



BATUZ WORKS IN PAPER AUGUST 31-OCTOBER 3, 1982 INDIANAPOLIS MUSEUM OF ART

CHRONOLOGY

- 1933 Born May 27 in Hungary.
- 1940-44 "Experiences" of the war and bombing.
- 1945-49 Refugee camps in Austria. Studies German, history, and literature.
- 1949 Emigrates with family to Argentina. Starts to paint in the fall.
- 1955-63 Style turns toward an expressionistic interpretation of nature.
- 1964 Moves with family to a solitary place (Vila Gesell) in the south of Argentina to dedicate himself exclusively to painting, remaining there eight years. Work gradually turns toward abstraction. Builds own studio with chicken wire and concrete over two years. Begins to make sculpture from lava rocks as well as concrete.
- 1973 Settles with family in the United States.
- 1976 Exhibits in West Germany. The Wallraf-Richartz Museum in Cologne, the Kunsthaus in Zurich, and the Museo Español de Arte Contemporaneo in Madrid acquire his work.
- 1977 Works are shown in the new acquisition exhibitions at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., and the Kunsthalle in Nuremberg, West Germany.
- 1978 One-man shows at the Museo de Arte de Sao Paulo in Brazil and the Phillips Collection in Washington, D.C. His book *Interrelation of Forms*, with texts by Rafael Squirru, Frank Getlein, Dieter Ronte, and Joseph H. Hirshhorn, also serves as catalogue for these shows.
- 1979 Works in collage with various materials. The Phillips Collection acquires two of his works. Starts to *paint with pulp*. Completes his large work, *Omen*, in September. The Everson Museum of Art, Syracuse, New York, acquires the yellow *Botond No. 2* for permanent collection.
- 1980 Creates several large works in paper. Film by Rawan Fulton on his life and work starts in April and continues during the following eight months, becoming an important document on the process of his work at all stages. The National Gallery in West Berlin acquires his works in paper *No. 40 (Präsentia)* for their permanent collection, to be shown in the exhibition *Prints, Changes in a Medium since 1945* (June 4-Aug. 16, 1981). Makes the work in grass.
- 1981 One-man shows at the Everson Museum of Art, Syracuse, New York.; Kunsthalle, Nuremberg, West Germany, which acquires the work in paper *No. 44*; Museum Moderner Kunst, Vienna, which acquires the work in paper *No. 78*.
- 1982 From January to April works on huge paintings in Blanton, Florida. One-man show at the Hara Museum of Contemporary Art, Tokyo, Japan, which acquires the work in paper *No. 152*.

CHECKLIST

(Note: in this list dimensions are given in inches, height preceding width.)

- No. 25.* April 11, 1979. 70 × 60. Lent by the Artist
- No. 26.* April 18, 1979. 70 × 60. Lent by the Artist
- No. 28.* May 4, 1979. 73 × 46. Lent by the Indianapolis Museum of Art
- No. 29.* May 10, 1979. 48 × 34. Lent by Mr. and Mrs. Janos Szekeres
- No. 35.* June 20, 1979. 21 × 48. Lent by Mr. and Mrs. Jay Bauer
- No. 39.* July, 1979. 19 × 14½. Lent by Mr. and Mrs. James M. Shelly
- No. 46.* August 25, 1979. 71 × 83½. Lent by the Artist
- No. 52.* November, 1979. 41 × 30. Lent by Mr. and Mrs. Jay Bauer
- No. 53.* November, 1979. 72 × 45. Lent by the Artist
- No. 60.* January, 1980. 45 × 53. Lent by the Phillips Collection, Washington, D.C.
- No. 61.* January, 1980. 43 × 48. Lent anonymously
- No. 65.* February, 1980. 44 × 91. Lent by Mr. and Mrs. Jim Barrett
- No. 68.* March, 1980. 65 × 65. Lent by the Artist
- No. 72.* April, 1980. 78 × 45. Lent by the Artist
- No. 73.* May, 1980. 70 × 45. Lent anonymously
- No. 74.* May 15, 1980. 65 × 71. Lent by the Artist
- No. 79.* August, 1980. 38 × 37. Lent anonymously
- No. 80.* August 8, 1980. 82 × 85½. Lent by the Artist
- No. 81.* August, 1980. 93 × 49. Lent by Mr. and Mrs. Jay Bauer
- No. 83.* August, 1980. 42 × 66. Lent by Oscar P. Landmann
- No. 84.* August 18, 1980. 42½ × 69. Lent by the Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- No. 118.* January 28, 1982. 84 × 91. Lent by the Artist
- No. 120.* January 28, 1982. 151 × 102. Lent by the Artist
- No. 123.* February 12, 1982. 150 × 114. Lent by the Artist
- No. 125.* February 20, 1982. 126 × 114. Lent by the Artist
- No. 127.* February 27, 1982. 144 × 96. Lent by the Artist
- No. 130.* March 8, 1982. 153 × 40. Lent by the Artist
- No. 131.* March 12, 1982. 156 × 70. Lent by the Artist
- No. 132.* March 18, 1982. 96 × 159. Lent by the Artist

