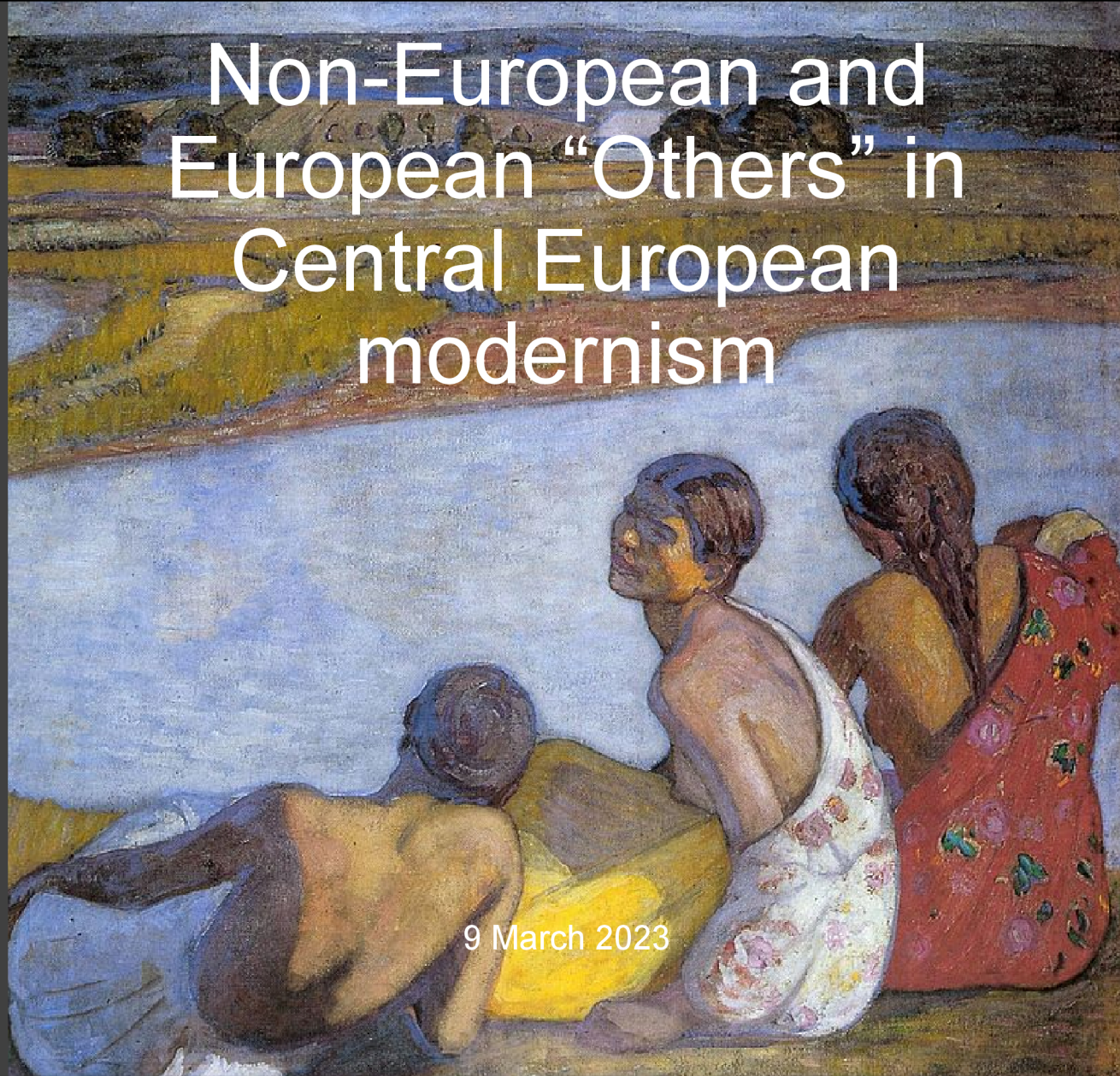
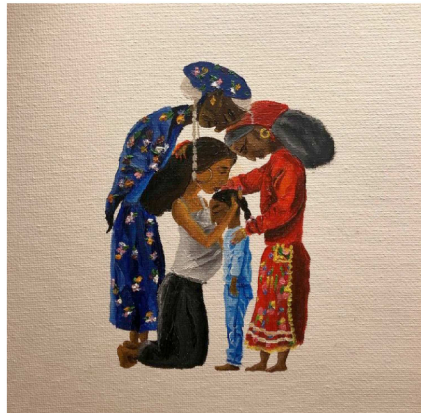


