

Abstract

This dissertation is devoted to a monographic processing of the work of sculptress Maria Bartuszová (1936, Prague – 1996, Košice). Methodologically, it is mainly based on the compilation and evaluation of knowledge from the in-depth research of the first list of works of M. Bartuszová "Catalogue Raisonné 2012–2018", Collection of drawings and photographs from the Archive of M. Bartuszová, biography, exhibitions and bibliography. It is divided into four chapters, in which it deals with the sculpture of M. Bartuszová, its transformations in the period of her ceramics studies at the Academy of Fine Arts, Design and Architecture during the 1950s in Prague, continues by tracking her sculptural beginnings since 1961, and it deals with the circumstances of her relocation to Košice where she lived most of her life. It tracks her work during the normalization period of the 1970s until the end of the 1980s, when the totalitarian regime ended with the Velvet revolution. It explores the reasons why her work was little exhibited and also why it was little known and reflected by the professional circles. Based on the process of assembling parts of the organism of her oeuvre reconstructs technological experimental procedures, original terminology of the sculptor, creative intentions, dating of works and their castings, their provenance, it verifies secondary sources from archives, but also from oral history, traces of which were revealed chronologically and also thematically by the catalogue. We follow the exhibition activity, we analyse her key solo exhibition in 1988, which is the artist's testimony, and we also bring her life story which is defining within the intention of her work. An important aim of the work is the monitoring of anachronistic relations-dialogues as part of a network-context of art such as women's art but also analogies of the work of contemporary Czechoslovak and international artists. The links that arose from the research of the artist herself are substantial and mainly focused on the work of male sculptors. These are integrated within individual chapters, which update and expand the monothematic work. The work also had to tackle the task of processing of a complex topic, evaluating the previous knowledge of the work of the sculptress and also not easily accessible resources as the subject of the research was a period of the second half of the 20th century, with research being currently underway. This work is based on an active cooperation with the Bartusz family, her daughters and granddaughter who first initiated the research and provided important information and materials, and thus enabled the unique work of the sculptress Maria Bartuszová to become known.