PUBLIC COLLECTIONS (MUSEUMS ONLY)

Musée des Beaux Arts, Zurich, Switzerland
 The Hirshhorn Museum & Sculpture Garden, Washington, D.C., U.S.A.
 Wallraf-Richartz Museum & Museum Ludwig, Cologne, West Germany
 Museo de Arte de Sao Paulo, Brazil
 Museo de Arte Moderno, Rio de Janeiro, Brazil
 Museo de Bellas Artes, Caracas, Venezuela
 Kunsthalle, Nuremberg, West Germany
 Museo de Arte Contemporaneo, Madrid, Spain
 Museo de Arte Moderno, Buenos Aires, Argentina
 The Metropolitan Museum, Miami, Florida, U.S.A.
 The New Brunswick Museum, Saint John, Canada
 Museo de Bellas Artes, Santiago de Chile
 Phillips Collection, Washington, D.C., U.S.A.
 Indianapolis Museum of Art, Indianapolis, Indiana, U.S.A.
 Everson Museum of Art, Syracuse, New York, U.S.A.
 Kunsthalle Nuremberg, West Germany
 Museum Moderner Kunst, Vienna, Austria
 Hara Museum of Contemporary Art, Tokyo, Japan
 National Gallery of West Germany, West Berlin



It is with great pleasure that we present this exhibition of the extraordinary works of Batuz. Rich in texture and color, vibrant and intense with feeling, these works in paper reflect the spirit, talent, and intellect of a unique artist and an equally unique human being.

Born in Hungary in 1933 and a survivor of the war and of postwar refugee camps in Austria, Batuz lived in Argentina for many years. When he came to the United States in 1973 and settled in Connecticut, he had already established an international reputation as a painter, printmaker, and sculptor. In 1979 Batuz began working with handmade paper and very quickly turned to experiments with paper pulp, which he describes as "painting with paper." These experiments led to a series of "works in paper," which are the basis of the book on Batuz published by Rizzoli in 1981 and which were exhibited in 1981 and 1982 at the Everson Museum of Art, Syracuse, New York; the Kunsthalle, Nuremberg, East Germany; the Museum Moderner Kunst, Vienna; and the Hara Museum of Contemporary Art, Tokyo.

While these works were traveling, Batuz created the eight monumental works in paper that form the core of the Indianapolis exhibition. In a burst of intense creativity and personal metamorphosis, Batuz extended the technical range of his works in paper and explored new ways of using this intractable material. The result is a group of works with an extraordinary richness of texture, color, and form, and filled with power, deep personal feeling, and haunting beauty.

To achieve these results, Batuz felt compelled to isolate himself as much as possible, so he stayed in a remote place near Blanton, Florida for three months from January through April of this year. Florida afforded him the climate—in Connecticut in the winter the pulp would have frozen—and the seclusion he needed to create. As he recounted to me:

I could only do these works in a place where I could 100% dedicate myself to them. Seven miles from a solitary telephone, from where I called my family, the work came along not only as I foresaw it, but I think gaining in intensity and austerity. This adventure, living for three months alone in a virtual jungle, not only changed my paintings, but I am sure it made a lasting effect on me too. I feel that from now on my work and I are inseparably bound together, needing less and less other things.

This singular effort produced the powerful works at the heart of this exhibition. I would also like to add that it has been a delight for me to come to know Batuz and to work with him.

Robert A. Yassin
*Director,
Indianapolis Museum of Art*

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