

Szakmai beszámoló „A debreceni Déri Múzeum Évkönyve 2020” megjelentetéséről

A Déri Múzeum támogatást nyert az NKA Közgyűjteményi Kollégiumától (Pályázati azonosító: 204188/00609) a múzeum évkönyve megjelentetésére.

A debreceni Déri Múzeum idei évkönyve a hagyományokhoz híven vegyes tematikájú. A múzeum gyűjteményéhez vagy a város történetéhez kapcsolódó írások révén többféle múzeumi szakág jelenik meg. Fontosnak tartjuk, hogy a tanulmányok mellett a szakmai, gyűjteményi és kiállítási tevékenységünkre is reflektáljunk, ami egyrészt azért fontos, mert így a nagyközönség beeláthat a múzeum kiállításokon túli tevékenységébe, másrészt nő a munkatársak tudatossága. A tanulmányokat angol nyelvű rezümék kísérik, melyek segíthetik a nemzetközi tudományos életben való megjelenést.

**Az évkönyv tartalma a következő
(Szerkesztette: Lakner Lajos, Angi János)**

TARTALOM

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Összeállította: Mező Szilveszter

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[Activity of the Archeological Department of Déri Museum in 2014-2016]

We are continuing to report on the activity of the Archeological Department in the museum's yearbook. In this issue, we compiled the reports of the archeological excavations and oversights between 2014-2016.

In 2014, the main activity consisted of the archeological excavation along the new leg of the M4 highway between Berettyóújfalu and Nagykereki. There were other smaller projects, e.g. oversight in and around Berettyóújfalu and Derecske, around Hajdúböszörmény, in Konyár and in downtown Debrecen. There were preemptive excavations related to urban development in Derecske (sewerage system development), Hajdúszovát and Püspökladány (sewage pipeline construction).

Apart from the oversight in Berettyóújfalu and related excavations in Kaba, Hortobágy and Nádudvar, and other activity in Ebes and Nagykereki, 2015 saw the start of the full-scale preemptive excavations along the construction of the M4 highway between Berettyóújfalu and Nagykereki. The preemptive and full-scale excavations along the construction of the southern transit route (M35) also started in 2015.

2016 saw the OGD – Hajdúszoboszló-K1 preemptive excavation, oversights (e.g. in Biharkeresztes), and a smaller project in Hosszúpályi. The bigger projects of the year were the full-scale excavation of the Kondoros riverbed in the Debrecen Southern Industrial Park as part of the NEMO project. The excavations along the southern transit route (M35) also continued.

Historiography

Nagy, Gabriella Julianna: Megtorlás vagy jóvátétel? A gyermek- és fiatalkori bűnözésre vonatkozó szabályozás története Magyarországon az 1900-as években

[Punishment or Rehabilitation? The History of Child and Youth Crime Regulations in Hungary in the 1900s]

Throughout history, adults have had different attitudes towards minors. It is self-evident that this relationship is influenced by the norms of the time and society, and appears not just in social interactions, but also in the question of responsibility. This explains the changes in the treatment of minors throughout the ages. On the way to adulthood, three – from a crime standpoint – well-defined groups can be distinguished. Childhood crime exists only in criminology, as children have immunity and cannot commit crime in a legal sense. The other two groups are youth criminals and adult criminals. Criminals are differentiated by their age, and thus their stage of development. These age groups, however, are by no means unified, not through history nor internationally. The common characteristic is that laws define the age of adulthood and the age from which minors can be punished.

This study focuses on the domestic laws concerning child and youth criminals, with special regard to the minimum and maximum age ranges and the associated punishments and sanctions, starting from the 1900s all the way to the 1995 amendment of Act IV of 1978, the so called old Criminal Code.