Non-European and European “Others” in Central European modernism



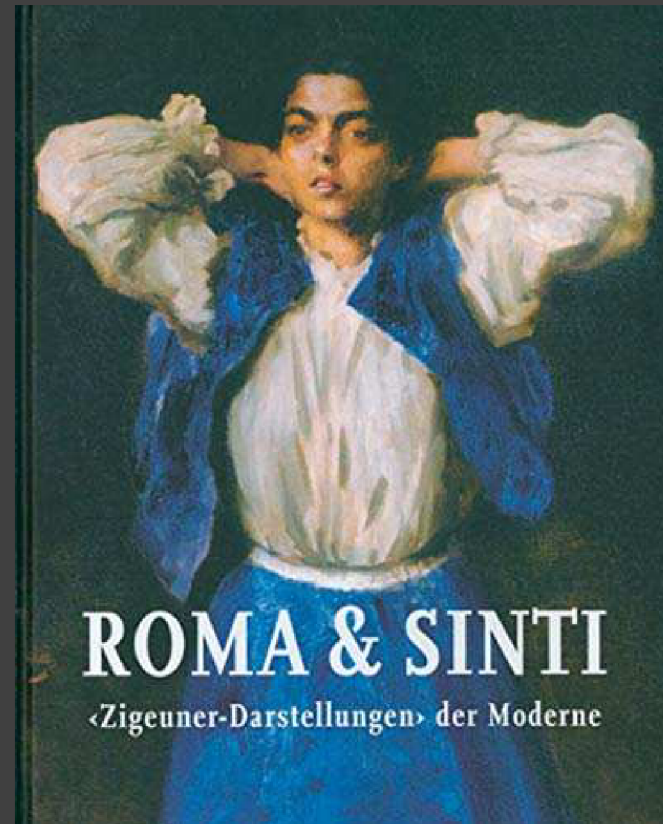
9 March 2023

CRS Critical
Romani Studies

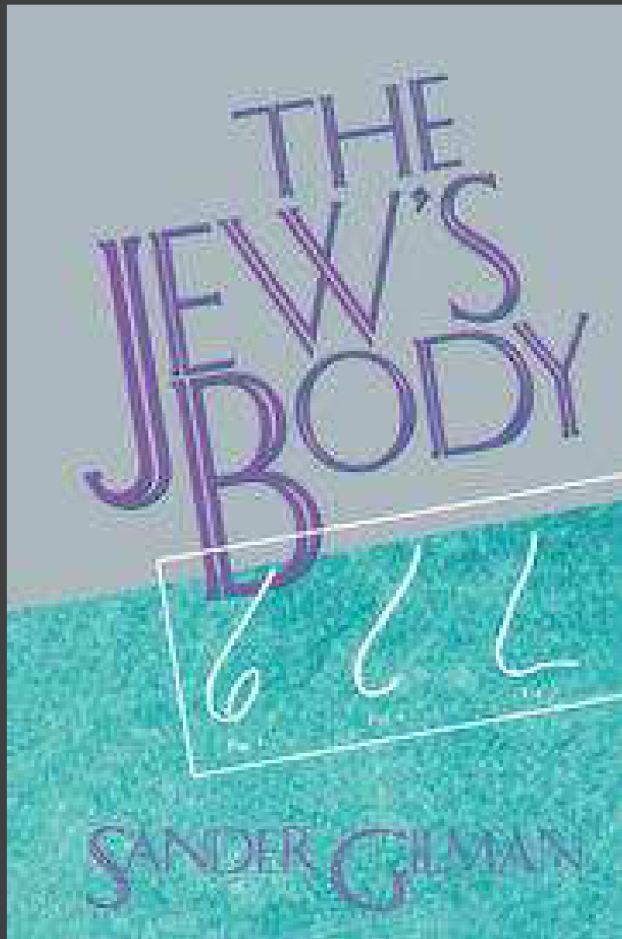


Exploring Romani Literature
from Theory to Practice

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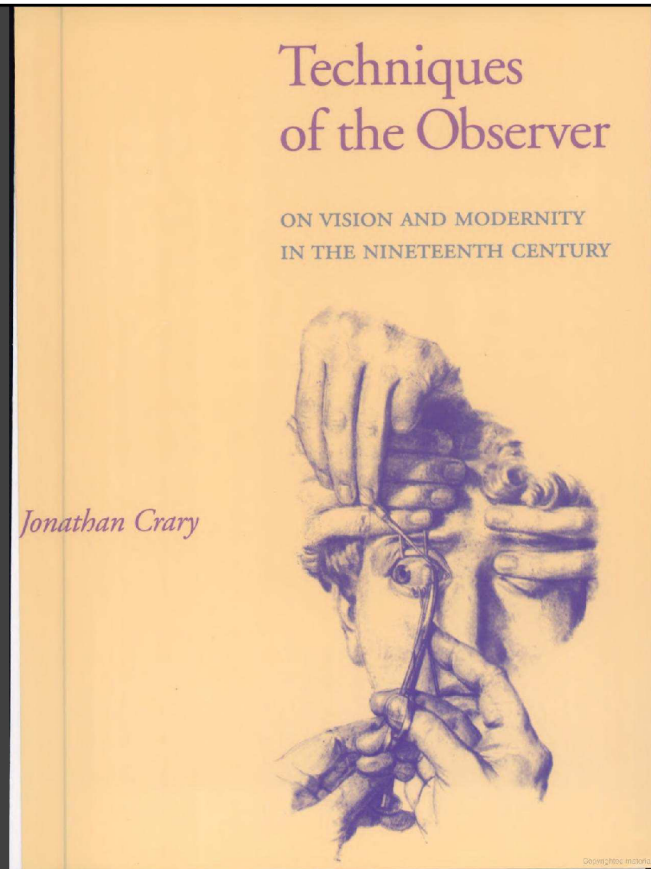
Kovács, Éva. (2021). Black Bodies, White Bodies – ‘Gypsy’ Images in Central Europe at the Turn of the Twentieth Century (1880–1920). *Critical Romani Studies*, 3(2), 72-93. <https://doi.org/10.29098/crs.v3i2.75>



