



40 Jahre Years
Museum der Moderne
Salzburg

Maria Bartussová

Short Guide

“A tiny void full of a tiny infinite universe”
(Maria Bartuszová, early 1980s)

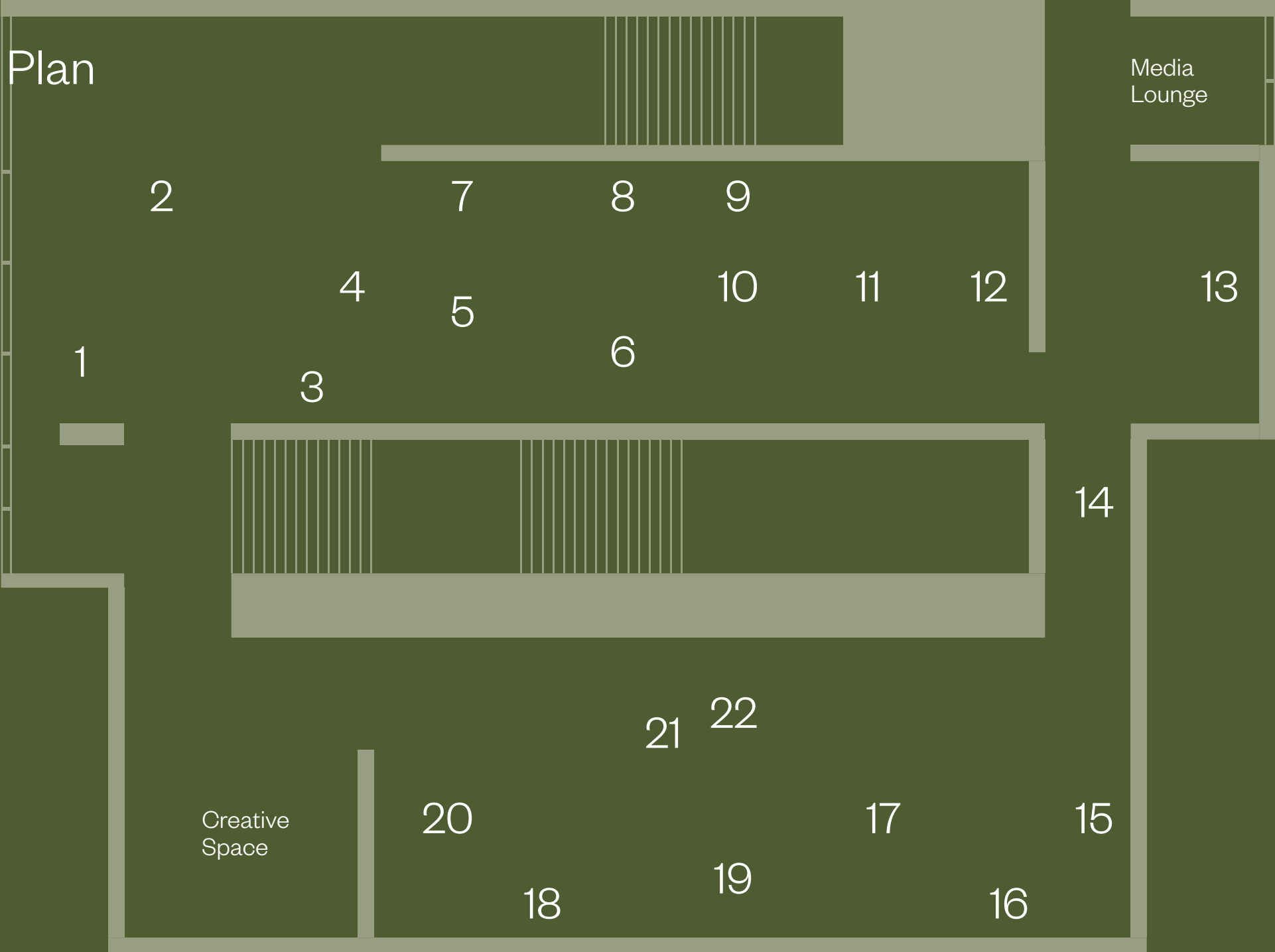
Born in Prague, Maria Bartuszová (1936–1996) lived and worked for most of her career in the Slovak city of Košice, near the border with Hungary and Ukraine. Her exploration of the relationships between humans, nature, and material was translated by the artist into clear, simple forms. She defined the world of sculpture according to her own ideas, experimenting with new and artistically unusual methods of molding.