Surányi, Béla: Fejezetek a Debreceni Gazdasági Egyesület történetéből

[Chapters from the History of the Debrecen Agriculture Society]

There is a less known segment in the history of Debrecen's agriculture, the activity of an agricultural society between 1867-1947. After its founding, the society soon launched a newspaper called *Közlemények a Debreceni Gazdasági Egyesület köréből*, which was only published for a few years. From 1899, the newspaper *Debreceni Gazdasági Lapok* was published regularly, up until the end of the war. The lack of available issues and archive sources makes analyzing its activity particularly difficult. The inception of the society was inspired by Count István Széchenyi, who, during the Reform Period of the early 19th century, called for and laid the foundations of a national society. This led to the founding of societies

by local initiatives around the time of the Compromise of 1867. Debrecen was a pioneer in this regard, as the city's agriculture was characterized by the combination of traditional and innovative solutions. It is no surprise that this period saw the start of the agricultural vocational education, a local initiative also supported by the Vienna government. This was a novelty for the time as the groundwork for scientific agriculture had only been laid by private initiatives and education up until that point. This signified a stronger state support for the times to come. The teachers of the school also contributed significantly to the society's work all through the eight decades. Unfortunately sources are scarce, especially in the archives. The society's work was plagued by personal conflicts, especially in the 1930s. The war also made everything more difficult. The society was nonetheless a significant local initiative with an important role in professional work and advocacy. With this work, the author, in the name of posterity, would like to say thanks to the members of the society for their work, which was significant, although not always perfect.

Numismatics

Novák, Ádám: A korona jegyében – válogatás a Déri Múzeum koronaértékű pénzeiből

[In the Sign of the Crown – A Compilation of Déri Museum's Crown Value Coins]

It is the 100th anniversary of the Trianon peace treaty, the closing treaty of the Great War, which causes many to reflect on the early 20th century. What coins did people use back in the day? What challenges did the authorities face regarding the currency? This work does not aim to report on the latest studies on the crown value currencies. Rather, it is to commemorate the crown currency that was removed from circulation over a hundred years ago, and to present the relevant pieces from the Déri Museum's Numismatic collection.

The crown currency was introduced as part of a financial reform. In Austria-Hungary, Act 17 of 1892 introduced the gold-based crown currency replacing the previous silver-based one. They introduced gold 10 and 20 Crown, silver 1 Crown, nickel 10 and 20 Fillér and bronze 1 and 2 Fillér coins. Later came the silver 2 and 5 Crown coins, and they also issued gold 100 Crown coins in two years. It is also worth noting the various issues of banknotes that feature the pictures of princesses and opera singers. We aim to give a short overview on the currencies used alongside the crown and instead of it, primarily during the critical times of

1918 and 1919. Our Museum has a large collection of these emergency currencies, some are particularly valuable as they were not issued in circulation and some pieces even have a signature.

The dissolution of Austria-Hungary and the partition of Hungary itself put the currency in a difficult position. There were a number of solutions to deal with the economic crisis and the issuing of saving bank notes was one of them. These notes feature the works of contemporary graphical artists, making them particularly valuable. After the Trianon peace treaty, the first attempts at crisis management meant the issuing of new crown currency: Between 1920 and 1923 so-called state notes were issued, which featured the pictures of rulers and politicians for the first time in Hungarian numismatic history. We aimed to illustrate our study with pictures of relevant pieces from our collection.

Cultural Anthropology

P. Szászfalvi, Márta: Református ereklyék, stallumok és látogatóbarát fejlesztések. A nyírbátori református templom egyházművészeti és vallásturisztikai vizsgálata

[Reformation artefacts, stalls and visitor-friendly developments. A church art and religious tourism study of the Nyírbátor Reformed church]

Nyírbátor plays an important role among Hungarian national monuments. A role that is supported by 17-18 century sources, which prove that religious tourism has played an important role in the town's history from the very beginning. This study aims to present the art and cultural history relevance of the religious tourism to the Nyírbátor Reformed church and the inner and outer changes brought about by the relevant monument research, archeological excavations and the visitor friendly development.

Photo History

Mezey Lajos festő-fényképész bicentenáriuma

[For the 200th birthday of Lajos Mezey, painter-photographer]

2020 is an important anniversary regarding Lajos Mezey, a pioneer of photo history, for two reasons: He was born 200 years ago on 3 October 1820, and died 140 years ago in Nagyvárád on 29 July 1880.

Lajos Mezey was a member of a generation of artists who are regarded as painter-photographers in photo history. At the start of the visit card industry, these artists abandoned their careers as painters, permanently or temporarily, in hope of a more stable income.

