

Ľuba Lauffová

Life as a temporary miracle: *from manierism to concept*

Abstract:

The article is based on a book and texts from Elena Lichá-Zábranská and deals with the lifetime work of the significant Slovak artist and photographer Ľuba Lauffová, who is considered as an extraordinary personality not only for Slovak, but also for European photography in general. She studied photography at the School of Applied Arts in Bratislava and in 1976 graduated from the Academy of Performing Arts in Prague as an exceptionally creative photographer. At first she worked at a primary art school in Bratislava and from 1983 as a free-lance artist. Apart from creative work, she was concerned with illustrations of children's books in particular. The year 1989 was marked by general feelings of cultural and personal depression. She eventually committed suicide on the 21st of March 2004. In her work, characteristic of avant-garde and inventive artistic vision, she challenged many stereotypes of Slovak art photography. Combining humour with poetry, and beauty with eroticism, her photography has affinities with Czech poeticism and the Slovak form of Surrealism. Ľuba Lauffová was never confined to pure forms of photography and always transformed her point of departure. She easily transferred to

various forms of imaginative photography, masterfully exploiting collage, montage, light painting and staged photography. Lauffová completed her positives with painterly interventions, giving free rein to her intuition and associations. As an exceptional artist, Ľuba Lauffová created her own photographic poeticism and exploited a wide range of genres. Ľuba Lauffová had a close affinity with the postmodernist thinking of the early 1980s. Irrespective of the domestic social situation, she identified herself with European and world art development and through her staged photography embraced the principles of classic modernism in the development of Slovak photography, thus contributing to the frequency of photographs as works of art in 20th century Slovak fine art.

Key words:

Photography, Imaginative photography, Painting, Collage, Montage, Light painting, Staged photography, Female body, Nude, Portrait, Self-portraits, Stereotypes, Poetry, Poeticism, Beauty, Eroticism Sensitive, Interior, Artistic, Surrealism, Avant-garde, Secret, Intuition, Associations, Aestheticism, Stylisations.

ĽUBA LAUFFOVÁ (*1949 - †2004)

Ľuba Lauffová was born on the 17th of May 1949 in Bratislava. Her father was one of the founders of the photography club life in Slovakia. Her sister trained as a pianist. Although Ľuba had a musical talent, she was destined to study photography at the School of Applied Arts in Bratislava and in 1976 graduated from the Academy of Performing Arts in Prague as an exceptionally creative photographer. At first she worked at a primary art school in Bratislava and from 1983 as a free-lance artist. Apart from creative work, she was concerned with illustrations of children's books in particular. The year 1989 was marked by general feelings of cultural and personal depression. She eventually committed suicide on the 21st of March 2004.

In the period between the 1970s and 1990s, her work, characteristic of avant-garde and inventive artistic vision, challenged many stereotypes of Slovak art photography. Combining humour with poetry, and beauty with eroticism, her photography has affinities with Czech poeticism and the Slovak form of Surrealism. Ľuba Lauffová was never confined to pure forms of photography and always transformed her point of departure. She easily transferred to various forms of imaginative photography, masterfully exploiting collage, montage, light painting and staged photography. Lauffová completed her positives with painterly interventions, giving free rein to her intuition and associations.

As an exceptional artist, Ľuba Lauffová created her own photographic poeticism and exploited a wide range of genres: Nudes, Portraits, Action Art, Illustrations, Work with Children, Photography in the Public Space, Staged Photography, Light Painting and Collage. Such classification of Lauffová's work makes it more comprehensible and reflects the distinctive character of her creative scope.

The female body, the nude as a means of expression, is inventively interwoven in her entire work. The nude appears as part of her creative expression. She started taking photographs of nudes at the Film School of the Academy of Performing Arts at the end of the 1960s and accomplished them by planting butterfly torsos on the nudes of the Bodies of Rudolf Fila in 2004. In the meantime she created the majority of her series and sequences of nudes.

Nude in fashion (a scantily clad body of a woman in a dress of white flowers). Nude as a portrait (Sasha, Girl with a Daisy). Nude in Action art (Deja`vu). Nude as an object (in the Pezinok chateau park). Nude in staged photography (Homage to Magritte). Nude in collage (Anatomical Collages). Through female nudes she promoted jewellery (Jewellery and Portrait). Nude Judith in a cave is captured within old symbolism. When taking photographs of nudes, Lauffová's inner vision always exploited props (scattered feathers from a duvet covered the model's breasts) and the photographic potential,

charging the atmosphere with movement (Disappeared Albertina) and optical blurring. This work was created in the late 1960s. Ľuba Lauffová was introduced into the world of professional artists by the curator Zuzana Bartošová in her first exhibition (1976) as a fresh graduate from the Department of Photography at the Film School of the Academy of Fine Arts, shown at the Bratislava Gallery of Cyprián Majerník. Lauffová's first exhibition was devoted to classical themes of modern photography, variations on the female nude and portrait, but her treatment was unusual. All the technical and expressive means she used when exposing and enlarging were subordinated to her unconventional vision. By toning black and white photographs, she accentuated their essence. She freely continued in the vein of Czech studio photography of the 1930s, being associated with its preference for the aesthetic level of work, merely one of the forms of her own artistic personality. Her determination to express the internal state of women on a level unique in the development of Slovak photography was equally important.

In the large series Homage to Magritte she applied abstract painting on to the bodies of the main protagonists. Through her emotional integrity, devoid of frivolity, she rejected the moralising view of women, offering communication with female nostalgia. Lauffová's nudity is provocative, but also contains the noble Aristotlean goal hidden in the things we perceive.

She never misused nudity as an intimate zone of the human being, yet her work did not lack glamour. The artist did not use the nude model in the common sense of the word nor intend to objectivise her visual invention, but through her communicative approach she freed it from rigidity in front of the camera; this was reflected in the absence of compositions of stereotypical postures. The pictures became rare documents of understanding between the artist's and the model's individuality. Soft drawing, dissolved contours, torso, lyrical stylisation. The visual capturing of the creative atmosphere was performed by pure feminine vision.

Ľuba Lauffová was particularly concerned with portrait photography in the 1970s. In tune with the thinking of the 1960s, the golden age of Slovak photography, she made several portraits (Sasha, Little Girl with a Daisy, Portrait and Jewel, Boďa), staged mostly outdoors in natural light. The portraits predominantly depicted female faces, bearers of ideas of the story. Simultaneously, she used symbolist and surrealistic imagery and Art Nouveau reminiscences. She combined a distinctive black and white contrast with provoking expressiveness. Later on she thematically replaced the mysterious beauty of girls with portraits of women created by surrealistic elements. In the 1970s, abandoned old buildings, ready for demolition to make space for socialist construction in Bratislava, became studios of young

photographers. Using photographic montage she created figures symbolising ancient European civilisations.

Lauffová's modern photographic portrait developed new forms, expressiveness and a penetrating psychological structure of the image. In doing so she avoided the unnecessary roughness and sentimental aestheticism into which Czech photography lapsed at that time. Organically staging her own elements, she was able to turn real space into artistic space. Joining artificial and real in one composition was typical of the so-called new wave with which Ľuba Lauffová was associated due to her rejection of the surrealistic lyrical stylisations characteristic of the older generation.

In the 1970s, the development of women's photography was determined by portraits in particular. While the American photographer Linda Benedict Jones (*About Herself*, 1975 - 1976) resolved her personal crisis by psychoanalytical photographic self-portraits, women artists of Eastern and Central Europe were drowned in their problems in the spirit of old traditions, unwittingly restricted by social conventions. Self-reflecting women's photography independently entered the lives of women in the Czech Republic and Slovakia only in the 1980s and 1990s. Lauffová's suggestive self-portraits allow beauty to come to the fore. She created them sporadically without associating them with introversion as aesthetic "portraits" with emphasis on feminine charm

and beauty. Lauffová photographed herself with a neat decoration in her hair, in a staged environment and arranged postures. Sometimes she lent herself to her creative themes as a model (*Shift in Man Ray's Violin*), but always in a positive aesthetic light. Her self-portraits confirm and depict her identification with refinement, elegance and romanticism. Lauffová did not need to show herself or other women as anything other than beautiful. This corresponded to that with which she liked to identify herself. She was aware of her personal charm, French elegance and popularity in society.

Although the subject of women systematically occurs throughout the whole scope of Lauffová's work, it is hard to find an obvious reason to classify her as one of the gender artists of Slovak photography. While the creators of feminist art were not interested in aesthetics as such, but rather in the status of women in society and history, Lauffová had a different life feeling of the period. However, we cannot deny her feminine aristocratic style abounding in mimics, which makes a significant difference between women's and men's photography.

As in all the genres, which Lauffová explored, she does not impress us by the quantity but rather by the quality of her photographic portraits. She did not tend to proliferate her work without any signs of further invention.

Acting on her own initiative, Lauffová portrayed leading personalities. People and her friendly approach to them were

her allegory. It was not a problem for her to do anything for the people she wanted to portray in the photograph providing that it would be an artistic rendering, not a mere record. Apart from stylised portraits of figures of Slovak culture, her male or female friends, she created an excellent series of portraits of Dominik Tatarka that undoubtedly manifest the artist's sensitivity to documentary stylisation. The photographer allowed herself to drift with random expression, while avoiding the pitfalls of spontaneity, and bringing it into harmony with discipline and professionalism to produce a human creation. In her photographic documentary portraits she captured Tatarka as a distinctive person, with all that belongs to it: the aura, the atmosphere, the expression of solitude in which Dominik Tatarka lived in Czechoslovakia, and his everlasting defiance. Each image stands for a social portrait.

Exploring the results of this method, Lauffová continued her narrative collages in photography. Attempting to create an authentic, relatively new and transformed reality, she effectively applied her self-expressing motivation to form the principles of children's creative methods. The result of this cooperation shows a complex of points of departure characteristic of the works of art in world art history.

Ľuba Lauffová participated in the Bratislava Championship in Artefact Shift along with artists representing the Slovak alternative scene (Klára and Milan Bočkay, Rudolf Fila, Július Koller, Otis

Laubert, Daniel Fischer, Vladimír Kordoš, Marián Mudroch, Dušan Nágel, Rudolf Sikora, Jana Želibská, Peter Meluzin, Matej Kren, Igor Kalný and others) who reacted against the effect of totalitarianism on people and opposed emptied official art. Lauffová responded to the Artefact Shift organised by Tóth four times: in the *Violin*, 1979, she produced a photographic record of the animated image and in the photographic series *Nude in Water*, 1979, she drew on the theme of sensuality. In 1980 she created a sequence *Touches I - IV* on the subject of the same name. In 1982, she presented, at the evaluation session of the theme of connection, a series of photographs entitled *How Sculpture is Made*. Based on the theme of light and lighting and using light painting, Lauffová created a black and white photographic series *Memory of Returned Light* on 21st March 1985. Participating in the actions of the Bratislava Championship in Artefact Shift, she found herself in the environment permeated by the aesthetic criteria of Professor Fila and his students and occasionally also "exploited" them in her creative play. She knew how the lens could affect an ambitious photographer. Using several photographic methods, she worked with the artists or their artefacts. Within the Artefact Shift, she created several works oscillating on the border of staged photography and Action painting. Etie'nne Cornevin, a French theorist concerned with fine art and the philosophy of the individuals who actively participated

in Shifts during his 10-year stay in Slovakia, was convinced that Lauffová's participation inspired her to create the finest works.