Sander Gilman, *The Jew's Body*,
Routledge, 1991



Georges-Didi Huberman, *Invention
of Hysteria*, MIT Press, 2004



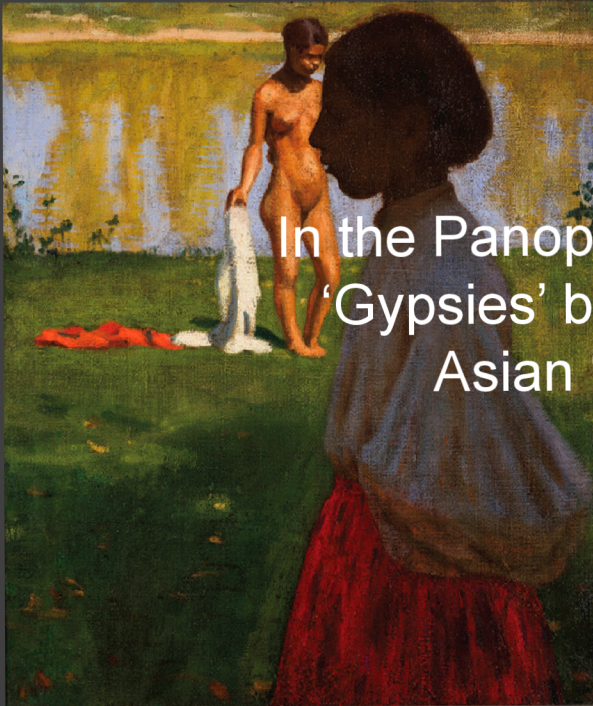
“We are used to thinking of gaze and image as separate, and therefore we speak of looking at an image. (...) however, images form in adapting the gaze. The complicity between body and gaze leads to the image”

Hans Belting, 'Body and Image'. In *Iconic Power. Cultural Sociology*, 2012, 187.