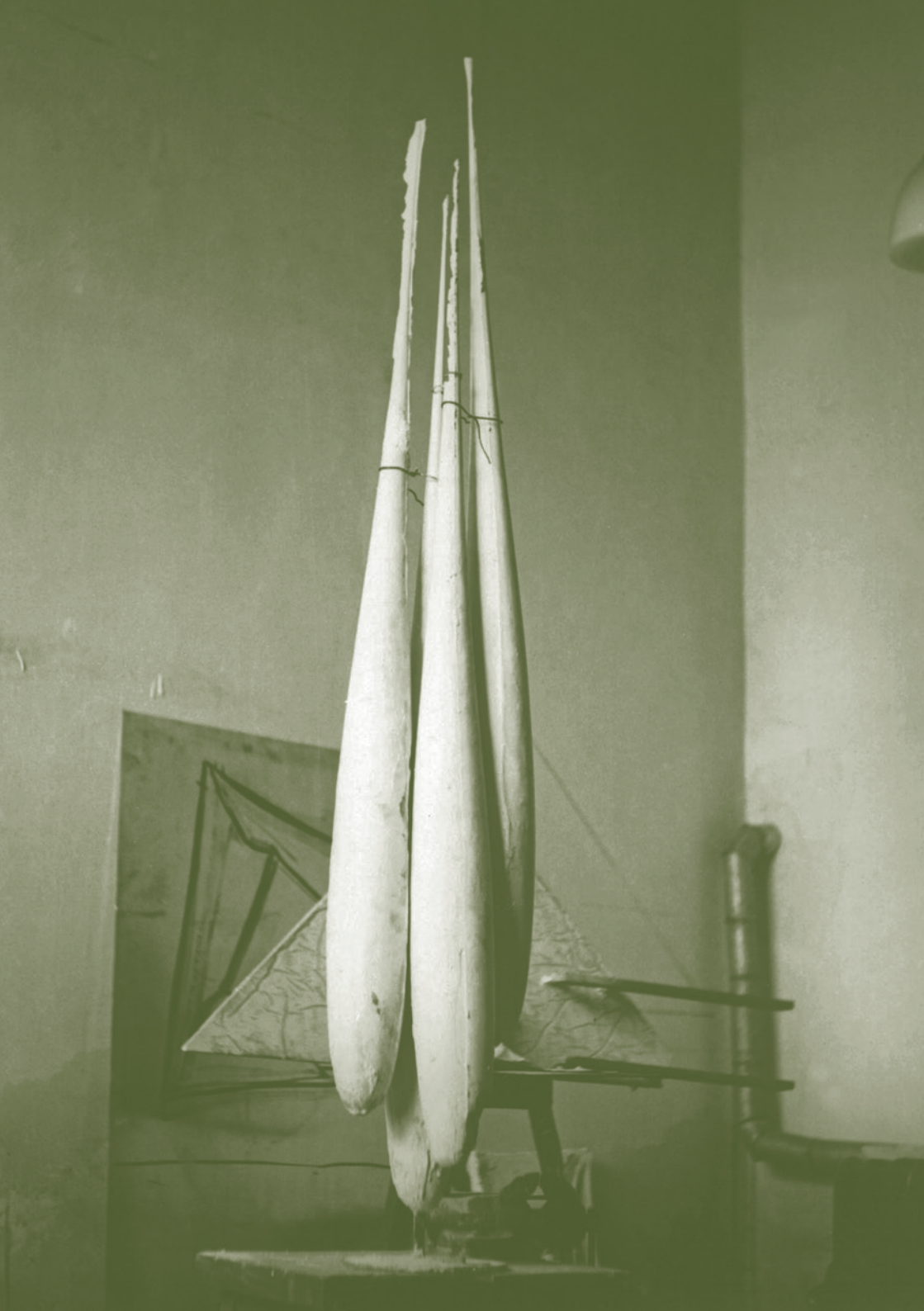
Central themes in her art are the form and its relationship to nature. Her sculptures are a permanent examination of contrasts: fluid/solid, soft/hard, organic/crystalline, bright/dark, light/heavy, inner/outer, hollow/solid, flowing/rigid. They are also informed by her own personal experience as a woman and artist, including birth and motherhood, vulnerability, and restriction, all of which inspired her: “For me, the full round shapes are the symbol of all that is alive, soft, malleable, but also vulnerable, endangered, warm, fluid, water-like.”

The exhibition covers thirty years of Bartussová’s artistic practice, incorporating works from the early 1960s to the late 1980s. Her abstract, white plaster sculptures preserve the presence of her own body: her touch has left traces in the material, whether pressed by hand, shaped by her breath, or poured and formed by gravity or under water.

Bartussová drew on her personal experiences and ideas around spirituality, the interconnectedness of people and nature, the cycle of life and of the seasons. She created a new artistic and sculptural vocabulary, focused on the continuous transformation of forms.

Floor Plan





Early Works

Maria Bartuszová received her artistic training at the Academy of Arts, Architecture, and Design in Prague. Domestic pottery served as the vehicle for her early experiments with materials, where she explored various approaches to sculpting plaster and clay using unconventional methods.

In the early 1960s, with the relaxation of censorship, and also for political reasons, a new spirit of optimism emerged in the Czechoslovakian art scene. Bartuszová modeled and cast sculptures in a clear, organic formal language. Her innovative casting technique, utilizing balloons, plastic bags, and condoms, produced clear forms that can be interpreted as metaphors of the natural, life, and growth. The artist called her artistic practice of pouring, shaking, and letting the solidifying plaster flow into shapes “gravistimulated casting.” Her sculptures *Rain* (1963) [1] and *Untitled (Drop)* (1963–64) [3] were shown at the first Triennial of Slovak Sculpture in Piešťany in 1967.

1 In her early work, Bartusová frequently placed her sculptures on top of stone cubes, which function as an extension of the sculptures or as a display platform. The sculpture *Rain* (1963) evokes raindrops falling on the ground. It illustrates Bartusová's interest in expressing natural processes as solid forms.

2 The first version of the work *Untitled* (1986–87) is the largest floor sculpture that Bartusová ever created. Originally made with railway sleepers, the sculpture follows the principle of the contrast between hard and soft, organic and angular. The structure of the sleepers forms an X, which can be interpreted as a negation or contradiction and read as a socio-political comment.

3 The hanging plaster sculpture *Untitled (Drop)* (1963–64) seems to capture a fleeting moment in a solid form—as if a raindrop has been suspended in midair. It highlights Bartusová's interest in the tension between a floating form and the forces of gravity, which could bring it crashing to the ground at any moment.