Ľuba Lauffová had a close relationship to lyrical prose and poetry, and was keen on illustrating it. She tried to make illustrations that could stand as independent works of art. The children's book *Magical Landscape* created in the 1980s by Daniel Hevier and Ľuba Lauffová was awarded a prize and is still considered an avant-garde achievement from the years of normalisation. Its content and form, displaying highly original imagery and text, make it timeless. The book abounds with humorous illustrations and ideas. Lauffová did not attempt to adorn, explain or emphasise the text, but co-create it through her illustrations. She transferred artistic principles to other levels. In many ways, she changed the main objective of the work. Through her artistry, she escaped matter-of-factness, elevating it to the role of symbol and feeling. Objective reality merely became an excuse to express a particular emotion, feeling, psychological levels and the socio-historical atmosphere of the moment. Lauffová used artistic elements to express the distinctiveness of photographic illustrations of the last third of the 20th century.

Undoubtedly, her entire artistic experience and art teaching deepened her knowledge and influenced her creative focus on remarkable illustrations for children's books. Illustrations dominated her work until 1989. By

then she had illustrated twenty books and book covers.

At the turn of the 1970s and 1980s light painting appeared in Slovakia. It is a photographic technique in which exposures are made by moving a hand-held light source or the camera. By moving the light source, the light can be used selectively to illuminate parts of the subject or "paint" a picture by shining it directly into the camera lens. Light painting was also used by Slovak intermedia artists: Vladimír Kordoš, Ľubomír Ďurček, Ľubo Stacho and Dezider Tóth; the first such work was created by Rudolf Fila. Vladimír Kordoš and Ján Krížik used light painting in their interpretations of classics, but also in Body art performances. The so-called "pure" photographers (Ján Krížik, Stano Slušný, Jozef Sedlák, Kamil Varga, and Robo Kočan from the younger generation) also used this frequent technique. Lauffová, too, expanded her artistic programme to include light painting. Sometimes she is not quite correctly classified as a "pure" photographer. However, she was an artist capable of reinventing herself. From the period of her studies, the process of change of her creative expression was always intensive, exciting, new and justified. Her reversibility to collage was a rare paradox. At the turn of 1983 and 1984 Lauffová worked on a series of photographs titled *Homage to Light*. She layered a neon light tube with fine crumpled paper and expressed her idea of form in picture; her unusual lighting enhanced the composition, magnifying volume and

space. The neon light and crumpled paper created bizarre reliefs evocative of mysterious landscapes, and rich tones enhanced the colour range in shades of blue. The photographs accentuate imagination and dreaminess, revealing the artist's fascination with light and colour.

Memory of Returned Light (1986) is another series of light paintings. She added to the impact of light an inconspicuous modified story. This series was produced in connection with the performances of Vladimír Kordoš (1985), which took place at the School of Applied Arts on Palisády, with a replica of Michelangelo's sculpture of the Slave sited there. After documenting Kordoš's dynamic performance, she returned to this place to create the *Memory of Returned Light*, this time without the performer. The title resulted from the essence; Lauffová's neo-romantic sensitivity indicated affinity with futuristic contents: the movement of light around a static force, represented by the cast of the Slave. Lauffová's vibrations in the *Memory of Returned Light*, every suspension over its trace, can lead to orientation and fruitful reflection. Naturally, this was accentuated by the mastery of all tools of the photographic language used for the optical transmission and treatment of selected elements.

Ľuba Lauffová had a close affinity with postmodernist thinking of the early 1980s. When the young generation emerged onto the Slovak art scene (Tono Stano, Michal Pacina, Rudo Prekop, and lyrically

ironic Miro Švolík), expressing their avowal to the contemporary trends of new sensibility, spontaneity and transavantgard, Ľuba Lauffová achieved such results in staged photography. Irrespective of the domestic social situation, she identified herself with the European and world art development and through her staged photography embraced the principles of classic modernism in the development of Slovak photography, thus contributing to the frequency of photograph as the work of art in 20th century Slovak fine art.

It was her most progressive period. She associated Neo-romantic melancholy with Expressionism, Body art and body painting. Lauffová entered the space opening to women artists with distinctive photographs. We find common features of imaginative thinking with Milota Havránková, Judita Csáderová, both of them from the same generation and educational background. Like the artists mentioned above, Ľuba Lauffová also created her own original expression. While Havránková abstracted photography with her photogenic photographs, Lauffová was committed to Surrealism and showed a tendency to dreamlike poetic genres (*Rainbow*, *Homage to Magritte*, *Dance*). Through staged photography she focused on the interpretations and homages, polemicising and flirting with René Magritte. Lauffová was a photographer of mysterious works that are not superficial at first glance. Her staged photography

encourages us to abandon conventional viewing for a while, and teaches us to dispute the picture and our perception. She placed emphasis on the arrangement of photographs, intentionally choosing the figures in her concept of symbols. The narrative character of her photography lies in the underlying level of her pictorial objective. The narrative richness was determined by the relevance of individual elements of reference. Importance was attached to the effectiveness, power and novelty of her ideas.

On staging photographs, she developed the psychological concept, elaborating it in detail as a film director. Nothing was left to a chance. Her domain was photographing staged scenes in nature and public spaces. She did not return to completed series or genres.

Exploring special techniques, 20th century photography enhanced a distinctive artistic expression. From the 1970s, the technique of collage with numerous references to modernistic experience was associated with Lauffová's imaginative work.

Her visual images in collages endowed with poeticism well correlated with those of Albert Marenčin, one of the first authors of collages in Slovakia; his creed embraced what fascinated her: to capture poetry and express poeticism.

Since her first works, the method of collage provided Lauffová enough space to discover new meanings. She used

the language of poetry, deeply experiencing reality and displaying her sense of humour and ability to overcome barriers. After creating individual collages excellent in content and artistry: Little Horse, 1976, Balloon with an Eye, 1976, Bird - Predator, 1982, Miniature Tree, 1982, she produced large series of collages, reaching beyond the border of previously used strategies: Skeleton, 1994, Anatomical Collages, 1994, Butterflies, 1996, Other Butterflies, 2003. A detailed analysis of these collages surprises by the philosophical scope of her reflection concealed in them. From the aspect of form, she achieved the statement by minimum means, in principle, by linking two different images. The artist touched upon the problem of existence with an ambition to take into account the Tantric-erotic aspect of human life. Although the aforementioned collage series are inherently aesthetic, they can be metaphorically called critical.

The 1990s did not restrict the appearance of collage. Their suggestive character remained functional in her collages. Lauffová's creation of collage series is directly related to her respect for major artists. Harmony or suspense between the appropriated background and her style of gluing the chosen butterfly ultimately conveys the interpretation of the picture by visual commentary. It is reminiscent of Fila's painting intervention in the appropriated original image: calendars, books and copies of original paintings. Lauffová's extraordinary skill at placing seemingly unrelated objects

in a composition of indefinite time elevated the self-evident to the level of art.

The series Butterflies and Other Butterflies are independent stories she experienced and subconsciously transferred into images about the irritating beauty of existence. The unfinished Other Butterflies series is not enlarged photographically. Yet it presents a refined sense of colour and image composition, and equally shows that the artist preserved the integrity of her intellect during her period of depression. Lauffová's collage series of the 1990s and the turn of the new century are related to the disintegration of the consistent vision of the world into fragmentary perception, a real phenomenon reaching beyond the 20th century.

Luba Lauffová applied her words in her creative practice: "You should not be limited by anything, but do what you feel is right, what you experience". For almost thirty years she co-created and directly determined the image of Slovak art photography, completing the European context and entering into discussion about the new form of this domain of art, particularly by shifting the barriers of traditionally understood photography."

Elena Lichá-Zábranská
(*1948)

Profile of the author of the text

Writer, artist, photographer lives alternately in Sliač and Bratislava. She is concerned with the phenomenon of photography in

connection with fine art. During her studies at the Institute of Creative Photography of the Silesian University in Opava, she devoted herself in her diploma thesis to the principles of the life and work of Luba Lauffová.