“...the history of vision is not merely the history of representations; it also encompasses the history of the status of the observer at the intersection of relations between the body and forms of institutionalised discursive power.”

Jonathan Crary, *Techniques of the Observer*, 1990

the *panoptic regime* of Modernity (Michel Foucault):
internalised, visible yet unverifiable power



In the Panopticon of Central European Modernity,
'Gypsies' become *pendants* of the African and
Asian 'primitives' of Western Europe.

Kovács, p.76,



the *optical unconscious* (Walter Benjamin): aspects of
reality that register in our senses but are never quite
processed consciously



Édouard Manet, *Olympia*, 1863–65, Musée d'Orsay, Paris

"Hysteria"

Salpêtrière Hospital, Jean Martin Charcot



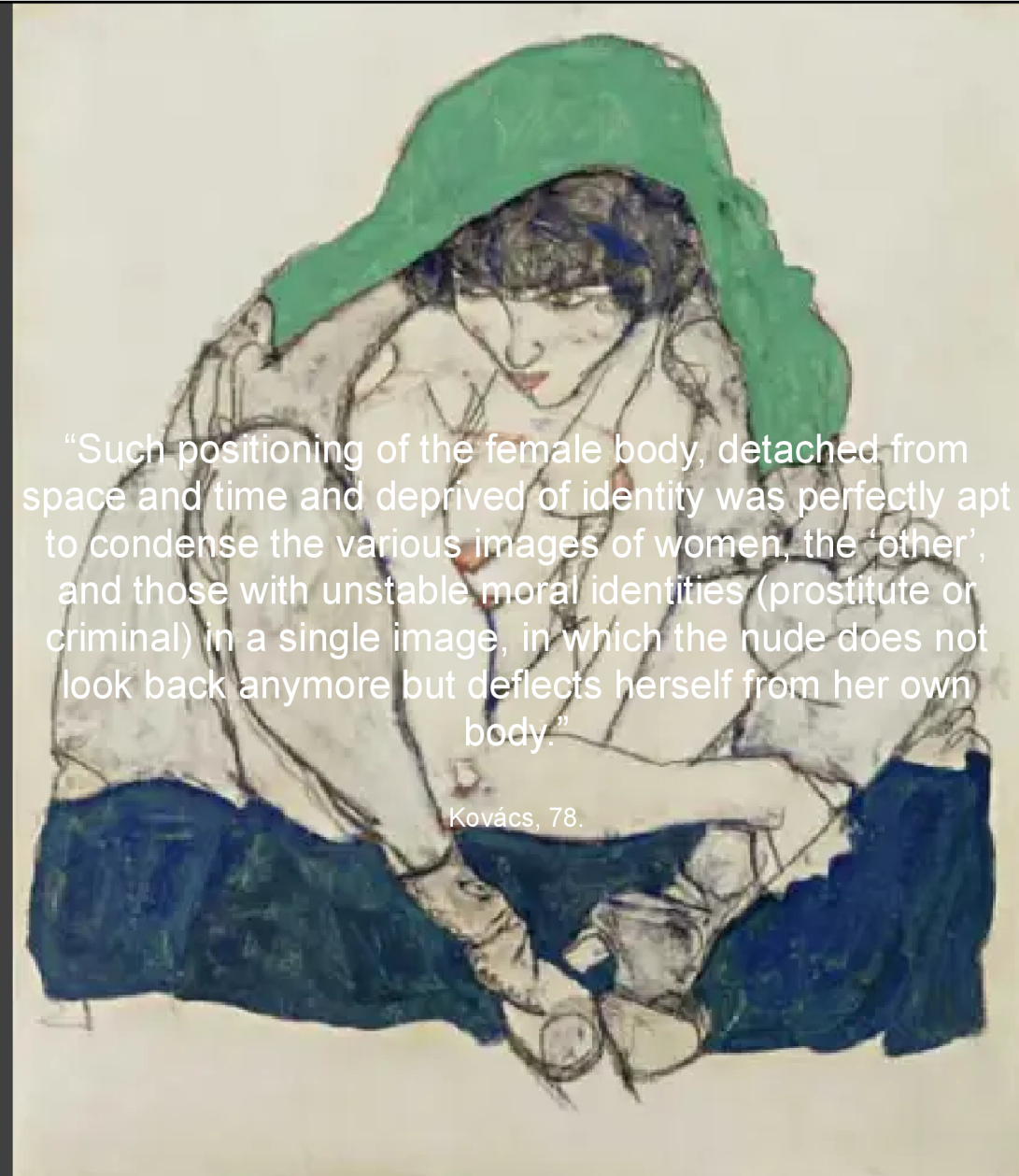
"Iconographie photographique de la Salpêtrière"
(Jean Martin Charcot, 1878)