4

Bartuszová explored various techniques of casting plaster to create forms that are both solid and delicate. The series, which she referred to as “endless eggs,” consists of individual shells placed inside one another, their soft, round forms symbolizing fertility and motherhood. At the same time, these sculptures investigate the presence of the body through traces of pressure and touch.

5

In 1961, while pregnant with her first daughter, Bartuszová started working on the vertical aluminum sculpture *Untitled* (1961–62). She first modeled it in plaster which she cast in a condom. According to her notes, she was inspired by the motif of a tree blowing in the wind. The sculpture is also the earliest example of Bartuszová’s ongoing engagement with the themes of eroticism, sexuality, intimacy, motherhood, and nature.

The relief *Folded Relief II* (1966) depicting a water source—a symbol of life, fertility, nature, and spiritual energy—prompted Bartuszová to create multiple studies of fountains. The circular buds on the surface were created by molding a balloon filled with plaster while pressing a hollow into it. For Bartuszová, the openings symbolized female reproductive organs and a window into a personal internal space.

6

In the mid-1960s, Bartuszová developed a unique series of small plaster sculptures evoking blossoming and withered flowers, as well as fruits. References to the cycle of life are also reflected in the nest or cell-like structures with truncated offshoots and forms reminiscent of female reproductive organs.



Nature

In the early 1960s, artists' groups throughout Europe started exploring the elements of nature and natural phenomena in their art. These avant-garde artists in Italy, the Netherlands, Germany, and France—and also in former Czechoslovakia—modeled their artistic methods on the processes of nature, experimenting with gravity and aggregate states. In these experiments, they placed greater significance on the creative process than on the finished form. Their works appear to show moments frozen in time, produced by movement and the organic flow of materials and forms.

During this decade, Maria Bartuszová, too, embraced the primordial quality of matter and nature as her theoretical point of departure. At this time, Communist Czechoslovakia was relaxing censorship, and artists were able to explore the international avant-garde and produce work outside the confines of socialist realism. Bartuszová's three-dimensional shapes became a kind of organic architecture, into which she poured her own experiences, finding refuge. The protective skin, the egg, the nest, and the seed are forms at the core of Bartuszová's artistic engagement.

7

From the mid-1980s, Bartuszová created ephemeral, location-specific works with shell and egg-like forms. The mural features plaster objects, which she placed in a plum tree in her garden like nests. For her, the tree was a symbol of life. It is grounded and protective, yet also provides space for dreams and imagination: “I think of all the trees of the world, flying birds, their nests with eggs, and abandoned nests. And in this moment I also become a tree, a bird, an egg in the nest, and an abandoned nest.”

8

Inspired by nature and architecture, Bartuszová designed organic structures evocative of wasp nests. The spacious hollow, framed by open, shell-like forms, was created with meteorological balloons. The sustainable materials give her works a natural appearance that is strong and light at the same time. Bartuszová understood the nest—or the home—as a space that can support creative and spiritual development.

9

On her walks through Košice during the 1980s, Bartuszová took photographs of the river Hornád and its frozen river-banks. These fleeting moments captured on camera were later materialized in her art. The art historian Gabriel Kladek and his wife Viera Kladeková, a close friend of Bartuszová, also took photographs of the artist's creations by the river.

10

In the 1980s, inspired by her observations of nature and the idea of creating a “living” sculpture, Bartuszová combined plaster with animate and inanimate natural materials, such as wood and stones. The element of water and its aggregate states played a pivotal role in the design process: Bartuszová let the solidifying plaster flow around the stones or pressed branches into her reliefs.



Influences and Relationships

“There is nothing softer and weaker than water,
And yet there is nothing better for attacking
hard and strong things.
For this reason there is no substitute for it.”
(Tao Te Ching, Verse 78)

Like many Czechoslovak artists in the 1970s, who were living under a totalitarian regime, Bartuszová felt drawn to spirituality. Her library was full of books about Chinese and Japanese art and culture, as well as East Asian philosophy. Among them were self-published copies of material censored in the Soviet-controlled countries of the Warsaw Pact. Bartuszová was interested in the relationship between scientific theories and ancient traditions; she studied literature on psychoanalysis, social psychology, and the natural sciences.

From the end of the 1970s, the meditations on natural processes in Bartuszová’s work became more personal, focusing more intensely on existential questions, which was also linked to the challenges in her marriage. Nature offered her a space for therapeutic and meditative contemplation—on walks, while collecting pebbles and branches, and feeling the rain, wind, and snow. Several works from this time incorporate trussed, bound, and compressed forms. For Bartuszová, this symbolized the bonds and constraints of relationships.

The sculptures on the pedestals illustrate the continuation of Bartuszová's experiments with tension and pressure in the 1970s. Plaster forms are contrasted with wood or are bound together with an elastic band. Her series of bound forms reference the human body, yet without representing it directly. Sometimes the bonds appear as if they are cutting into trussed meat; sometimes she combines small plaster forms with acrylic sheets, reflecting mutual attachment in human relationships to the point of bondage.

12

Bartuszová designed the installation *Untitled* (1987–88) for a floor-to-ceiling window at the gallery of the Association of Slovak Fine Artists in Košice, which, in 1988, hosted the largest solo exhibition of the artist's work in her lifetime. She placed the piece in spatial dialog with the bound eggs on the pedestal and the large relief *Melting Snow I* (1985) visible through the work on the wall behind.

13

This relief *Melting Snow I* (1985) evokes the melting of snow. The orientation of the branch embedded in the plaster on the right-hand side is based on Bartuszová's understanding of the principles of ikebana, the Japanese art of flower arranging. In this creative period, the sculptor was also influenced by Taoism and Zen Buddhism, which inspired her to search for the unique and the infinite in nature.