J. A. D. Ingres, The Turkish Bath, section



Man Ray, Le violon d'Ingres / The violin of Ingres



Luba Lauffová, Violin, 1979



Saša, 1969



Untitled, from the serie Portrait and jewel, 1970



Luba, 1996



Homage to Magritte, 1996



Homage to Michelangelo, 1986



Homage to Michelangelo, contacts from the film, 1986



Homage to light 1, 1984



Homage to light 2, 1984



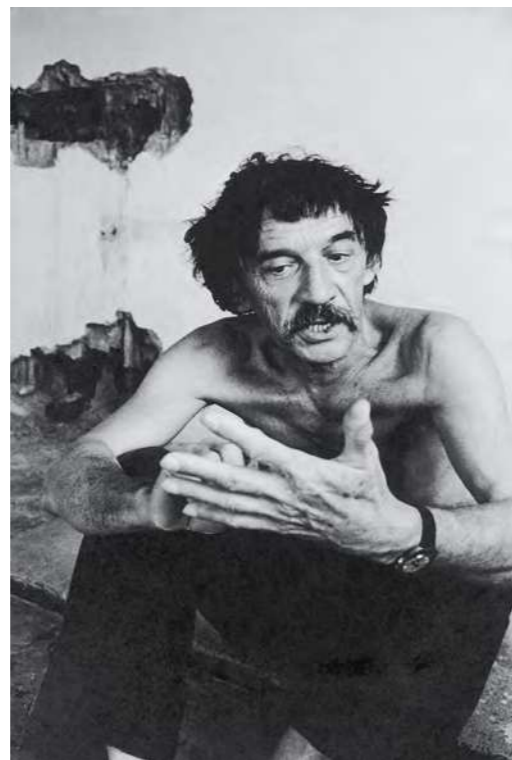