Mezey primarily worked in and around Nagyvárád, where he painted mostly portraits, landscapes and altar pictures for the city's middle class, churches and public institutions. In spite of his relatively busy schedule, he did not deem his income sufficient enough for his children's upbringing, so he took up photography professionally in 1864. There are pictures attributed to Mezey dating back to the 1850s, showing him or his family, but their authorship is questioned, their number is low and their quality is experimental. In 1864, he adapted his lifestyle to his new career. He travelled to Vienna to acquire the necessary equipment and technical knowledge. Upon returning, he refurbished his home to accommodate a photo studio. At first, his studio did well, but with the increasing competition over time, it became less and less profitable. After ten years of operation, he was forced to sell it, but it was not enough to avoid bankruptcy. For the remainder of his career, he took up the brush again and worked as an art teacher. Only a few hundred of his photos exist today in public and private collections. Besides the more traditional, visit card sized pictures, made to accommodate his clients, there are a number of photos experimenting with the technical boundaries of photography, e.g. using double exposure or his series of stereo pictures.

In October 2020, there was going to be a conference about Lajos Mezey in Nagyvárád to commemorate the city's famous former citizen. Unfortunately, this has been postponed due to the healthcare emergency. The following two essays were originally made for this conference, but they are now published here, somewhat expanded, showcasing the photographer Mezey.

Farkas, Zsuzsa: Mezey Lajos mosolya

[The Smiles of Lajos Mezey]

Observing the emotions on studio portraits brings up the question of how can a photographer create an atmosphere to make the objects of their photos feel comfortable, so their smiles feel natural, not forced? In the 19th century, joy rarely appeared on the photographic portraits, as it would have suggested that the individual could not be taken seriously. The depiction of the individual on portraits was supposed to showcase one's social stature to the wider public in a symbolic and canonized form. Smiling was first used as a tool in creating the desired representation, while later in upholding the facade of happiness.

In early photographic portraits, depicting smiles were rare as the long exposure time made natural smiles near impossible. This makes the few family daguerreotypes by Lajos Mezey from 1852 so special. These are currently found in the collection of the family and the Hungarian National Museum. All of the five surviving pictures show members of the Mezey-family: two shows Mrs. Mezey in near identical positions, one shows her with her daughter, one shows Lajos Mezey with his daughter and one shows only the daughter. The picture showing only the daughter is in bad condition, the others however are relatively intact.

For a long time, these pictures were attributed to Lajos Mezey. By putting the pictures in order based on the writing on their backside, it becomes clear that the whole family contributed to their making, as well as an unnamed photographer. Whether Mezey contributed and to what extent remains unclear.

The most special of the five pictures is the one where Mrs. Mezey appears with her daughter. Her smile is probably the first ever photographed smile in Hungarian photo history and was probably due to the intimate situation. Based on accounts, Mezey was a kind, warm-hearted, selfless and friendly person, well-liked by all. His presence and his warm and intimate relationship with his wife also could have contributed to her smiling. The pictures were not made for the public and thus they lack the cold, artificial poses of other portraits, instead they showcase a warm and peaceful family life. Despite being an experiment, it also suggests a new approach.

Szabó, Anna Viola: Várad az ablakból. Mezey Lajos sztereoképei

A Window to Várad. The Stereo Pictures of Lajos Mezey (abstract)

In May 1843 in Nagyvárad (Oradea), the aspiring young painter Lajos Mezey joined the painter Nifont de Rarke heading to Pest to study landscape painting. The travelling performer needed a large number of paintings (of landscapes and actions) as his cosmorama exhibitions of various themes were often replaced fifteen times at a single stage of his tour. The dark human-sized boxes had 12, around 60 cm pictures arranged in a semi-circle. The landscapes were painted with a special technique and could be observed through a large round magnifying glass. With the appropriate lighting, they gave the illusion of personally being at these exotic places. Mezey worked with Rarke for over a year and painted multiple such illusory landscapes, for example the picture about the Thames tunnel in London, which gives an extraordinary sense of depth. During his stay in Pest, Mezey became familiar with other illusory techniques as well, such as transparencies and dissolving views. For the contemporary audience, such optical illusions were the means to explore the world.

The stereoscope, invented in 1851, took over this role from travelling performers. It allowed the audience to enjoy pictures of contemporary events and famous sights without leaving the comfort of their homes. Being interested in all forms of photography, Mezey got his hand on a Brewster-stereoscope, which can also be seen on one of his pictures. It became very popular very quickly among the middle class as a form of social entertainment and in the 1850s Mezey was just one of its users. But when he acquired a camera, he immediately started experimenting with stereoscopic pictures. The three dimensional illusion of the stereoscopic pictures come from putting two pictures next to each other that were taken with a few angles difference, similar to the human eyes, so the brain can recreate a three dimensional image. Mezey probably did not have the necessary camera with double optic lens, so he used railing to move his camera between the pictures. The differences on his pictures show they were not taken at the same time.

