Table - from the Budapest pavillion at the Turin Universal Exposition

Furniture Collection

Accession Nr.:	58.876.1
Artist/Maker:	Maróti (Rintel), Géza (1875 - 1941) / designer
Manufacturer:	furniture factory of Endre Thék
Place of production:	Budapest
Materials:	oak
Techniques:	carved decoration; gilded
Dimensions:	height: 80 cm diameter: 169 cm

Maróti was a multi-talented artist, sculptor, painter and architect, of the first half of the 20th century. He started his career as a stone carver's apprentice later he studied drawing in Budapest and sculpting at the academy of Vienna. He opened his own sculpture studio in 1900.
Several Budapest buildings show the signs of his sculpture work (the former Pesti Magyar Kereskedelmi Bank – Hungarian Commercial Bank of Pest Hitelbank – Credit Bank the internal decoration of the Osztrák-Magyar Bank – Austro-Hungarian Bank Pesti Hazai Takarékpénztár – National Savings Bank of Pest the Gresham-palace).
He created significant memorials, including the shrines of Pál György and György Ráth at the Kerepesi cemetery.
He took part in the Vörösmarty-statue, the multi-stage Queen Elisabeth memorial and the 1848–49 Revolution memorial competitions he designed their sculpture and architectural parts.
He taught modelling at the Technical University between 1905 and 1913.
As a member of the Applied Arts Society and a regular partaker of its exhibitions, he frequently designed the installations of the Christmas sales and Spring Exhibitions of the Museum of Applied Arts.
Due to his experience in installation design he participated in designing and directing the Hungarian applied art group of the International Exhibition of Milan in 1906. The solutions of the internal ornaments rightly received international acclaim. Although a sudden night fire destroyed the entire Hungarian pavilion, thanks to the efforts of Maróti on site, the exhibition was restored to nearly its original beauty within a few weeks.
One of the results of his Milan presence was the installation of a permanent Hungarian exhibition hall in Venice (1907–1909). The Italian government made a lot available for Hungary without charge on the area of Giardino Pubblico. Maróti was insisted on as the designer of the building.
Adamo Boari, an architect looking for a colleague among the artists of the Milan exhibition, also chose Maróti. In the name of the Mexican government, he invited him bypassing all competition, to create the interior design and sculpturing works of the Mexico City Opera (today: Palacio de Bellas Artes, 1908–1921). He visited the southern and eastern front lines as a war painter during World War I later he made a longer journey in the Middle East.
He created the decoration of the Csepel Worker's Club in 1918 for one of the panneaus, he applied a modified version of a decoration used over the stage of the Mexican opera.
As he did not get commissions in Hungary, he was glad to receive the invitation of his friend, Finnish architect Eliel Saarinen in 1921 to perform the exterior and interior ornamental sculpturing of the Cranbrook Academy of Art in the United States of America (1921–1923). Later (1923–1929) he worked together with American architect Albert Kahn in Detroit and its neighbourhood (Detroit: Fischer Building, Foreman Bank Building, Hudson Motor Co building, Times Building, Livingstone Memorial Chicago: Foreman Bank Building, designs for the decoration tender of the Radio City building).
From the thirties he worked in Hungary again. This is when, after extensive research, he created the reconstruction plans of King Solomon's Temple in Jerusalem. He also made a plan to build in a quarter of Budapest, Lágymányos – he was considering a student city with a stadium and an exhibition hall.
He published his concepts of the reconstruction of the lost capital of Atlantis in print.
The last tender he took part in was the one announced for the construction of the Budapest city hall in 1940.
The majority of Géza Maróti's bequest is in the Archives of the Museum of Applied Arts. The hundreds of designs were acquired by the collection as a donation from his daughter, Mrs Bródy née Dóra Maróti in 1956 and 1958. The furniture department of the museum possesses a table and a chair designed by the artist.

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Literature

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- Szerk.: Pataki Judit: *Az idő sodrában. Az Iparművészeti Múzeum gyűjteményeinek története*. Iparművészeti Múzeum, Budapest, 2006. - Nr. 188.

















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