Egon Schiele, *Crouching Woman with Green Kerchief*, 1914, Leopold Museum, Vienna



Albert Londe, Mlle Bañares (hystérie), c. 1883,
collection Texbraun



What happens if we combine images comparisons in new ways? The “hysterical” female body



Albert Londe, Mlle Baranes (hystérie); Tympanite, c. 1883, collection Texbraun



André Kertész, *Untitled*, Abony, 1921, Ministère de la Culture (AFDPP), France.

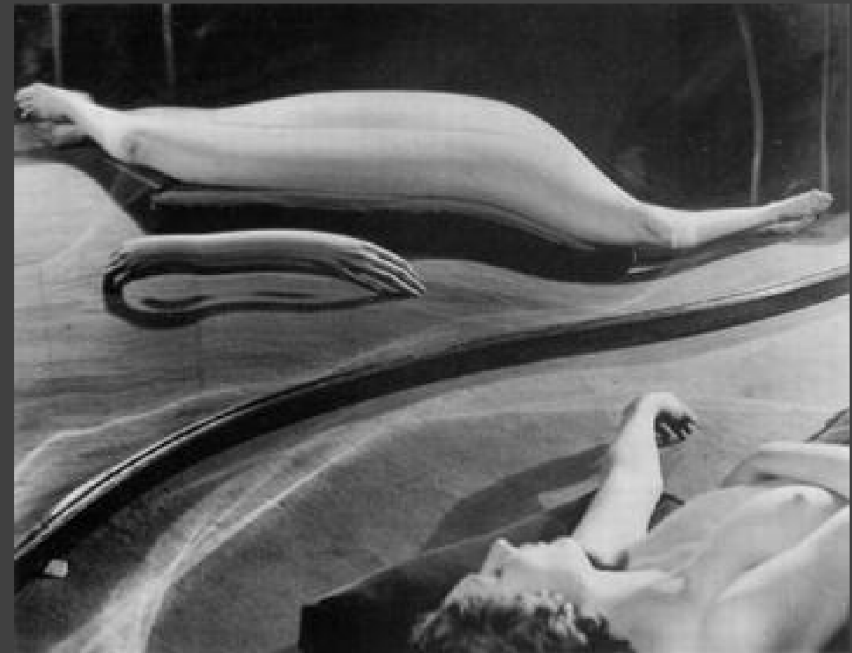


Untitled, Abony, 1921, Ministère de la Culture (AFDPP), France.



Gypsy Children Kissing, 1917. Holden Luntz Gallery, Palm Beach,

André Kertész (1894–1985)



Distortion#49, one of the images in the Distortion series, 1933.

Horizontal Art History?

Piotr Piotrowski (1952–2015)