There are around 20 surviving stereoscopic pictures attributed to Mezey. Based on the age of his children on the pictures, they were made in 1864-65. The portrait of his son Károly can be dated to ten years later, so we can assume that he made stereoscopic pictures throughout the time he had his studio.

The charming and intimate pictures were clearly made for private use only, but each piece can be regarded as a special form of self-portrait. The pictures featuring his children showcase the various artforms Mezey was proficient in, with all their typical equipment. There are pictures where his children are playing theatre or posing with a camera, photo album, stereoscope, easel or gypsum figures. There are also pictures of Mezey himself sleeping or arguing with his ghost-self, a visual representation of inner thoughts.

The landscapes taken in the tower of the Szent László Square church were more in line with the original function of the stereoscope, allowing to look at the familiar city from a completely new viewpoint. The city on the pictures also looks strange to contemporary viewers, as they were taken moments before the first push of urbanization. They show the houses and market square of Nagyvárád and the Fekete Sas (Black Eagle) building, which all disappeared in the following decades. The first sign of the coming changes for Mezey's studio was the house on Közép Street being reconstructed. These documentative pictures are among the very first photographic sources of Nagyvárád.

Szabó, Anna Viola: Benedek Mór, a fantom. Megjegyzések az első nagyváradi fényképész kilétének tisztázásához

[Mór Benedek, the phantom. Notes on the Identity of the First Photographer of Nagyvárád]

The aim of this work is to clarify a false data. It is based on two works: *Repertoriul vechilor ateliere fotografice din Oradea 1852–1950* by Nagyvárád museologist, Lucia Cornea, which is the first comprehensive summary of photographic art in Nagyvárád; and her previous study on the subject published in *Cirisa*, the museum's yearbook. Both works feature data both in the text and in the index that the first photo studio of Nagyvárád was operated by Mór Benedek between 1862 and 1937. The only source of this data is a photo from the studio of Mór Benedek, found in the Bihari Museum of Berettyóújfalú and has the date 1862 written on its back side in pencil. The author probably did not inspect the photo itself when they classified it as data, because it bears all the attributes from the turn of the century. The photo's size (large visit), technique (celloid instead of albumin), cardboard typography, the clothes of the woman and the studio props on the picture suggests it was made at the end of the 1890s at the earliest, but most likely at the early 20th century. The pencil writing is

probably not contemporary and was likely made during categorization. The cardboard's graphic also matches what Benedek used at the turn of the century.

In identifying the first photographer of Nagyvárad the work aims to clarify some other common data.

It discusses the possibility that the well-known daguerreotypes from 1852 attributed to Lajos Mezey, based on which he is regarded as the first photographer of Nagyvárad, were in fact made by János Lojanek. Lojanek arrived to Debrecen as a travelling photographer in 1852, so he could have travelled to the nearby Nagyvárad as well.

Besides the first photographer, the owner of the first photo studio is also questioned. As Mór Benedek definitely could not have opened his studio in 1862, the other candidate for the title is Lojanek who opened his on Közép Street in February 1863. Another contemporary data is a news article from 5 July 1863, stating that István Kizsel had bought the photo studio within the building of the Bihar Megyei Nemzeti Kaszinó (at 5 Fő Street), meaning someone had to have built and operated a studio there beforehand. Who and when remains an important data to be clarified. For this reason, the work also concerns itself with the identity of István Kizsel and József Kőrössy, the temporary users of the studio.

Natural History

Mező, Szilveszter: Magyar Brehm. Kanabé Dezső (1878–1950) természettudós tanári működése Debrecenben

[The Hungarian Brehm. The Career of Dezső Kanabé (1878-1950), Teacher of Natural History, in Debrecen]

In the first part of the study, the museologist author describes the scholarly and teaching career of Dezső Kanabé in Debrecen. Kanabé's career started in Nagyvárad where he spent the first part of his life. He got a degree of higher education in Arad and started his teaching career in Resicebánya. Following World War I, he ended up in Debrecen as a displaced refugee. Most of his active teaching career was spent in the all-boy school of the Debreceni Kereskedő Társulat (Debrecen trade Society). Here, he taught natural history and was responsible for the school's natural history collection. Besides teaching, his collection activity was also significant. His insect collection earned him professional recognition.

