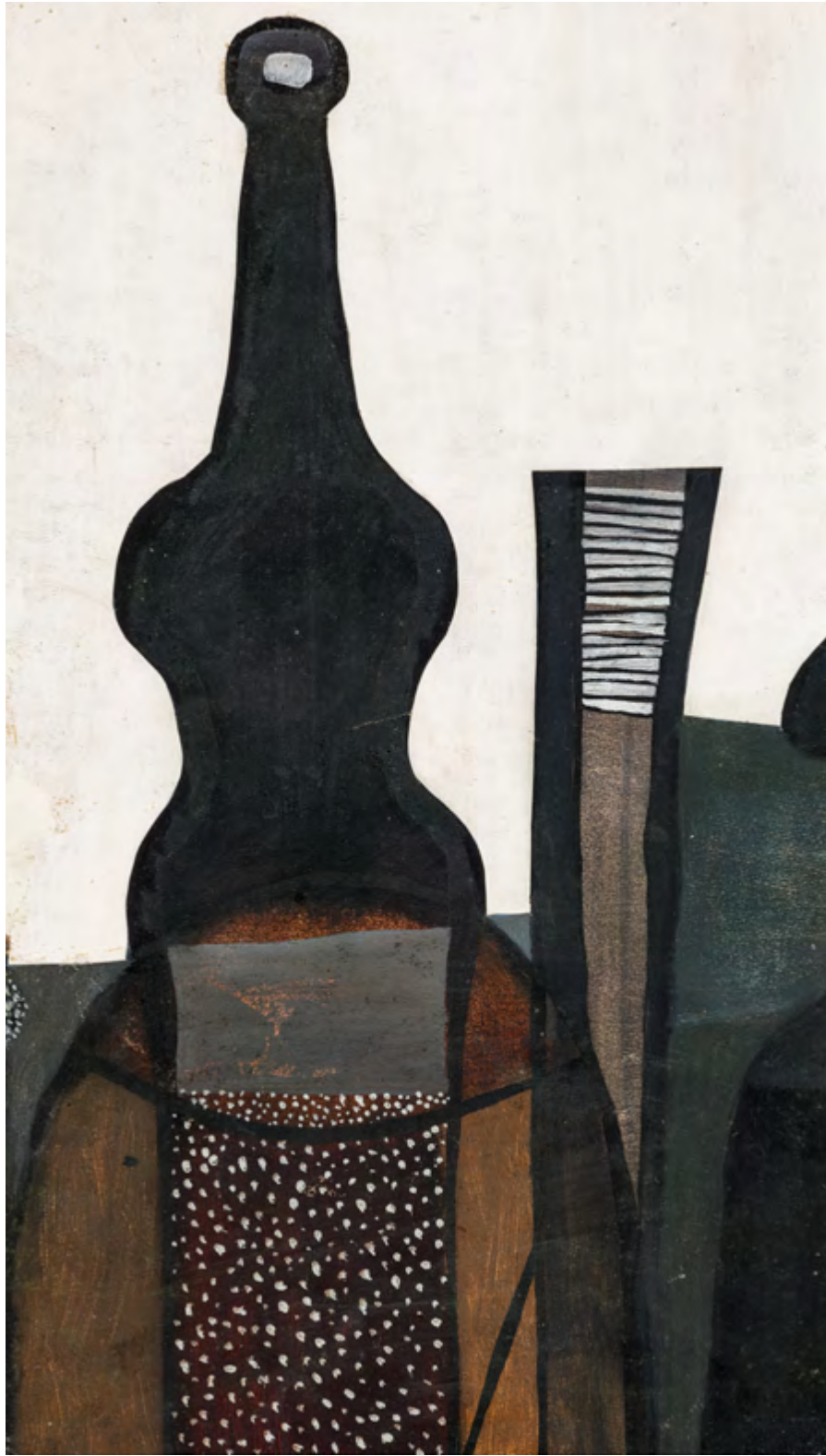


VAJDA Lajos: Melon Head (Idol), 1936
oil on cardboard
53.5 × 44 cm
Ferenczy Museum Center
inv. no.: 83.29



The Vajda Siblings: Miklós, Márton,
Teréz and Lajos Vajda, Valjevo, Serbia, 1922

Lajos Vajda's father, Manó Vajda sold the family's house in Zalaegerszeg in 1915, and moved with his family to Serbia. As a child, Vajda studied in Belgrade and Valjevo, in German and Serbian, and it was there, during the years in Serbia that he gained an intimate knowledge of the spirit, rituals and art of the Orthodox Church. During the last year they spent in Serbia, probably in the first half of 1922, the Vajdas had a group photo taken of the four children. On the left of the black-and-white photo, Miklós can be seen, next to whom stand Márton and the oldest sibling, Teréz. Lajos, the youngest, who sits in a wicker chair, was 14 years old. It is worth comparing this photograph to Lajos Vajda's painting from 1936, *Three Brothers*. The two are clearly related: Vajda based his composition on the photograph, the arrangement of the clothes and the poses are almost identical. The title subsequently given—*Three Brothers*—is misleading, because on the right side of the composition, a fourth figure appears in a black strip, the mask-like face of the child Lajos Vajda, reduced to a blotch. This period saw Vajda study icon painting intensively, and he painted several icon-styled portraits in 1936. The most important feature of this work is that Vajda completely ignores the personalities of the family members depicted, and while the main lines of their posture and clothing evoke the original photograph accurately, the sense organs appear on the white faces only in a schematic, sketchy manner. There is no spatiality to the composition, the figures have no personality; they appear as dummies from the past. Lajos Vajda and his family moved to Szentendre in 1922, the year the photograph was taken.