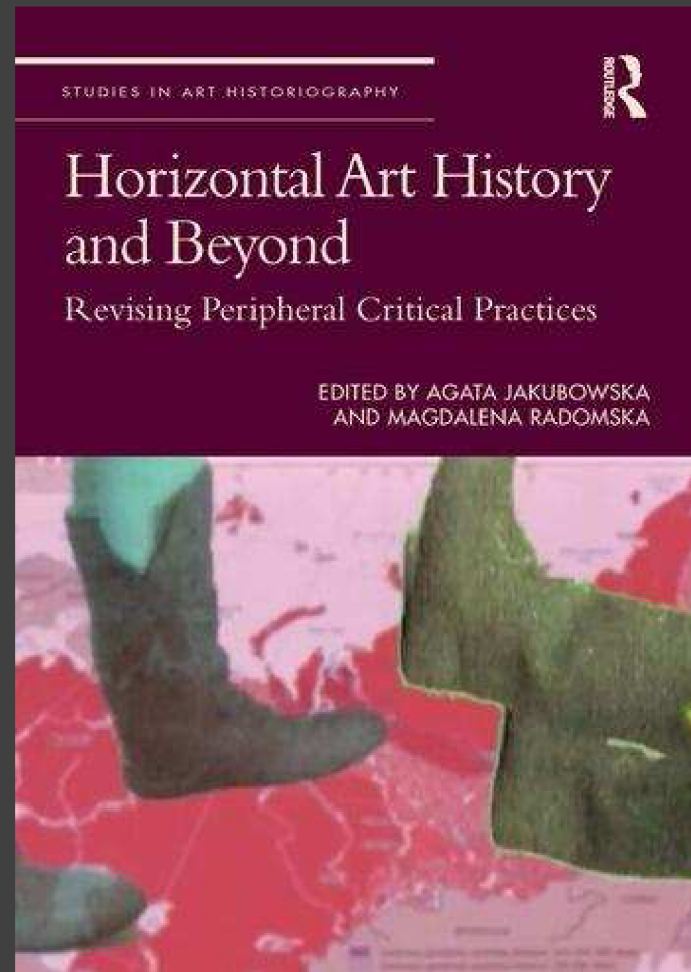
“The non-European ‘Other’ is a real ‘Other’, while the Central or Eastern European Other is a ‘not-quite-Other’ or a ‘close Other’.”

Piotr Piotrowski (2009), “Toward a Horizontal History of the European Avant-Garde”, 52.

“While it seems obvious that the modern art of the margins developed under the influence of the West, it appears much less obvious to ask how the developments in non-Western art affected the history of Western art or, more precisely, the perception of Western art.

Here, then, a question arises: how does marginal art change the perception of the art of the center? How is the center perceived, not from the center itself – the place usually occupied by the historian of modern art – but from a marginal position?”

Piotr Piotrowski (2009), “Toward a Horizontal History of the European Avant-Garde”, 54.



Horizontal Art History and Beyond Revising Peripheral Critical Practices. Edited By Agata Jakubowska, Magdalena Radomska, Routledge, 2022

August von Pettenkofen (1822–1889) & the Szolnok artist colony

Genre painting in the Biedermeier era: idyllic scenes of “ordinary life”



August von Pettenkofen, *Robbers in a Cornfield* 1852, The Wallace Collection

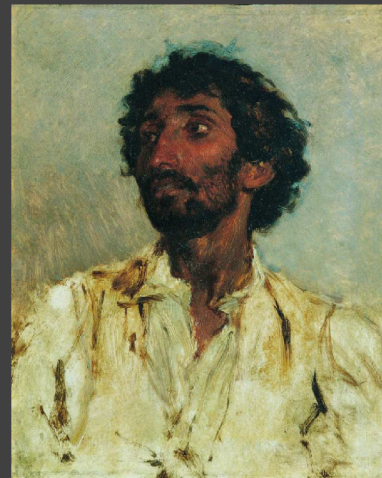


August von Pettenkofen, *Gypsy Family*, 1868, Slovak National Gallery

August von Pettenkofen, *Market in Szolnok*,
ca. 1870 – 1880. [Kunsthistorisches
Museum Vienna](#)



Tibor Pólya, *The artist colony in Szolnok*, 1925



August von Pettenkofen, *Portrait of a Gypsy*,
c.1860, Belvedere, Vienna.

UN MAÎTRE HONGROIS

Lajos de Kunffy, peintre des Tziganes

Le peintre hongrois Lajos de Kunffy est un habitué de nos Salons. Chaque année, à la Société nationale des Beaux-Arts, il expose quelque grave paysage, quelque type saisissant de son pays. C'est un probe et

sion d'aujourd'hui. C'est, à coup sûr, une remarquable manifestation d'art. L'observation de la vie tzigane a toujours prévalu, en M. Lajos de Kunffy, et l'on ne saurait trop l'en féliciter. Que de peintres



Tziganes

(Cliché Henri Garnier.)

Tabarant, 'Un maître Hongrois. Lajos de Kunffy, peintre des Tziganes'.
Paris Midi, 29 January 1913.