I P A



Reliefs—Geometric versus Biomorphic

“Since graduating, I have been working to resolve the technical difficulties of my practice. Although I was able to make gradual improvements, it was only in 1985 that I found thicker and larger rubber materials—balloons and rubber yardage—that enabled me to make objects on a bigger scale.”

To create large-format, sculptural reliefs, Bartuszová worked with rubber sheets, which she then covered in plaster. She sometimes placed objects, such as branches or stones, on the surfaces, made casts of her body, or opened up the surface by making a cut in it. These openings created a relationship between positive and negative, a recurring theme in her work.

Bartuszová’s engagement with geometric abstraction is showcased in a series of aluminum reliefs created between 1967 and 1969. For a brief period (1969–70), she was a member of the Czech Concretists’ Club. The group focused on original structures and forms, inspired by observations of the natural world—gravity, pressure, and elasticity. During this time, Bartuszová developed a combination of organic, natural, animate forms and geometric arrangements, which she called “biomorphic geometry.”

14

From the mid-1960s, Bartuszová was preoccupied with the relief as a sculptural form. In the process, she explored the possibilities for representing volume in space. She started using aluminum, which was affordable and seen as modern at the time. Her reliefs were also a response to the sculptures of her husband Juraj Bartusz. Over the years, the couple were a source of mutual artistic inspiration to one another.

15

Bartuszová's largest plaster relief *Untitled* (1986) consists of two sides, which bend in opposite directions. This creates the impression of movement and pressure, rigidity and fluidity. The breach in the center hints at an infinite space behind. The work is a testament to the artist's keen interest in the relationship between positive and negative spaces.

16

Together with other members of the Concretists' Club, Bartuszová took part in the 1968 exhibition *Modern and Naive Art from Slovakia* at Museum Biberach in Biberach an der Riss in Germany. The museum acquired one of her aluminum reliefs, which is similar to the large work titled *Alternating Rhythm* (1967–69) shown here. It was the first international museum to purchase one of her works. The aluminum reliefs are also an expression of Bartuszová's examination of the interplay between forms and their arrangement: at times they follow a strict geometric rhythm and at others they seem to detach themselves from the surface, like dandelion seeds in the wind.

17

Bartuszová described her works as “shapes” or “forms,” modeled and created by casting plaster. Their physical form is more akin to a living organism than a synthetic structure. From the very beginning, Bartuszová engaged with natural processes and cycles, such as germination, birth, growth, maturation, and decomposition. In the 1960s she created multipart sculptures with a compressed, nest-like base sprouting fruit and buds. Their volume and rounded forms play with motifs of cells and fruit. Some of the works have soft, organic forms, impressed by angular, inanimate, geometric forms, referencing a semiotics of restriction and oppression.



Pneumatic Casting

“I work vicariously with my hands, with the help of balloons and bent surfaces. Principles: touch, taut-full, taut-hollow, positive, negative, contrast, placing, multiplying of one” (Maria Bartusová, 1980s)

From the 1980s, Bartusová began using her “pneumatic casting” technique, pouring plaster over inflated rubber balloons to produce a cast, before allowing them to burst. The pressure of the burst balloons created disintegrated, eggshell-like, hollow forms. Unlike the full volume of her earlier sculptures, here an outer shell frames an empty core, signaling a place of refuge and rebirth. Bartusová placed these thin shells inside one another to create works that she referred to as “endless eggs.” They suggest living organisms and symbolize life, spiritual growth, time, and eternity. The subtle hollow forms give the impression of fragility and vulnerability.

The title of the large sculpture *Egg, but not Columbus's* (1987) is a reference to an anecdote about Christopher Columbus, who challenged his critics to the impossible task of standing a boiled egg on its tip. He solved the problem by cracking it. For Bartusová, this story symbolized the power of nature and the destructive behavior of humans.



Works in the Public Arena

“Influences (on creative work): Anxiety under totalitarianism and the tensions of the Cold War. The banning of abstract art under totalitarianism increased its significance.”

(Maria Bartuszová, 1968)

On graduating from the Academy of Arts, Architecture and Design in Prague, Bartuszová, her husband Juraj Bartusz, also a sculptor, and their daughter Anna moved to Košice in 1963. At the time, the city was rapidly developing into a cultural and industrial center, with new opportunities for work and housing. As part of the communist government’s plans for the city’s cultural modernization, commissions were awarded for public art.

Artists at the time were dependent on the totalitarian state and, to be able to apply for these commissions, Bartuszová became a member of the Artists’ Union in 1964. Although her work was not underpinned by any ideological objectives, Bartuszová continued to receive commissions for state-financed sculptures in the public realm for buildings, monuments, playgrounds, and fountains. These projects were more than just important sources of income—they also offered her the opportunity to realize her ideas on a monumental scale.

18

In the 1960s and 1970s, the socialist regime opened kindergartens and primary schools. In 1963, in the hope of securing public commissions, Bartuszová worked on a series of playground designs. While a climbing frame and slide were completed in 1970, the other models on display here, evocative of the organs of the inner and outer ear, ovaries, and a cochlea, were never realized.

19

In 1979 Bartuszová was commissioned to make an outdoor sculpture for the crematorium in Košice. The spherical shape, made from artificial stone, is divided horizontally. On the outside, it is reminiscent of her earlier sculptures. On the inside, visible through the incision, is an artificial landscape in which the rainwater forms a river. Metamorphosis—the transition from one form or state to another—is a recurring theme in Bartuszová's work, in particular the transformation of life force energy.