Portrait (Zuzana Homolová), 80's



Dušan Hanák, 2002 - 2003



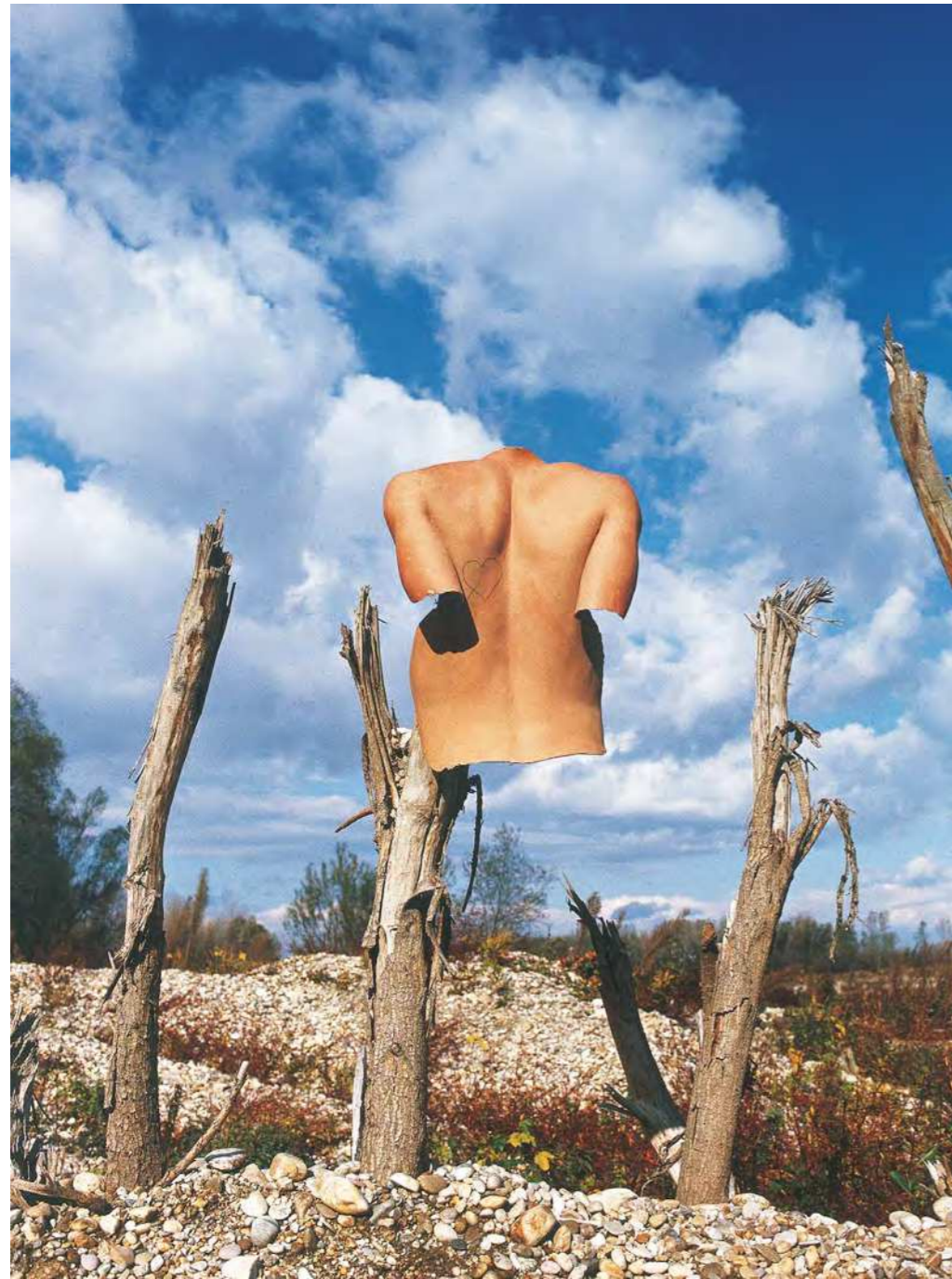
Marián Varga, 1971



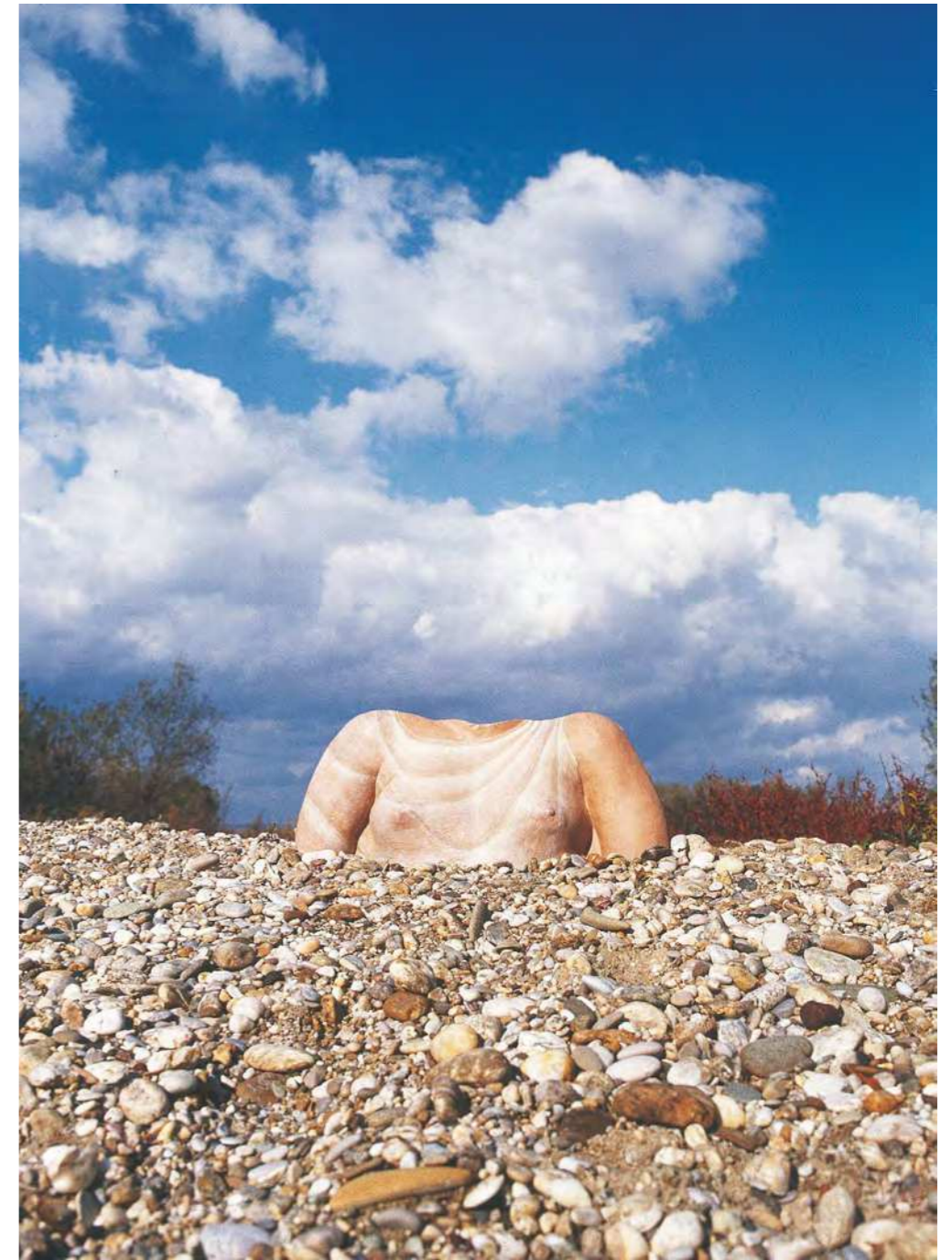
Dominik Tatarka, 1976



Untitled, from the serie Disappearance of Albertina, 1977



Torso 1, 80's



Torso 2, 80's



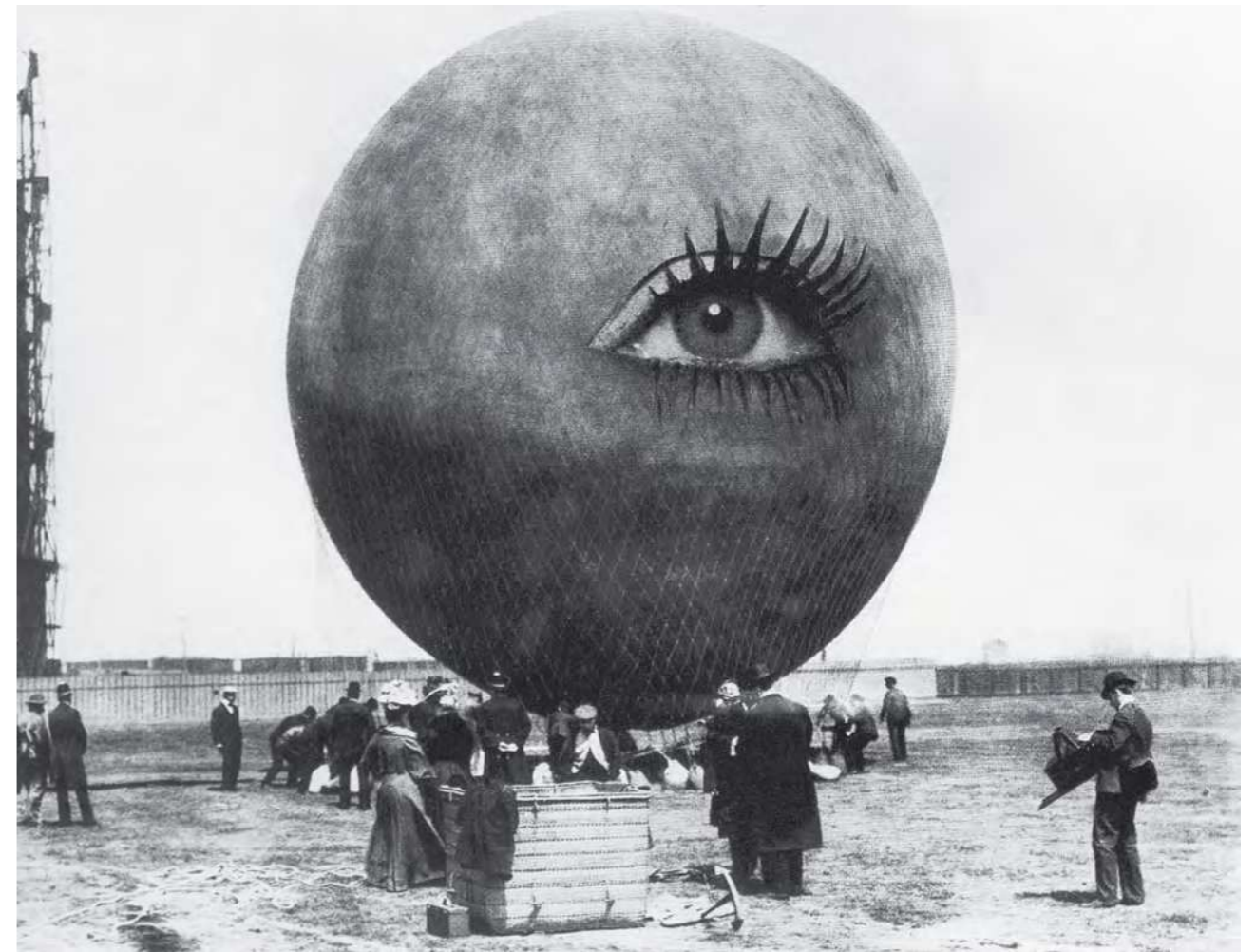
Step into the sky, 1983



Raincoat on the painting, 1983