“When Albert Besnard returned to France from his voyage in India and I saw his work, I told him *there was no need to travel great distances as you can paint figures like that in Hungary, too.* (...) Most of my Gypsy paintings have been sold since; I hardly have any left in my ownership. In a collective exhibition in Paris in 1913, where I still had many works with Gypsy themes on show, the daily *Paris-Midi* that reproduced some of these paintings called me ‘*le peintre des zigán*’. But what had befallen these Gypsies? They were no longer wearing long hair. As a matter of fact, those drafted into the army in 1914 had their hair cut short...”

Kunffy, *Visszaemlékezéseim* [My memoirs], edited by János Horváth, 2006, 108–109 – translated by Róza Vajda

Lajos Kunffy (1869–1962)

Somogytúr artist “colony”: Béla Iványi Grünwald, Lajos Szilányi, Aladár Edvi-Illés, and József Rippl-Rónai



Gypsy Women On The Bridge (on The Way Home), 1911, location unknown.



Harvesters having lunch, 1921, Hungarian National Gallery

Béla Iványi-Grünwald (1867 –1940)
Nagybánya artists' colony and Kecskemét artists' colony



Gypsy Girls by the Banks of the Lápos, 1909



*Rest at Noon, nd.,
Virág Judit Gallery*



Kecskeméti park, n.d.



Béla Iványi-Grünwald, *Gypsy Girls by the Banks of the Lapos*, 1909



Paul Gauguin, *Ararea*, 1892, Musée d'Orsay

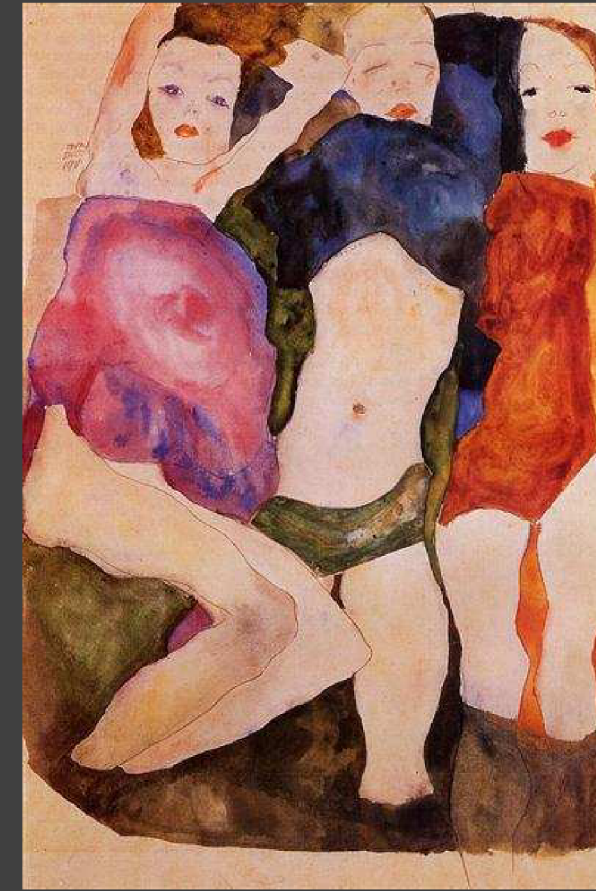
“Black” bodies, “white” bodies?