Bartuszová also completed a series of public commissions for fountains. For this work, she recast a soft, flowing plaster form in bronze, combining it with a rough stone from the High Tatra Mountains in today's Slovakia. Her aim was to create forms resembling those produced by the forces of nature, the water of mountain streams, for instance.

The External and Internal World

From the mid-1960s, Bartuszová was developing multipart sculptures, which could be disassembled and intuitively reassembled. She created tactile forms from a variety of materials: “Folded” plaster and metal sculptures, interlocking aluminum and bronze forms, and forms reminiscent of magnified grains of wheat. She writes: “Some sculptures could serve as didactic tools, for example, a sculpture of a drop of water for understanding aerodynamics and gravitation or as toy puzzles for the development of haptic orientation.”

In 1976 and 1983, the art historian Gabriel Kladek organized and led workshops for children who were blind or had visual impairments using Bartuszová’s sculptures. Kladek’s photographs document the exploration of the sculptures by the participants, who use touch to experience the various forms and textures. The focus was on movement, body, touch, and interaction. Bartuszová’s organic and geometric works encourage the development of a haptic, aesthetic imagination and the perception of art as an experience in which, as she writes, “the external world meets the internal world.”

21

Similar works were used in the workshops for children who were blind or had visual impairments, even before they were presented by Bartuszová to a larger audience at her exhibitions in the 1980s. The innovative application of her practice within an art-therapeutic context is demonstrated by the sensory and visual experience of her art in the service of creative, inclusive, participatory education.

22

Two-Part Sculpture VIII (1968) is based on the idea of the human body as a landscape. Its undulating form is divided in two halves, the divide being both visible and tangible. What does it mean for a body to be divided in two? And how does one part relate to the other? The sculpture is an expression of Bartuszová's observations of the natural world and her feminist reflections on the relationship between the body and motherhood.



Creative Space

—Engaging the Senses

Humans are sensual beings. We use our senses to perceive our surroundings and orient ourselves in our everyday lives. The (known) senses are sight, touch, smell, taste, and hearing. Not all senses are equally developed in all people, and some sensory stimuli can even be experienced as unpleasant.

Maria Bartuszová wanted to encourage a playful, sensuous experience of her artworks, especially touch. She made sculptures from a variety of materials including bronze and plaster to be used in workshops with people who were blind or had vision impairments. The objects were inspired by grains of wheat and dewdrops, which she enlarged by up to fifty centimeters, to gain a better understanding of their natural forms. In the workshops her artworks could be touched by the group or individually—an inclusive approach to activating the various senses and facilitating participation in art.

Inspired by Bartuszová's idea, the Creative Space is an invitation to experience art with the whole body and many senses. What does her studio sound like? How does a plaster sculpture feel? Visitors of all ages can discover Bartuszová's processes, techniques, and tools. On this journey of the senses, our ears, nose, eyes, and hands are especially important.

List of Works

Works are listed in chronological order and works created in the same year in alphabetical order. Dimensions are given as height by width by depth. If no edition is mentioned, the works are unique.

- Maria Bartuszová
1936 Prague, now CZ –
1996 Košice, SK
- Untitled*, 1961–62 / cast 1964
Aluminum
29 × 10.5 × 10.5 cm
The Estate of Maria Bartuszová,
Košice
- Rain*, 1963 / cast 1963
Bronze, stone
97 × 45 × 32 cm
Collection Marc Selwyn
- Untitled (Drop)*, 1963–64
Plaster
43 × 16 × 15 cm
Tate. Purchased with funds provided by the Edward and Agnès Lee Acquisition Fund 2016
- Model, Children's Climbing Frame*, 1964
Plaster, clay
17.7 × 23.3 × 18.7 cm
The Estate of Maria Bartuszová,
Košice
- Model, Children's Climbing Frame*, 1964–65
Plaster, wire
20.5 × 23.4 × 25.3 cm
The Estate of Maria Bartuszová,
Košice
- Folded Figure*, 1965
Plaster
17 × 19.5 × 12 cm
Collection of Amy Gold and Brett Gorvy
- Folded Figure*, 1965
Plaster
15 × 18 × 24 cm
Tate. Purchased with funds provided by the Edward and Agnès Lee Acquisition Fund 2016
- Grain*, 1965–67 / cast 1965–67
Bronze
6.5 × 17.5 × 7.5 cm
Private collection
- Untitled (Grain)*, 1965–67
Plaster
8.4 × 19.1 × 10 cm
The Estate of Maria Bartuszová,
Košice
- Folded Relief II*, 1966
Plaster
15 × 31.5 × 34 cm
Tate. Purchased with funds provided by the Edward and Agnès Lee Acquisition Fund 2016
- Two-Part Sculpture I*, 1966
Plaster
25 × 12 × 13 cm
The Estate of Maria Bartuszová,
Košice
- Two-Part Sculpture I*, 1966 / cast 1967
Bronze
25 × 12 × 13 cm
The Estate of Maria Bartuszová,
Košice
- Untitled*, approx. 1966
Plaster
22 × 26 × 25 cm
ISelf Collection
- Untitled (Relief)*, approx. 1966
Plaster
45 × 31 × 18 cm, 45 × 31 × 5 cm
Collection of Amy Gold and Brett Gorvy
- Folded Figure II (Haptic)*, 1967 / cast 1967
Aluminum
18.7 × 14 × 18 cm
The Estate of Maria Bartuszová,
Košice
- Folded Figure VII, Haptic*, 1967 / cast 1968
Aluminum
9 × 14 × 17.2 cm
Private collection. Courtesy of Acquavella Galleries
- Alternating Rhythm*, 1967–69
Aluminum
140 × 84.5 × 8.5 cm
Slovak National Gallery
- Two-Part Sculpture VIII*, 1968 / cast 1968
Aluminum
14.5 × 48.5 × 22 cm
The Estate of Maria Bartuszová,
Košice
- Untitled*, 1968
Plaster
8.4 × 16.4 × 16.5 cm
The Estate of Maria Bartuszová,
Košice
- Untitled*, 1968
Plaster
18.5 × 44.5 × 40.5 cm
Tate. Purchased with funds provided by the Edward and Agnès Lee Acquisition Fund 2016
- Untitled (Horizontal Relief)*, 1968
Aluminum
65.5 × 90 × 6.5 cm
The Art Collection of the First Slovak Investment Group