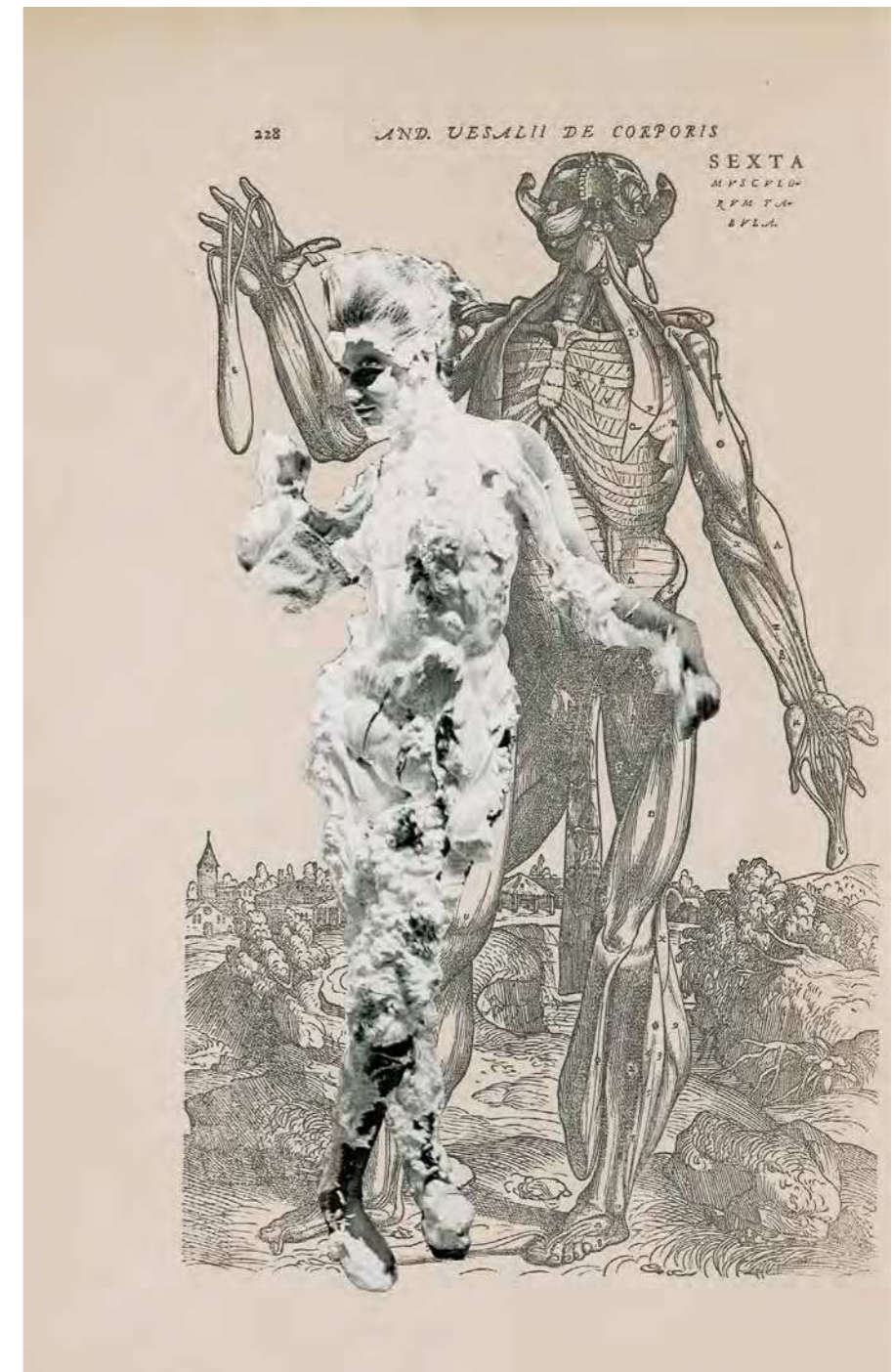
Little horse, 1976



Balloon with eye, 1976



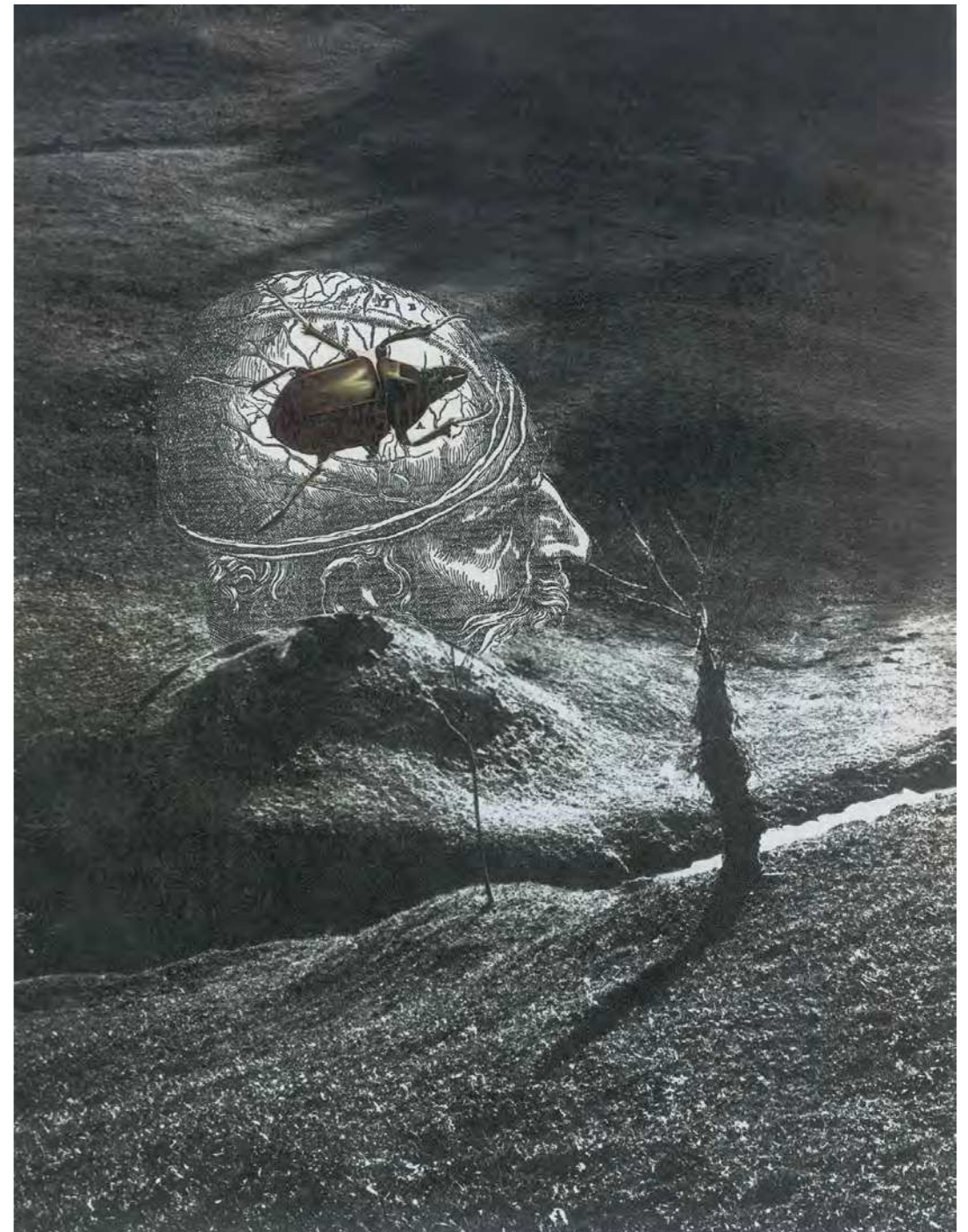
Untitled, from the serie Skeleton, 1994



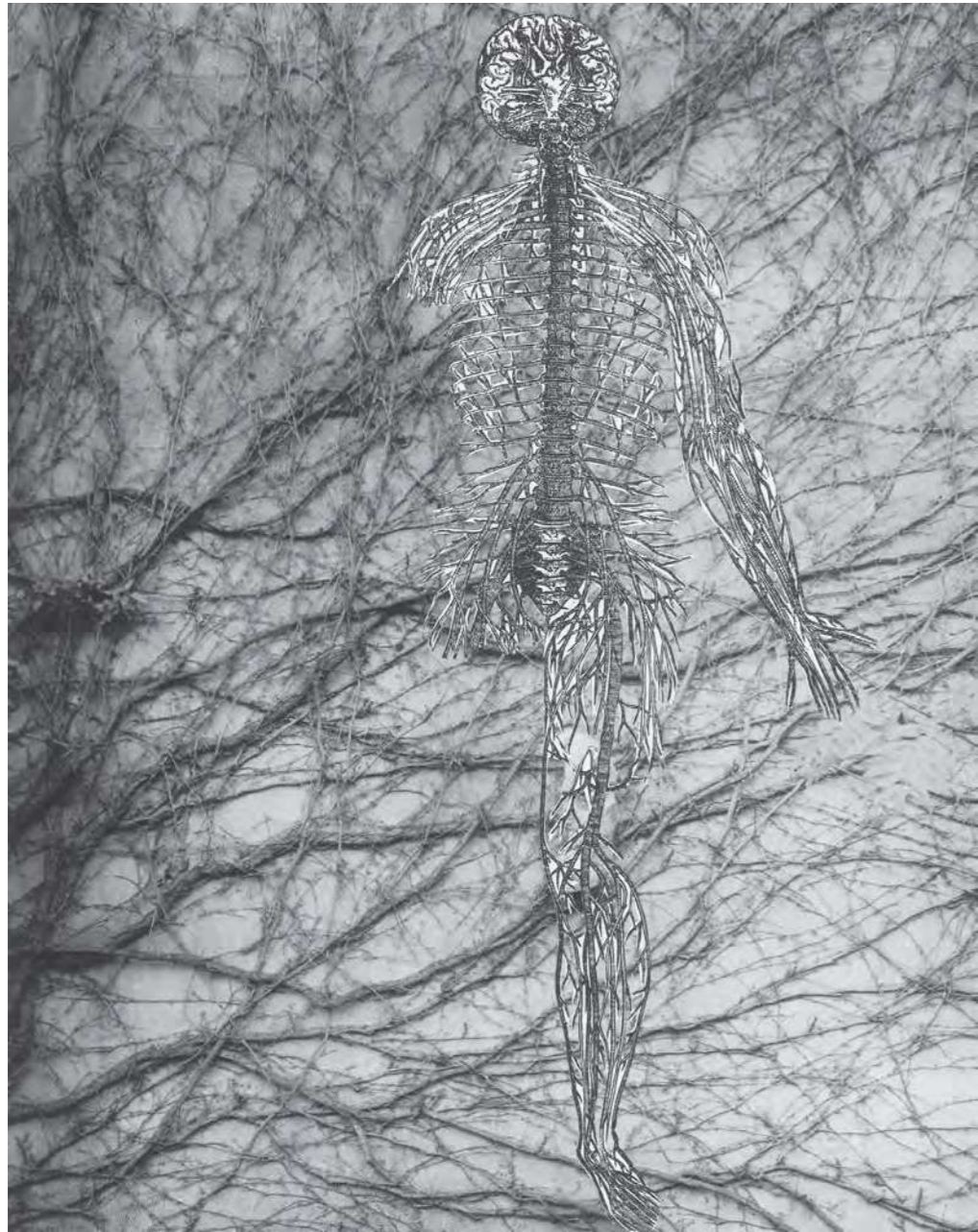
Untitled, from the serie Vesalius, 1994



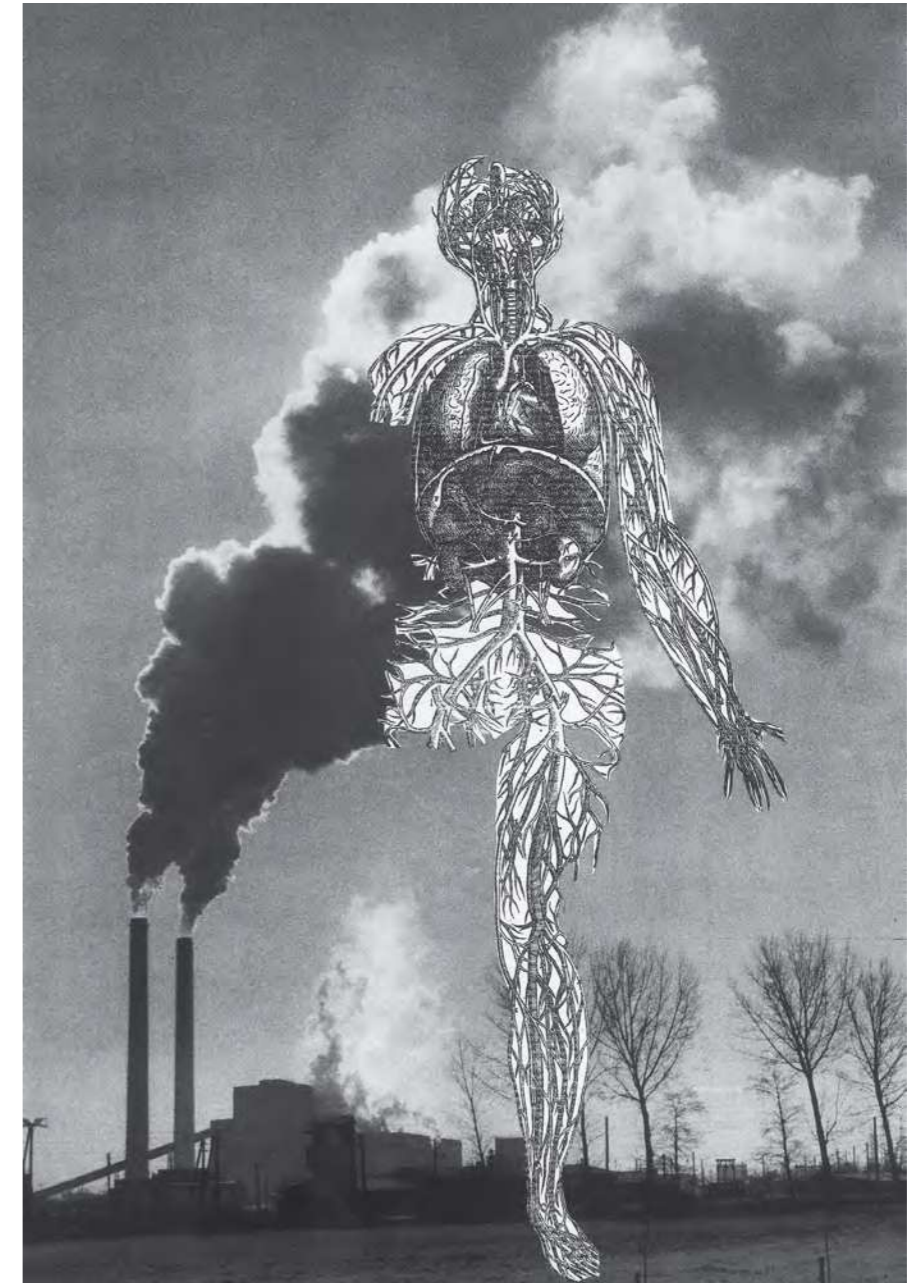
Untitled, from the serie Vesalius, 1994



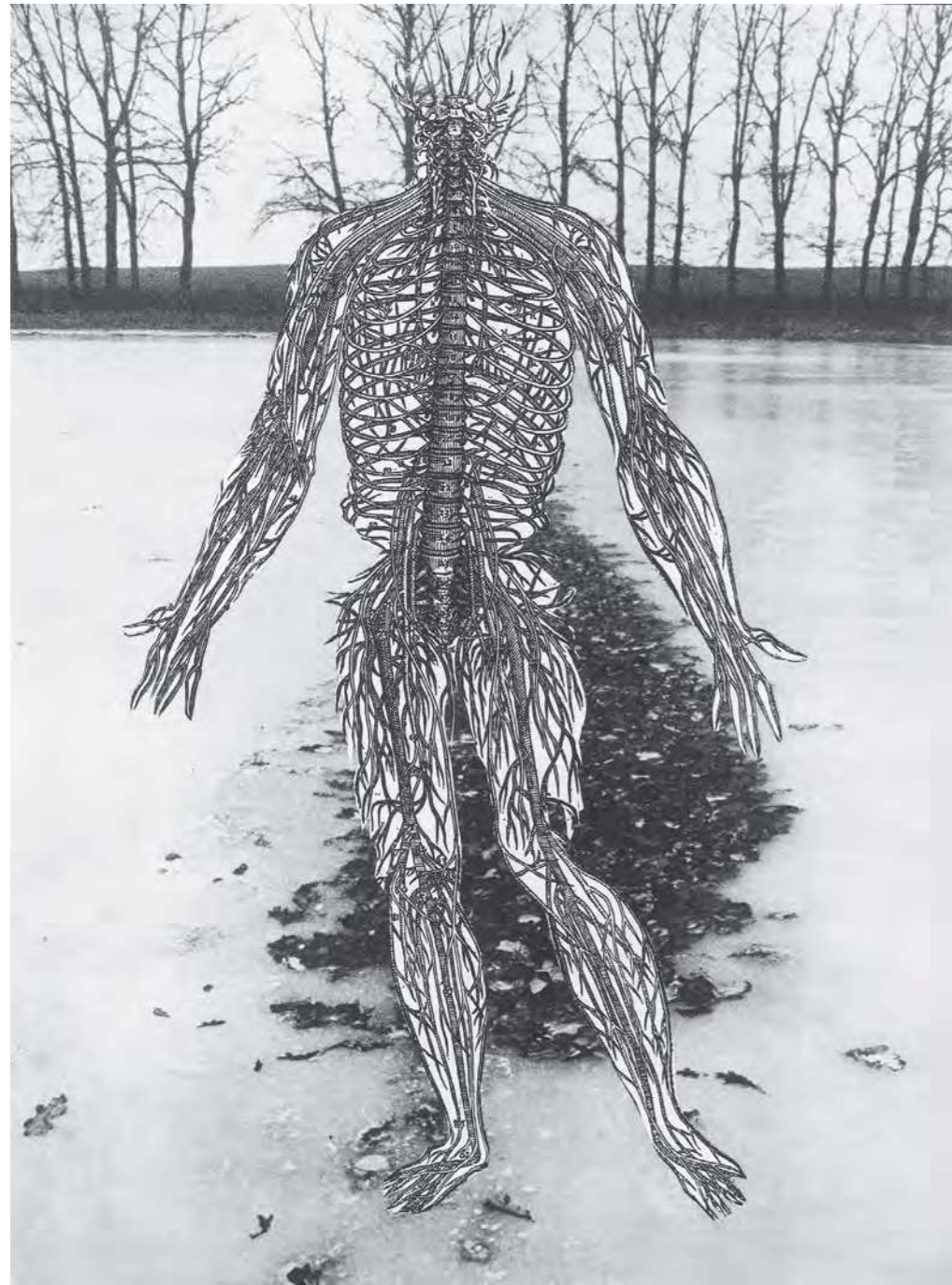
Hotel of a beetle, from the serie Vesalius, 1994