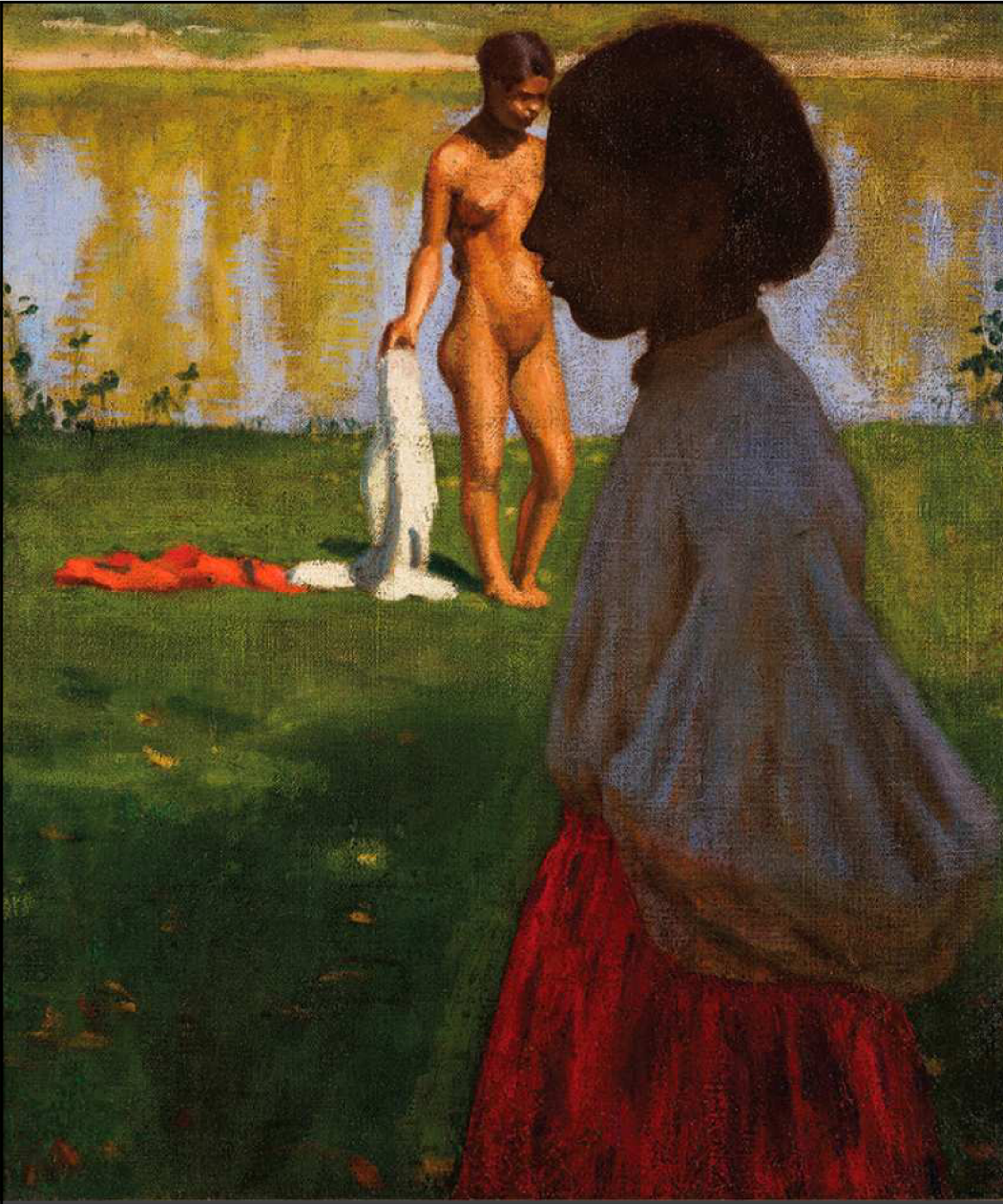
István Réti, *Gypsy Girl*, 1912, oil on canvas, 80.5 x 91 cm, Hungarian National Gallery, Budapest.

“The eyes of the adolescent girl reflect the dominant – so to speak, paedophile – male gaze: instead of eroticism, they suggest embarrassment, fear, and sexual vulnerability. Such an explicit infringement of social norms was possible only when oppressed ethnic or social groups were concerned – hard as I tried, I have not found a single similar composition by any contemporary Hungarian artist of a ‘white’ adolescent girl.”

Kovács, 86.



Egon Schiele, *Three Girls*, 1911, private collection



the *panoptic regime* of Modernity (Michel Foucault):
internalised, visible yet unverifiable power

the *optical unconscious* (Walter Benjamin):
aspects of reality that register in our senses but are
never quite processed consciously

János Göröncsér Gundel, *Gypsy Girl and Nude Model*, c. 1907, Hungarian National Gallery, Budapest.



Lajos Tihanyi, *Gypsy Woman with Child*, 1908, oil on canvas, 84 × 75 cm, Janus Pannonius Museum, Pécs.



Pál Jávor, *Gypsy Girl*, c. 1915, oil on canvas, 80 × 71 cm, Damjanich János Museum, Szolnok.



János Valentiny, *Gypsy School*, 1896, Hungarian National Gallery, Budapest.