- Untitled*, 1968–69
Plaster
17 × 10 × 11 cm
The Estate of Maria Bartusová,
Košice
- Untitled*, 1968–70
Plaster
19 × 13.5 × 12 cm
Robert Runták Collection
- Three-Part Sculpture II, Grip*,
1969 / cast 1970
Bronze
21 × 22 × 10 cm
East Slovak Gallery, Košice
- Untitled*, 1970
Plaster
16 × 16.5 × 14.5 cm
Alex and Gabriela Davidoff
Collection
- Untitled*, 1970
Plaster
16 × 16 × 13 cm
Kontakt Collection, Vienna
- Untitled*, 1970
Plaster
23 × 27 × 24 cm
The Estate of Maria Bartusová,
Košice
- Cosmic Landscape II*
(*Dandelion Seeds in the Air*),
1970–72
Aluminum, wood
82.2 × 58.5 × 21 cm
East Slovak Gallery, Košice
- Untitled*, 1971
Plaster
12 × 40 × 12 cm
Tate. Purchased with funds pro-
vided by the Edward and Agnès
Lee Acquisition Fund 2016
- Untitled*, 1972
Plaster
17 × 29 × 22.5 cm
The Estate of Maria Bartusová,
Košice
- Untitled*, 1972
Plaster
12.5 × 11.2 × 10 cm
Courtesy of Alison Jacques,
London
- Untitled*, 1972–74
Plaster
12 × 24.5 × 19 cm
Private collection
- Untitled*, 1972–74
Plaster, wood
32 × 19 × 15 cm
Collection of Charlotte and
Herbert S. Wagner III. Courtes-
y of Alison Jacques, London
- Untitled*, 1973
Plaster
10.3 × 14 × 13.5 cm
Courtesy of Alison Jacques,
London
- Untitled*, 1973
Plaster
32 × 30 × 29 cm
Tate. Purchased with funds pro-
vided by the Edward and Agnès
Lee Acquisition Fund 2016
- Untitled*, 1973
Plaster, rubber
16 × 18 × 18 cm
Nuyten Dime Collection. Cour-
tesy of Alison Jacques, London
- Untitled*, 1973 / cast 1973
Bronze
22 × 23.4 × 9.8 cm
The Estate of Maria Bartusová,
Košice
- Untitled*, 1973–74
Plaster
36 × 31 × 19 cm
Collection Edward Lee. Cour-
tesy of Alison Jacques, London
- Untitled*, 1973–75
Plaster
17 × 13 × 20 cm
The Estate of Maria Bartusová,
Košice
- Folded Figure, Horizontal*,
Haptic, 1974 / cast 1975
Aluminum
12 × 22.5 × 9.3 cm
The Estate of Maria Bartusová,
Košice
- Folded Figure VII, Horizontal*,
Haptic, 1974/1975
Bronze
7 × 28 × 9.5 cm
The Estate of Maria Bartusová,
Košice
- Folded Figure XI, Germination*,
1974 / cast 1975
Aluminum
18.5 × 14.5 × 16 cm
East Slovak Gallery, Košice
- Untitled*, 1974
Plaster
17 × 24.6 × 23.2 cm
The Estate of Maria Bartusová,
Košice
- Four-Part Sculpture VII*,
1975 / cast 1976
Aluminum
14 × 16.5 × 10.4 cm
East Slovak Gallery, Košice
- Three-Part Sculpture IV*,
Germination, 1975 / cast 1976
Aluminum
67.2 × 20.5 × 20.3 cm
East Slovak Gallery, Košice
- Model for sculpture Meta-
morphosis, Two-Part Sculpture*,
1979–81
Plaster
14.5 × 15 × 15 cm
The Estate of Maria Bartusová,
Košice
- Model for sculpture Meta-
morphosis, Two-Part Sculpture*,
1979–81
Plaster
16.5 × 17.5 × 17.5 cm
The Estate of Maria Bartusová,
Košice
- Model for sculpture Meta-
morphosis, Two-Part Sculpture*,
1979–81
Plaster
22.5 × 23 × 23 cm
The Estate of Maria Bartusová,
Košice
- Untitled*, 1982
Plaster, stone
16 × 19.5 × 19.3 cm
Collection of Charlotte and
Herbert S. Wagner III. Courtes-
y of Alison Jacques, London

Untitled, 1983
Plaster, stone
20.5 × 17.5 × 7.8 cm
Courtesy of Tom and Alice
Tisch, New York

Untitled, 1983
Plaster, wood, rubber, and string
13 × 39 × 10 cm
Kontakt Collection, Vienna

*Model for fountain outside the
Dragov shopping centre, Košice*,
1984
Plaster, stone
24.3 × 27.8 × 26.6 cm
The Estate of Maria Bartuszová,
Košice