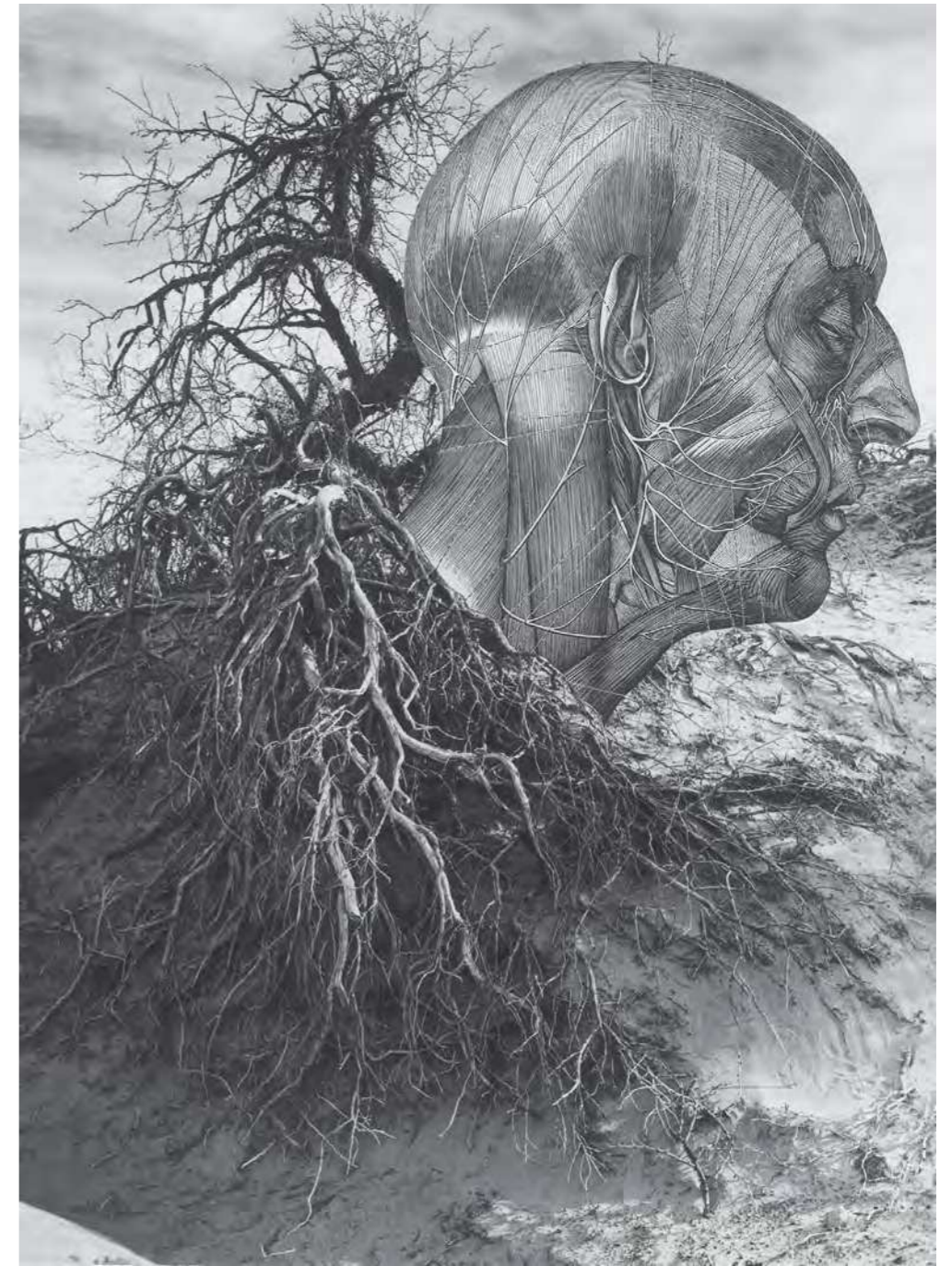
Untitled, from the serie Vesalius, 1994



Untitled, from the serie Vesalius, 1994



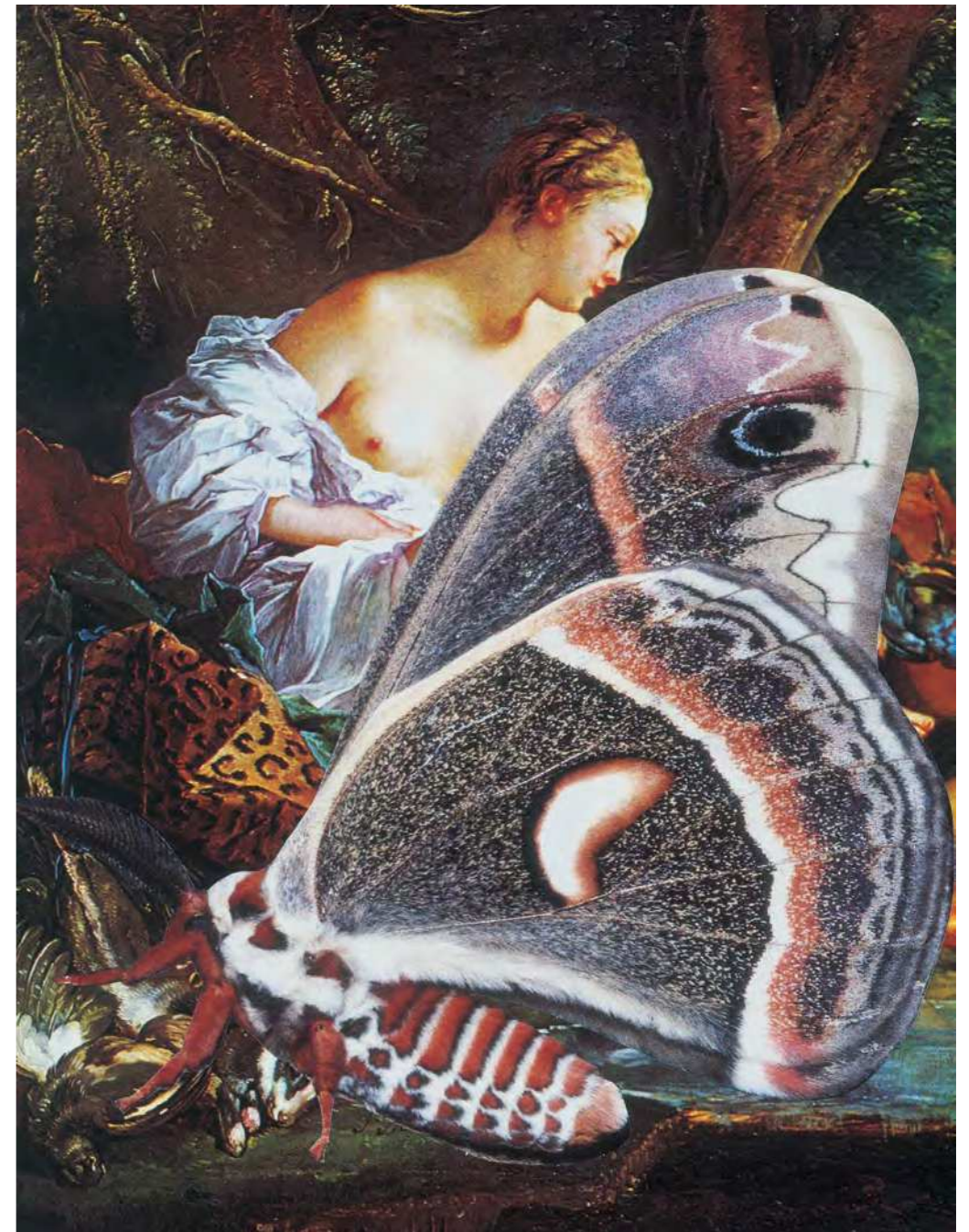
Untitled, from the serie Vesalius, 1994



Untitled, from the serie Vesalius, 1994



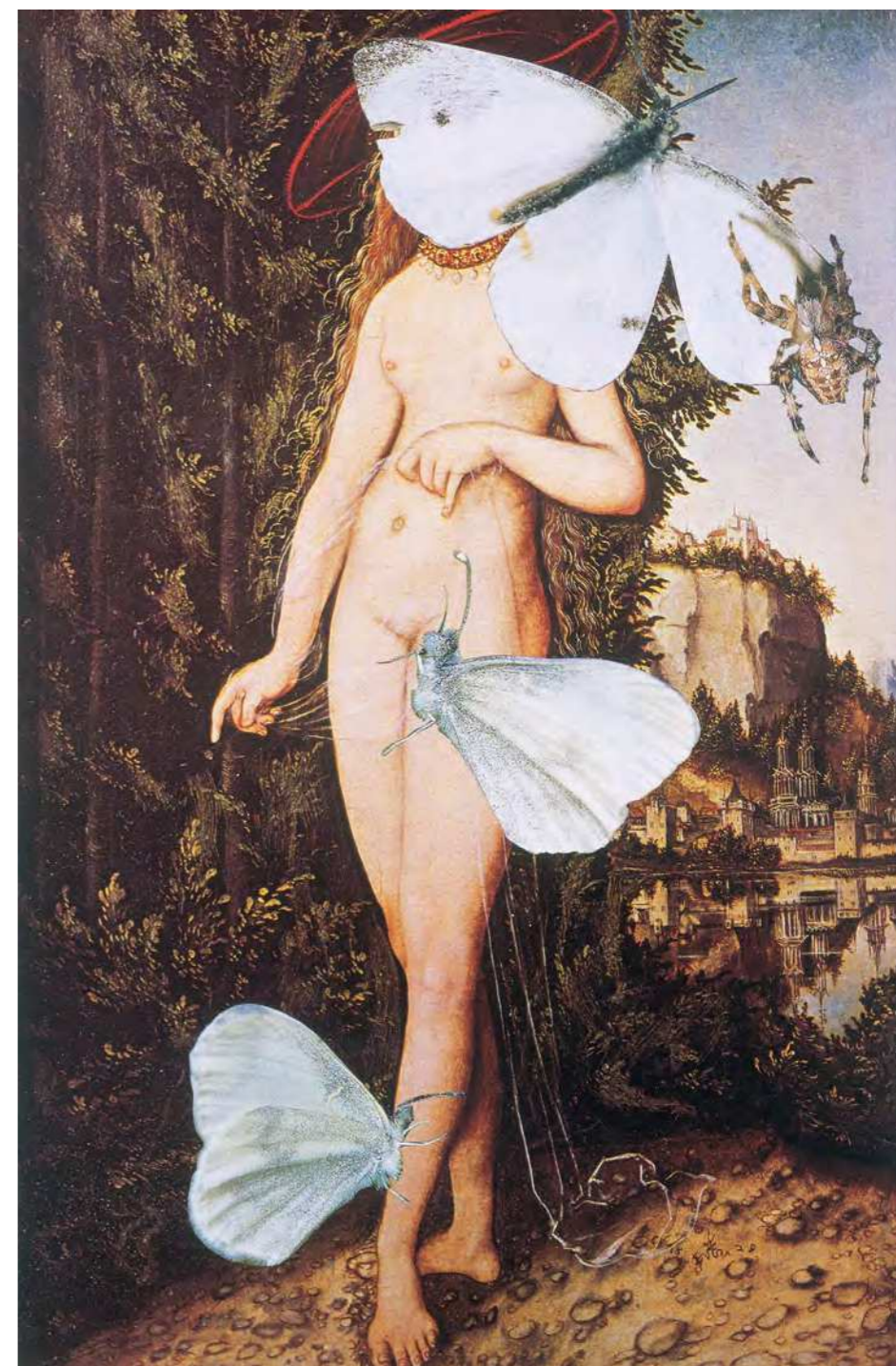
Untitled, from the serie Butterflies, 1995-96



Untitled, from the serie Butterflies, 1995-96



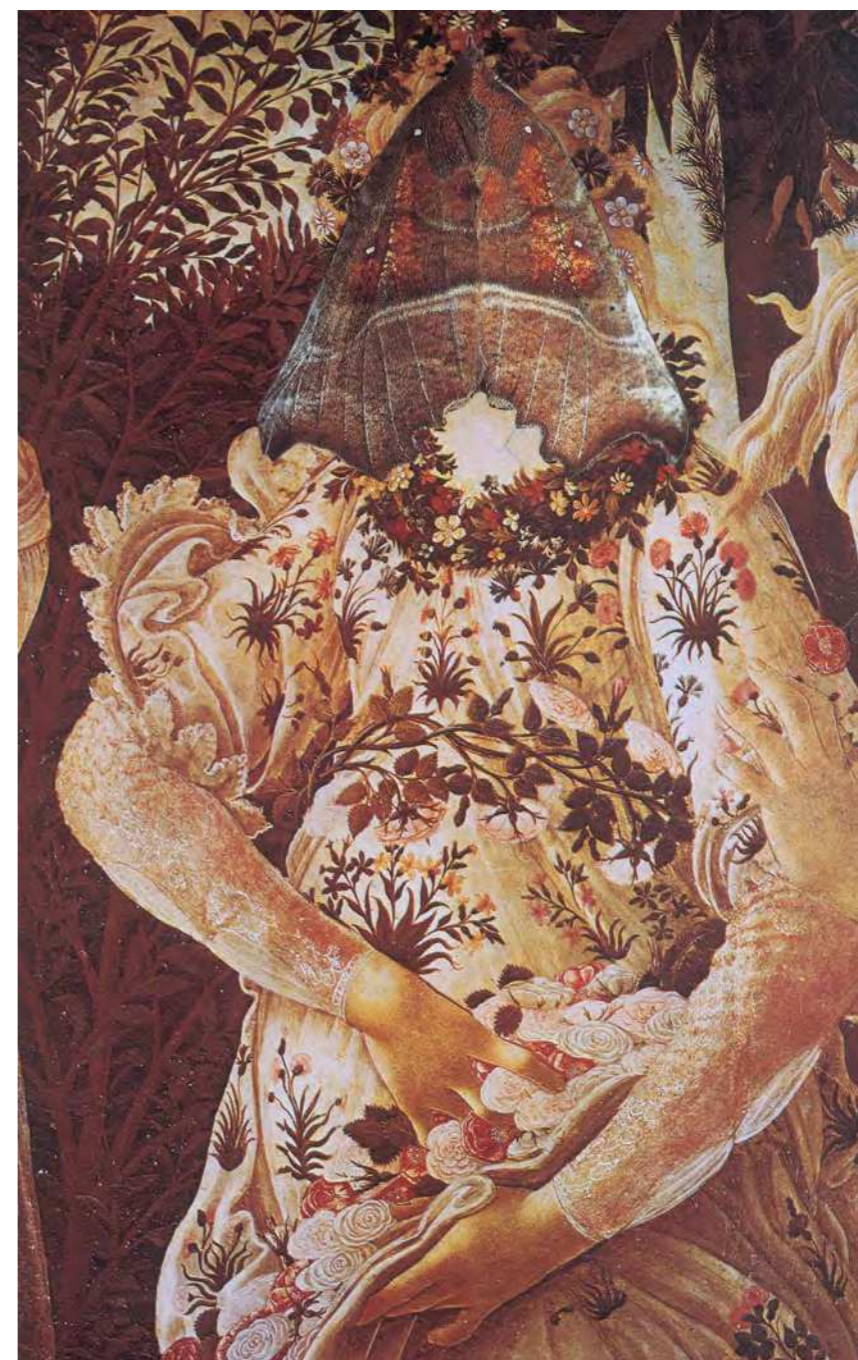
Untitled, from the serie Butterflies, 1995-96



