

значительными, хотя и немногочисленными скульптурными деяниями. В целом она ориентировалась скорее на создание новых традиций, соответствующих новой

общественной ситуации в ожидании дальнейших важных изменений в обществе, нежели на развитие уже выдвинутых традиций.

## Slovak Sculpture 1945—1948

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The brief period of four postwar years was marked by efforts at coping with exacting commemorative tasks relating to memorials of the Slovak National Uprising and the liberation. The social demand to get artistically even with recent events from our modern history was met, in particular, by two sculptors — the leading personalities of their generation — Jozef Kostka (born 1912) and Rudolf Pribiš (born 1913). Among outstanding works of that time is the monument 'Victory' in Bratislava by Jozef Kostka designed on the occasion of the very first postwar competition (in 1945), and two memorials on the Slovak National Uprising — one at Partizánske by the same author, the other at Prievidza by Rudolf Pribiš.

Although contemporary sources look upon the situation then prevailing in Slovak culture as a dialogue between these two authors, the image would be incomplete were we to leave out the work of Rudolf Uher (born 1913) who came in with a mature artistic programme. While Pribiš may be said to build rather than mould the volumes of his statues, to apply classical balance and harmony in his compositions, and himself to be the type of an epic narrator (particularly in his reliefs which constitute the core of his work), Kostka gives material expression to his talent mainly through modelling. Often it is a surface of asymmetric compositions which by its structure permits light to play its part as one of the bearers of means of expression. Both Kostka and Pribiš took contact with French sculpture at the beginning of our century: Pribiš, through the teaching of A. Maillol's work, develops classicizing ten-

dencies, while Kostka pursues in an individual manner the realistic line of Rodin. In this polarity, springing from highly refined notions about a work of art, Rudolf Uher's principle sounds as a counterpoint which, like the principles of the two preceding artists, derives from the aesthetic plane of French art at the turn of this century, i.e. a return to the archetype of sculptural form. These three divergent attitudes towards a statue and towards sculptural work were decisive in imparting further impulses to the development of Slovak postwar sculpture. The principle residing in modelling came to be a hinterland for its lyric bearing, the principle of an unambiguously formulated full form for its more rational tendencies. The presence of archetype morphogenic premises proved of importance to Slovak sculpture when it looked for inspiration in its own cultural tradition — in Slovak folk art.

Also Ján Hučko (born 1910) and Otakar Čičatka (born 1914) joined in the creative process with their chamber work. A conspicuous talent, cut short by an untimely death, was Justín Hrčka (1924—1953). Rudolf Hornák (1911—1965), then a mature sculptor personality, carried on in his strikingly civil orientation and Andrej Peter (born 1912) devoted himself by then exclusively to medal designing.

Slovak sculpture of the years 1945—1948 is rich in important, even though not numerous works. In general, it tended towards the creation of new traditions, corresponding to the new social conditions in expectation of further weighty social changes rather than towards a development of established traditions.