Rebound Torso, 1984 /
cast 1984
Bronze
42 × 33 × 32 cm
The Estate of Maria Bartuszová,
Košice

Rebound Torso, 1984 /
cast 1996
Bronze
13.5 × 18.5 × 15.5 cm
Private collection, London

Untitled, 1984
Stone, plaster
11 × 41 × 19 cm
Naïla Collection. Courtesy of
Alison Jacques, London

Untitled, 1984
Plaster, string
16 × 14 × 13 cm
Kontakt Collection, Vienna

Untitled, 1984–86
Plaster
20 × 18.5 × 16 cm
Private collection

Endless Egg, 1985
Plaster
35 × 28 × 25 cm
Kontakt Collection, Vienna

Melting Snow I, 1985
Plaster, wood
213 × 118 × 25 cm
The Estate of Maria Bartuszová,
Košice

Untitled, 1985
Plaster, stone
14 × 17 × 16 cm
Private collection. Courtesy of
Acquavella Galleries

Untitled, 1985
Plaster
17.5 × 14 × 14 cm
Kontakt Collection, Vienna

Untitled, 1985
Plaster
22 × 23 × 18 cm
Private collection

Untitled, 1985
Plaster, string, and hessian
105 × 134 × 39 cm
Tate. Presented by the Estate
of Maria Bartuszová and Alison
Jacques, 2018

Untitled, 1985–87
Plaster, string
29.8 × 32 × 25.2 cm
Collection of Amy Gold and
Brett Gorvy

Untitled II, 1985–87
Plaster, string, and stones
26 × 31 × 26 cm
Collection of Charlotte and
Herbert S. Wagner III. Courtesy
of Alison Jacques, London

Endless Egg, 1986
Plaster
18 × 15 × 17 cm
Private collection

Untitled, 1986
Plaster, string
15 × 22 × 15.5 cm
Courtesy of Alison Jacques,
London

Untitled, 1986
Plaster
83 × 90 × 80 cm
The Estate of Maria Bartuszová,
Košice

Untitled, 1986
Plaster
19.5 × 22.5 × 28.3 cm
The Estate of Maria Bartuszová,
Košice

Untitled, 1986
Plaster
81 × 58 × 15.5 cm
Kontakt Collection, Vienna

Untitled, 1986
Plaster, string
172 × 230 × 45 cm
The Estate of Maria Bartuszová,
Košice

Untitled, 1986–87 / cast 1987
Wooden tie, polyester
Approx. 85 × 300 × 190 cm
The Estate of Maria Bartuszová,
Košice

Egg, but not Columbus's, 1987
Plaster
62 × 63 × 53 cm
Slovak National Gallery

Untitled, 1987
Plaster, acrylic, and string
81 × 63 × 13 cm
Kontakt Collection, Vienna

Untitled, 1987
Plaster, acrylic, and string
73 × 49 × 14 cm
Kontakt Collection, Vienna

Untitled, 1987–88
Window space-specific instal-
lation
Plaster, hemp cord, wood
11 elements: Ø 5–12 cm each
Overall dimensions:
224 × 298 × 30 cm
Collection of Amy Gold and
Brett Gorvy

Untitled, 1987–88
Plaster, acrylic, and string
40.6 × 40.6 × 20.5 cm
Collection of Charlotte and
Herbert S. Wagner III. Courtesy
of Alison Jacques, London

Archival images

Maria Bartuszová
1936 Prague, now CZ –
1996 Košice, SK

Stone Sculpture for the exterior of the Elementary School, Tatranská Lomnica, Czechoslovakia, now Slovakia, 1976–78/2022
Gelatin silver print on paper
20 × 25 cm
Reproduced from the Archive of Maria Bartuszová, Košice

Winter Nature Study, early 1980s/2022
Gelatin silver print on paper
18.1 × 28.3 cm
Reproduced from the Archive of Maria Bartuszová, Košice

Winter Nature Study, 1980–85/2022
Gelatin silver print on paper
20.8 × 28.3 cm
Reproduced from the Archive of Maria Bartuszová, Košice

Winter Nature Study, 1980–85/2022
Gelatin silver print on paper
28.3 × 18 cm
Reproduced from the Archive of Maria Bartuszová, Košice

Alexander Jiroušek
1934 Igló, now SK –
2021 Košice, SK

Fountain sculpture *Rain*, Institute for Physically Disabled Children, atrium, Opatovská Cesta, Košice, 1967–71/2022
Gelatin silver print on paper
25 × 20 cm
Courtesy of Alexander Jiroušek.
Reproduced from the Archive of Maria Bartuszová, Košice

Relief on the façade of the Lipa department store, Košice, 1977/2022
Gelatin silver print on paper
17 × 11 cm
Courtesy of Alexander Jiroušek.
Reproduced from the Archive of Maria Bartuszová, Košice

Metamorphosis, Two-Part Sculpture, crematorium, Košice, 1982/2022
Gelatin silver print on paper
20.8 × 28.3 cm
Courtesy of Alexander Jiroušek.
Reproduced from the Archive of Maria Bartuszová, Košice

Gabriel Kladek
1941 Košice, now SK

First Sculpture Symposium at the Primary School for Blind and Partially Sighted Children, in cooperation with Gabriel Kladek, November 1976, Levoča, Czechoslovakia, now Slovakia, 1976/2022
Gelatin silver print on paper
25 × 20 cm
Courtesy of Gabriel Kladek.
Reproduced from the Archive of Maria Bartuszová, Košice