Untitled, from the serie Butterflies, 1995-96



Untitled, from the serie Butterflies, 1995-96



Untitled, from the serie Butterflies, 1995-96



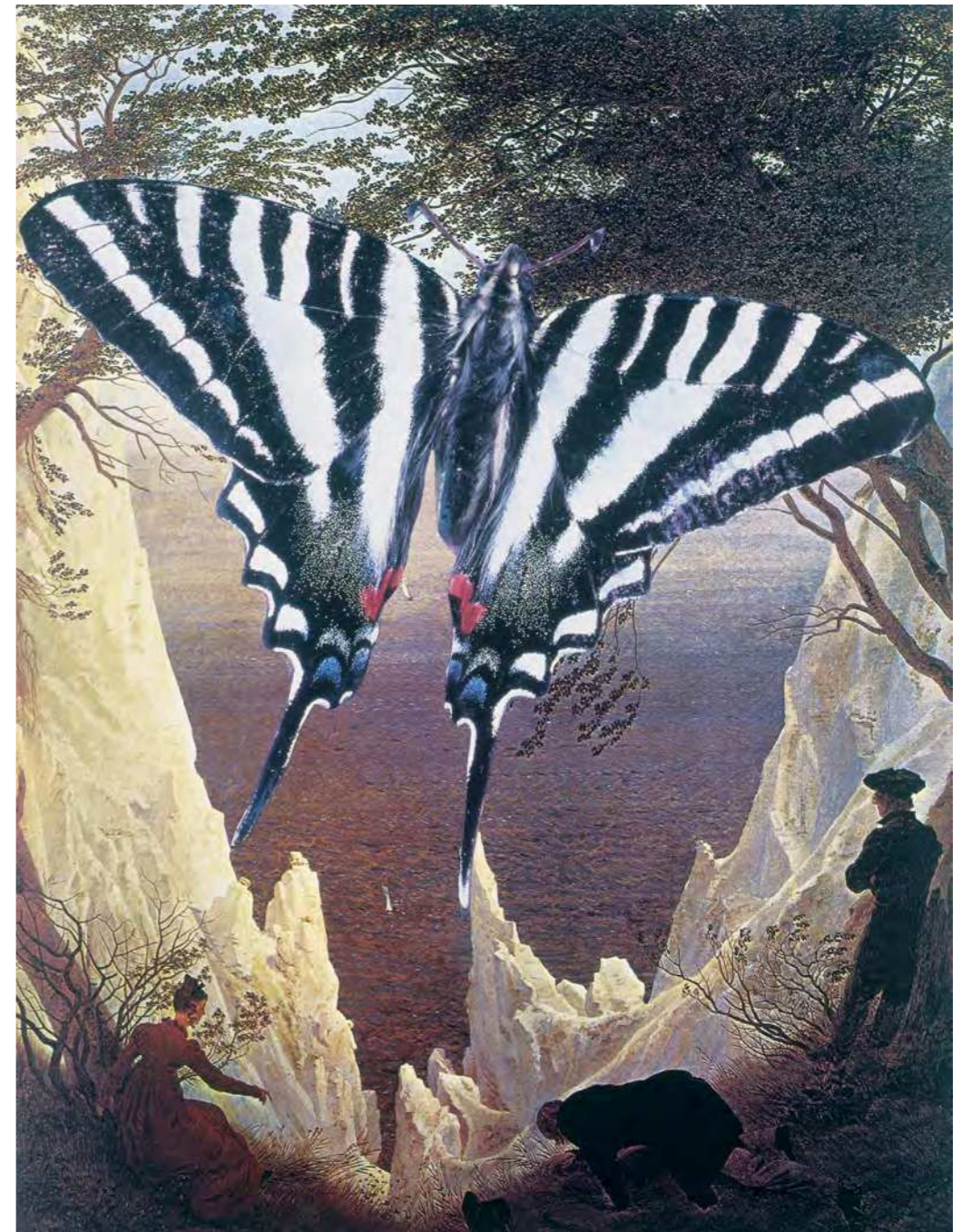
Untitled, from the serie Butterflies, 1995-96



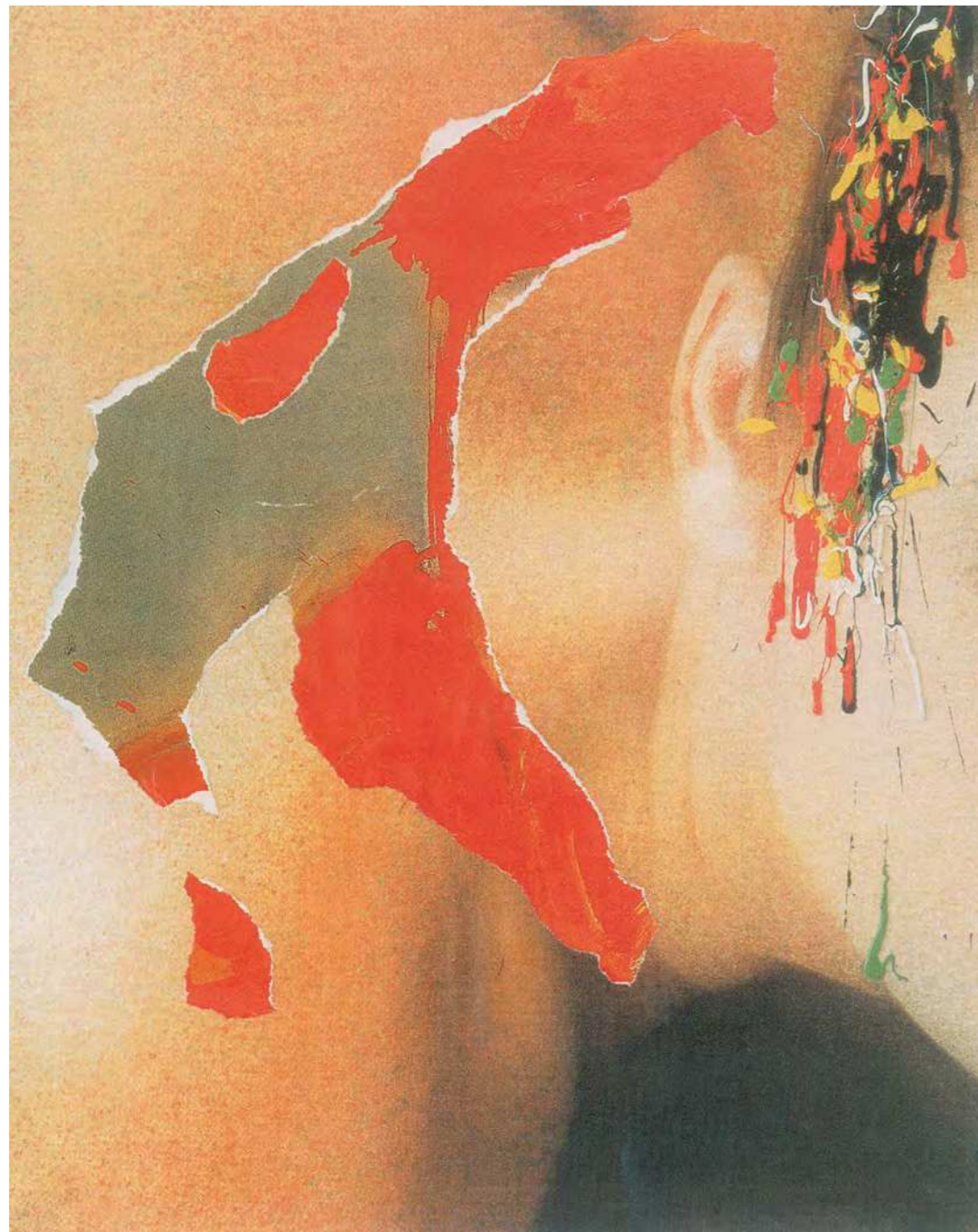
Untitled, from the serie Butterflies, 1995-96



Untitled, from the serie Butterflies, 1995-96



Untitled, from the serie Butterflies, 1995-96



Untitled, Other butterflies, 2003



Student Luba Lauffová in a photo
by Juraj Bartoš, 1969

Bibliography

Academic works

2004

- Hojstričová, Jana: Žena zobrazujúca ženu v slovenskej fotografii. Doktorandská práca. Katedra fotografie a nových médií VŠVU, Bratislava.

2003

- Hurnianska, Monika: Mal'ba vo fotografii a fotografia v mal'be. Diplomová práca. Katedra teórie dejín umenia VŠVU, Bratislava 2003/04.

- Nimcová, Lucia: Súčasná ženská fotografia na Slovensku. Magisterská práca. ITF Slezská univerzita, Opava.

2007

- Slovník českých a slovenských výtvarných umělců 1950 – 2001, VII. L-Mal. Výtvarné centrum Chagall, Ostrava.

- Hrabušický, A. – Macek, V.: Slovenská fotografia 1925 – 2000. Slovenská národná galéria, Bratislava.

- Rusinová, Z (ed.): Umenie akcie 1965 – 1989. SNG, Bratislava.

- Geržová, J.: Otis Laubert – Askét bez obmedzenia. Kruh súčasného umenia Profil, Bratislava.

2000

- Rusinová, Z. (edit): Dejiny slovenského výtvarného umenia. 20. storočie. SNG, Bratislava.

1999

- Birgus, V. – Scheufler, P.: Fotografie v českých zemích 1839 – 1999. Grada Publishing, Praha.
- Geržová, J. (ed.): Slovník světového a slovenského výtvarného umenia druhej polovice 20. storočia. Kruh súčasného umenia Profil, Bratislava.

1998

- Macek, Václav: Slovenská imaginatívna fotografia 1981 – 1997. FOTOFO, Bratislava.

1996

- Bartošová, Z. (ed.): Očami X. Desiat' autorov o súčasnom slovenskom výtvarnom umení. Európsky kultúrny klub na Slovensku. Orman, s.r.o., Bratislava.

1995

- Rusinová, Z. a kol. autorov: Šesťdesiate roky. Slovenská národná galéria, Bratislava.

1993

- Encyklopédia českých a slovenských fotografov. ASCO, Praha.

1990

- Macek, V. : Slovenská fotografia šesťdesiatych rokov. Osveta, Martin.

1989

- Mrázková, D. – Remeš, V.: Cesty československé fotografie. Mladá fronta, Praha.
- Mrázková, D. a kol.: Co je fotografie? 150 let fotografie. MK ČSR, Video press a Credit, Praha.

1987

- Hlaváč, Ľudovít: Dejiny fotografie. Osveta, Martin.

1986

- Čiljak, J.: Slovak foto – almanach slovenskej umeleckej fotografie 3. Osveta, Martin.
- Fotografia. Du Mont foto 1. Kolín, Nemecko.
- Autoportrét. Du Mont foto 2. Kolín, Nemecko.

1972

- Tausk, P. (edit.): Oborová encyklopedie. Praktická fotografie. Nakladatelství technické literatury, Praha.

Papers and reviews

2004

- Kúdelová, Kristína: Tá časť stromu, kde nepreniklo svetlo, je mŕtva. In: SME, č. 73, príloha Kultúra, 26. 3. 2004.

- Tóth, Dezider: Muž spadol z rebríka: posledná hra Ľuby Lauffovej. In: Domino fórum, č. 16, 2004, s. 21.

2003

- Machová, Eva: Ľuba Lauffová. In: Watt Foto-Video.

- Demovičová, Michaela: Šum krídiel v Synagóge potrvá až do mája. Hlas Trnavského kraja. Magazín Hlas Ľudu.

2002

- Fila, Rudolf: Ľuba Lauffová. In: Slovenské pohľady, č. 3, s. 2.