The second part of the study is concerned with a short compilation from his 1927 book. It was published in Debrecen with the title: "Állataink téli álma. Tarlózások a természet háztartásából". This part of the study is a sort of natural historical anthology that reflects the views of Kanabé on environment and nature. The work is illustrated with colored pictures from the collection of Déri Museum.

Literary History

Bakó, Endre: A Csokonai Kör (1890-1946) „modern gesztusai”

[The “Modern Gestures” of the Csokonai Society (1890-1946)]

The leaders of the Csokonai Society felt the need to declare their apolitical nature from time to time and that they are above partisanship. In the beginning, however, the Society's backward facing literary policy was in the service of the status quo, while after the revolutions, in the service of the cultural policy of the neo-baroque Hungary. As Dezső Azstalos concluded, they chose whom they were named after in line with the society's social interests. It never occurred to the members to question the status quo. The Society's aesthetic principle was folksy conservatism. They did not register that this was an obsolete way of thinking, capable of poor imitation only. They regarded Mihály Szabolcska on the same level as János Arany. Despite all of this, from time to time, they gave modern literary figures a chance to introduce themselves. This study is concerned with their reception.

Museology, Museum History

Aranyi, Fruzsina: Az időskori non-formális ismeretadás egy újabb módszertani megközelítésből

[Non-formal Learning at Old Age from a New Methodological Approach]

In the field of museology, retired people are often viewed as a segment of the population that has spare time to consume culture, including regularly visiting museums.

Museum-going habits in the 21st century have changed, however, which museums have to react to. Exhibitions and programs have to be tailored to the needs of the visitors. This lead to the appearance and spread of new methodology. This does not mean, however, that

programs with the new methodology are automatically capable of addressing all visitor segments.

It would be a mistake to treat every visitor as a *Homo Ludens*, playful human, when the visitors themselves have a sort of aversion. Overcoming these aversions does not happen overnight. At Debreceni Irodalom Háza (a part of Déri Museum), we are preparing a playful investigative game for the annual Night of the Museums for three years now in a row. In our experience, this regularity is starting to bear fruit. More and more of the previously averse age groups dare take part in the programs, during which they enrich themselves through the flow experience. As the game builds heavily on real or historical events. This leads to the organization of existing and the acquiring of new knowledge. This way museums can become not just a place for new experiences but also, with the help of existing and new methodology, a place to facilitate non-formal, direct and indirect learning at old age.

Sándor, Ilona: Az orvos, a művészetek pártolója és a közösségi ember – Dr. Forbáth Péter portréja

[Doctor, Friend of the Arts, a Man of the community – A portrait of Péter Forbáth]

Dr Péter Forbáth is well-known in the Hungarian community of Toronto. Not just because he was the family doctor of many Hungarian families, but also because he still plays an active role in the community, despite his age, most prominently in the Saint Elisabeth Catholic Parish. He is also well-known for his patronage of the arts. He owns valuable paintings and art pieces. He owns the largest collection of paintings from the artist group known as the Eights. He donated a number of valuable pieces to the Toronto Textile Museum and to the museum of his birthplace, the Déri Museum in Debrecen. He played an important role in discovering one of Mihály Munkácsy's monumental paintings, *Christ before Pilate*, and thus making it possible to display the three paintings together.

Debreczeni-Veisz, Bettina: VR the world, virtuális lehetőségek a múzeumi szférában

[VR the world - Virtual Solutions in a Museum Context]

VR-technology was created to allow users a better and more comprehensive understanding of information. VR solutions in a museum offer a number of possibilities for learning in general, education and entertainment. The virtual museum is a digital entity that has all the characteristics of a museum in order to enhance and expand the museum experience by offering personalization, interactivity and a wealth of content.

This work aims to explore the current virtual trends and possibilities in the museum sphere. It goes into detail to discuss the concept of virtuality, and gives an overview of the technologies used in the “virtual museum” context, such as virtual reality and virtual exhibitions that reach visitors in the online space.

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