Maria Bartuszová and unknown workers from the Eastern Slovak Steelworks factory during the installation of the relief in the entrance area of the administrative building of the steel company Eastern Slovak Steelworks, Košice, Czechoslovakia, now Slovakia, 1980/2022
Gelatin silver print on paper
20 × 25 cm
Courtesy of Gabriel Kladek.
Reproduced from the Archive of Maria Bartuszová, Košice

Maria Bartuszová and assistants in the studio at work on the sculpture *Metamorphosis, Two-Part Sculpture*, 1981/2022
2 gelatin silver prints on paper
11 × 17 cm each
Courtesy of Gabriel Kladek.
Reproduced from the Archive of Maria Bartuszová, Košice

Maria Bartuszová and assistants setting up *Metamorphosis, Two-Part Sculpture* in front of the crematorium in Košice, Czechoslovakia, now Slovakia, 1982/2022
Gelatin silver print on paper
20.8 × 28.3 cm
Courtesy of Gabriel Kladek.
Reproduced from the Archive of Maria Bartuszová, Košice

Second Sculpture Symposium at the Elementary School for Blind and Partially Sighted Children, in cooperation with Gabriel Kladek, June 1983, Levoča, Czechoslovakia, now Slovakia. The photograph shows Bartuszová's *Folded Figure VII, Horizontal, Haptic*, 1974, 1983/2022
Gelatin silver print on paper
20 × 25 cm
Courtesy of Gabriel Kladek.
Reproduced from the Archive of Gabriel Kladek

Second Sculpture Symposium at the Elementary School for Blind and Partially Sighted Children, in cooperation with Gabriel Kladek, June 1983, Levoča, Czechoslovakia, now Slovakia, 1983/2022
9 gelatin silver prints on paper
7: 20 × 25 cm each,
3: 25 × 20 cm each
Courtesy of Gabriel Kladek.
Reproduced from the Archive of Gabriel Kladek

A look into the studio: a plaster model of the fountain for the Dargov shopping centre on Štúrova Street in Košice, Czechoslovakia, now Slovakia, 1986/2022
Gelatin silver print on paper
20 × 25 cm
Courtesy of Gabriel Kladek.
Reproduced from the Archive of Maria Bartusová, Košice

Stone and bronze fountain for the Dargov shopping centre on Štúrova Street in Košice, Czechoslovakia, now Slovakia, 1986/2022
Gelatin silver print on paper
20 × 25 cm
Courtesy of Gabriel Kladek.
Reproduced from the Archive of Maria Bartusová, Košice

Untitled, 1987/2022
Site-specific installation
Gelatin silver print on paper
25 × 20 cm
Courtesy of Gabriel Kladek.
Reproduced from the Archive of Maria Bartusová, Košice

Tree, 1987/2023
Site-specific installation in the artist's garden in Košice, Czechoslovakia, now Slovakia
Wallpaper
Courtesy of Gabriel Kladek.
Reproduced from the Archive of Maria Bartusová, Košice

Viera Kladeková
1947 Levoča, now SK –
Košice, SK

Site-specific installation with plaster sculpture on the river-side, 1985/2022
Gelatin silver print on paper
13 × 25 cm
Courtesy of Viera Kladeková.
Reproduced from the Archive of Maria Bartusová, Košice

Yuryi Petrosyan
1941 Yerevan, AM

Maria Bartusová with her sculpture *Grain* at the Sculpture Symposium in Vyšné Ružbachy, Czechoslovakia, now Slovakia, 1977/2022
Gelatin silver print on paper
18 × 24 cm
Courtesy of Yuryi Petrosyan.
Reproduced from the Archive of Maria Bartusová, Košice

Zdeněk Smieško
1950 Olomouc, now CR

Maria Bartusová and Juraj Bartusz with Maria's aluminum reliefs in the garden by the studio in Vnútorný Červený Breh in Košice, Czechoslovakia, now Slovakia, approx. 1972/2022
Gelatin silver print on paper
20 × 25 cm
Courtesy of Zdeněk Smieško.
Reproduced from the Archive of Maria Bartusová, Košice

Anonymous

Maria Bartusová next to the slide at the kindergarten on Sládkovičova Street in Revúca, Czechoslovakia, now Slovakia, 1970/2022
Gelatin silver print on paper
20 × 25 cm
Reproduced from the Archive of Maria Bartusová, Košice

Diagonal Sculpture – Melting Snow, courtyard of the Technical University student dormitory, Jedlíkova Street, Košice, Czechoslovakia, now Slovakia, 1984–89/2022
Digital print on paper
20 × 25 cm
Reproduced from the Archive of Maria Bartusová, Košice

Stone and bronze fountain for the Dargov shopping centre on Štúrova Street in Košice, Czechoslovakia, now Slovakia, 1986/2022
Gelatin silver print on paper
25 × 20 cm
Reproduced from the Archive of Maria Bartusová, Košice

Maria Bartusová in the studio with sculptures, Košice, 1987/2023
Wallpaper
Reproduced from the Archive of Maria Bartusová, Košice

Short guide published in conjunction with the exhibition

María Bartusová

July 21, 2023 – January 7, 2024

The exhibition was organized by Tate Modern, London,
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Marijana Schneider, Curator, Museum der Moderne Salzburg,
and Juliet Bingham, Curator, International Art, Tate Modern

Creative Space: Christine Fegerl, Mirabelle Spreckelsen-Csar,
Cristina Struber, Museum Educators, Museum der Moderne Salzburg

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Museum der Moderne Salzburg

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Curator: Marijana Schneider

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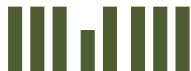
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