VAJDA Lajos: Tower, 1935
oil, collage on cardboard
520 x 292 mm
Ferenczy Museum Center
inv. no.: 83.27



BALOGH László: Figures, ca. 1970
oil on fibreboard
69.5 x 47 cm
Ferenczy Museum Center
inv. no.: 2001.92



DEIM Pál: Silence II, 1968
tempera on paper
580 x 820 mm
Ferenczy Museum Center
inv. no.: 71.74



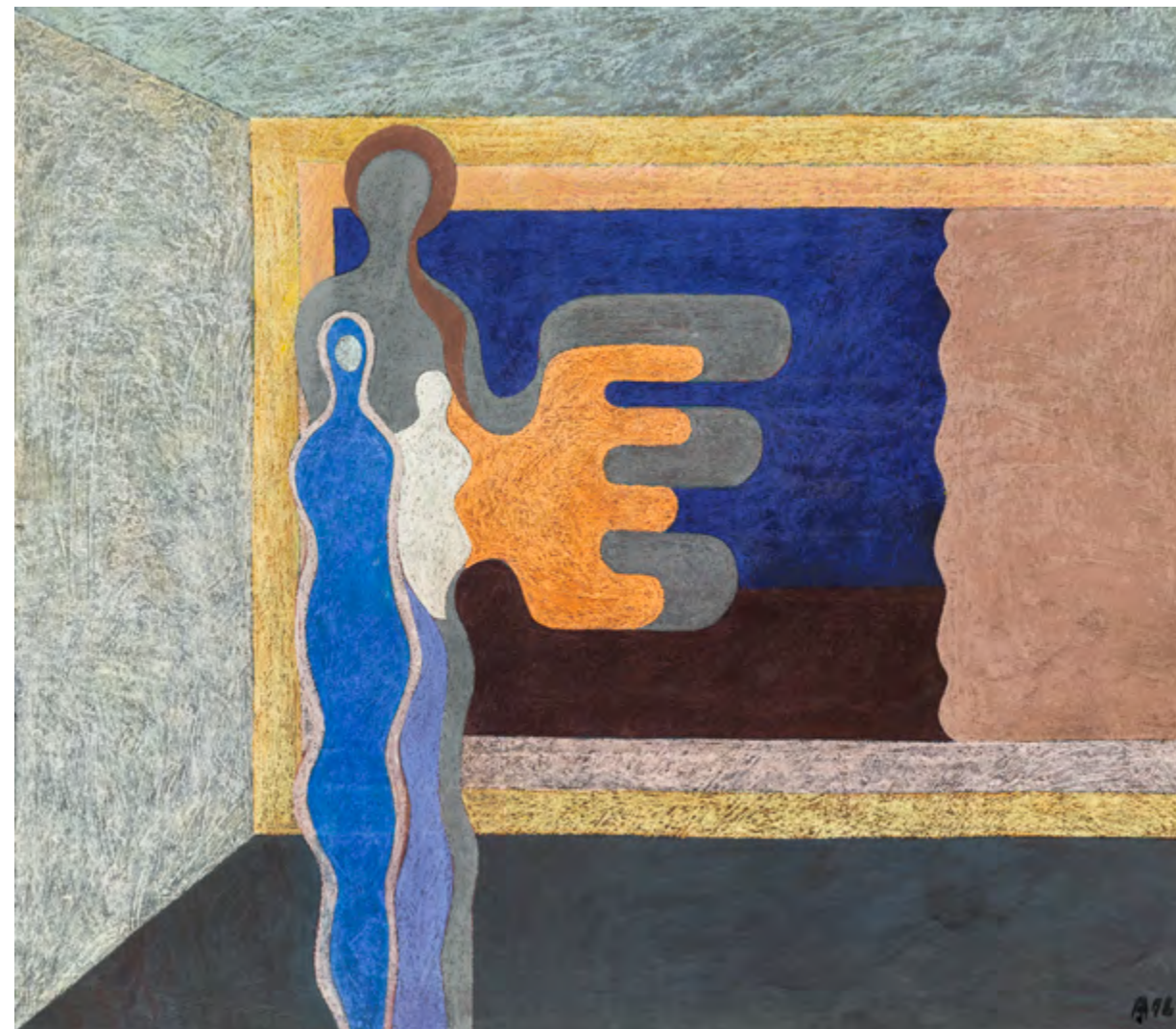
BARCSAY Jenő: Trouble II, 1975
oil on cardboard
30 x 40 cm
Ferenczy Museum Center
inv. no.: 78.219



BARCSAY Jenő: Trouble III, 1974
oil on cardboard
30 x 40 cm
Ferenczy Museum Center
inv. no.: 78.220



BÁLINT Endre: Blue Angel, 1968
monotype
200 x 350 mm
Ferenczy Museum Center
inv. no.: 2014.15.1



AKNAY János: Holy Family, 1972
oil on paper and fibreboard
130 x 145 cm
private collection



EF ZÁMBÓ István: Szentendre, with Motif of Tin-plate Christ, ca. 1968
mixed technique
height: ca. 120 cm
Tamás Szűcs Collection



MATYÓFALVI Gábor: Human Couple, ca. 1975
painted wood, mirror
40 x 10 x 4.5 cm
private collection



MATYÓFALVI Gábor: FLUG, ca. 1972
wood, metal
height: 126 cm
Lajos Takács Collection



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On the cover:

VAJDA Lajos: House in Szigetmonostor, 1935
tempera on paper
Ferenczy Museum Center, Szentendre
inv. no.: 83.24

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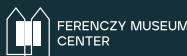
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