1996

- Fila, Rudolf – Dufek, Anton: Ľuba Lauffová. In: Slovenské pohľady, č. 11, s. 2.

1995

- Ešte s vami pobudnúť – spomínanie na Dominika

Tatarku. In: Kultúrny život, 30. 3. 1995.

- J., H. : Písmo v tvári. In: NS bez rešpektu, 27. 3. 1995.

1994

- Zbruž, Kamil: Návrat karpatského pastiera. Smena, 19. 5. 1994.

- Bajusová, Zuzana: Spomienkový večer na Dominika Tatarku. In: SME, 20. 5. 1994

1993

- Stachová, Marta: Retrospektíva retrospektívy. In: Kultúrny život, 1993, č. 10, s. 8.

- Krénová, Martina: Ilustrátor týždňa. In: Kultúrny život, č. 4, 10. 3. 1993.

- Stachová, Marta: Ľuba Lauffová – ilustrátor týždňa. In: Kultúrny život, 1993, č. 10, reprodukcie foto na 5 stranách.

- Stachová, Marta: Ľuba Lauffová. In: Profil, 1993, č. 3, s. 15 – 16.

1992

- Václav Macek: Porevolučná slovenská fotografia. Profil, č. 20/21, s. 1 – 3.

- Šturma, Jaroslav: Intímny album. Čeští fotografové 20. stoločí. 90. léta, medailóny. In: Fotografie, 1992, č. 1, s. 15 – 32.

1990

- Hevier, Daniel (ed.): Prázdniny. Letný magazín pre chlapcov a dievčatá. Mladé letá, Bratislava.

- Čiliak, Ladislav: Fotografie Ľuby Lauffovej. In: Výtvarníctvo, fotografia, film,

1990, č. 9, s. 12. Literárny týždenník, č. 24.

1986

- Tesáková, Juliana: Poetický svet Ľuby Lauffovej. In: Revue fotografie, 1986, č. 1.

1984

- Fassatti, Tomáš: Trendy slovenskej fotografie.

- Tesáková, Juliana: Krajina zázračno na fotografiách Ľuby Lauffovej. In: Československá fotografie, 1985, č. 9.

1981

- Balák, Štefan: Dívame sa cez rameno. Rozhovor s Ľubou Lauffovou. In: Nové knihy, č. 27.

- Klaricová, Kateřina: Text na pozvánke na výstavu Pomaľované mesto.

- Klaricová, Kateřina: Pomaľované mesto. In: Bydlení, 1981, s. 70 – 72.

- Muchová, Eva: Maľované ako báseň. In: Večerník.

1980

- Schöttle, Hugo: Ľuba Lauffová, fotografie. In: Leica.

1979

- Klaricová, Kateřina: Fotografické ilustrace Ľuby Lauffovej. In: Československá fotografie, 1979, č. 5.

1978

- Dvořáková, Mária: Žena očami ženy. Galéria Cypriána Majerníka – fotografie a koláže Ľuby Lauffovej. In: Večerník, 14. 3. 1978, s. 5.

- Minichová, K.: Znovu objavovanie. In: Smena, č. 68, 21. 3. 1978, s. 6.

- Pinterová, Zuzana:

Obohatenie fotografie. In: Nové Slovo, 30. 3. 1978, s. 23.

- Pinterová, Zuzana : Fotografie a koláže. In: Výtvarný život, 1978, č. 6, s. 17 – 18.

Catalogues

2005

- Menclová-Tesáková, Juliana: Stretnutie 04-SI Praha, Slovenskí absolventi FAMU. Praha 2005. Bratislava 2005/2006.

2004

- Aukčná spoločnosť SOGA, Bratislava: 52. Aukcia fotografie, 5. 11. 2004, s. 56.

2003

- Aukčná spoločnosť SOGA, Bratislava: 44. Aukcia fotografie, 7. 11. 2003, s. 56.

2002

- Lendelová, Lucia – Pospěch, Tomáš – Rišlinková, Helena: Česká a slovenská fotografie 80. a 90. let. Muzeum umění, Olomouc.

- Grygiel, M.: Współczesna fotografia słowacka (Súčasná slovenská fotografia). Centrum Sztuki Współczesnej (Centrum súčasného umenia), Varšava.

1999

- Matuščík, Radoslav – Fila, Rudolf – Geržová, Jana; Hůla – Jiří: Vladimír Kordoš, GMB, Pálffyho palác. Bratislava.
- Hůla, Jiří – Vladimír Kordoš, GMB, Pálffyho palác, Bratislava.

- Beke, L. – Macek, V.: Súčasná slovenská fotografia, Výstava Múcsarnoku v Ernst

- Múzeum, Budapešť, január – február. **1984**
- 1998** - Katalóg k výročiu ŠUR. Bratislava.
- 1996** - Mesiac fotografie, november 1996. Spoločnosť FOTOFO, Bratislava.
- 1997** - Macek, V.: Slovenská súčasná fotografia. Všeobecná česko-slovenská výstava v Prahe. Ministerstvo kultúry Slovenskej republiky, s. 50 – 53.
- 1990** - Macek, Václav: Slovenská fotografia. Priemyselný palác, Všeobecná československá výstava, Praha.
- 1989** - Menclová-Tesáková, J.: Stretnutie. Slovenskí absolventi FAMU. ZSVU a Galéria mladých SÚV SZM, Bratislava.
- 1986** - Fila, Rudolf: Ľuba Lauffová, Vladimír Kordoš. ObKaSS III., Bratislava.
- Rusinová, Zora (ed.): Umenie akcie 1965 – 1989. SNG, Bratislava 2001, s. 318, obr. 125 Akt vo vode (1979) a obr. 126 Tanec (1986).
- 1985** Daviesová, S. – Dufek, A. – Hlušička, J.: 27 contemporary Czechoslovak Photographers. The Photographers' Gallery v Londýne a Bristole.
- Birgus, Vladimír, Dufek, Antonín – Kirschner, Zdeněk: Fotografie absolventů FAMU. Dům umění, Brno.
- 1984** - Macek, Václav: Z tvorby bratislavských fotografů. Výstavná sieň FOMA, Praha.
- Macek, Václav – Viceník, Claudius: Súčasná bratislavská fotografia. Dom kultúry Ružinov, Obvodné kultúrne a spoločenské stredisko Bratislava II. (12/1983 – 01/1984).
- 1982** - Dufek, Antonín: Aktuální fotografie ze sbírek Moravské galerie v Brně. Moravská galerie, Brno.
- 1978** - Bartošová, Z.: Ľuba Lauffová. Galéria Cypriána Majerníka, Bratislava.
- 1969** - Zavadil, Emil: Mladá fotografia. Študenti FAMU – Jiří Erml, Pavel Hudec-Ahasver, Ľuba Lauffová, Ján Reich, Ján Lebeda, Milota Marková a Peter Sirotek spoločne s Tarasom Kuščynskym. Galerie Fronta, Praha. Autorská kniha. 246
- 2004** - Zacharová, Valéria: Balada o Ľube. (Fotografické vyjadrenie pocty spoločnému priateľstvu), autorský exemplár. Bratislava.
- 1976** - Teoretická diplomová práca. FAMU, Praha 1976. Uložená v zbierkovom fonde Umělecko-průmyslového muzea v Prahe.
- 1973** - Lauffová, Ľuba: Homo faber. Ročníková práca, fotografický dokument o sochárovi

Mariánovi Polonskom. FAMU, Praha 1973.

Book covers and illustrations

- 2004** - Uličný, Peter – Varga, Marián: Marián Varga o cestách, ktoré nevedú do Ríma. Slovart, Bratislava.
- 1999** - Valúch, Dušan: Vražedný dixilend. Vydavateľstvo Spolku slovenských spisovateľov, Bratislava.
- 1998** - Oríšková, Mária: Tá, ktorá sa pozerá späť. Ročenka Galérie Médium. VŠVU, Bratislava.
- 1996** - Bombíková, Petra – Antalová, Ingrid: Ešte s vami pobudnúť. Spomínanie na Dominika Tatarku. Nadácia Milana Šimečku, Bratislava.
- 1996** - Farkašová, Etela a kolektív: Zbližovanie. Poviedky slovenských a rakúskych autoriek. H+H, Bratislava.
- 1994** - Tatarka, Dominik: Kultúra ako obcovanie. Nadácia Milana Šimečku, Bratislava.
- 1993** - Fieldingová, Joy: Nič neprežrádzaj. IKAR, Bratislava.
- Goudgeová Eileen: Oddané sestry. IKAR, Bratislava.
- 1992** - Moravčík, Štefan: Sedláci (Chlieb v koľaji). Slovenský spisovateľ, Bratislava.
- 1990** - Hevier, Daniel: Prázdniny.

- Letný magazín pre chlapcov a dievčatá. Mladé letá, Bratislava.
- 1989** - Lehenová, Tatiana: Pre vybranú spoločnosť (a zvlášť pre Alenku). Slovenský spisovateľ, Bratislava.
- 1988** - Válek, Miroslav: Básne. Slovenský spisovateľ, Bratislava.
- Mihalkovič, Jozef: Príležitostné básne. Slovenský spisovateľ, Bratislava.
- Moravčík, Štefan: Sedláci 2 (Próza nás hriešnych). Smena, Bratislava.
- Klimáček, Viliam: Až po uši. Slovenský spisovateľ, Bratislava.
- Laučík, Ivan: Na prahu počutelnosti. Slovenský spisovateľ, Bratislava.
- Hevier, Daniel: Dorozumenie v jednej reči. Desať básnikov. Slovenský spisovateľ, Bratislava.
- 1986** - Trilecová, Božena: Urob si z handričiek. Mladé letá, Bratislava.
- 1984** - Hevier, Daniel: Pod jablonkou pávy pásla. Antológia slovenskej poézie o sne. Slovenský spisovateľ, Bratislava.
- Hevier, Daniel: Muž hľadá more. Slovenský spisovateľ, Bratislava.
- 1983** - Petřík, Vladimír – Šturma, Jaroslav: Výlety pod vlastnú kožu. Čítanie o psychológii.
- Mladé letá, Bratislava.
- Hevier, Daniel: Krajina zázračno. Mladé letá, Bratislava.
- 1982** - Chmielewská, Joanna: Začarovaný dom. Mladé letá, Bratislava.
- 1979** - Halasi, Maria: Katka z poslednej lavice. Mladé letá, Bratislava.
- Moravčík, Štefan: Čerešňový hlad. Slovenský spisovateľ, Nová poézia, Bratislava.
- 1969** - Leoš Nebor (ed.): Femina. Vydavatelství Novinař, Praha.
- Photography in public space**
- 1984** - Fotografka Ľuba Lauffová a akademická maliarka Klára Bočková: Výtvarné riešenie steny v klubovni novej základnej školy v Bátovciach. Schválené umeleckou komisiou SFVU 3. 7. 1984. Realizované v decembri 1984.
- Illustrations appearing in print media**
- 2003** - Demovičová, Michaela: Šum krídiel v Synagóge potrvá až do mája. In: Magazín Hlas ľudu. Hlas Trnavského kraja.
- 2002** - Fila, Rudolf: Ľuba Lauffová. In: Slovenské pohľady, č. 3. Matica slovenská, Martin.
- 1999** - Letňanová, Elena: Knižka, ktorá vyšla ako samizdat. SME.
- Bakoš, Oliver: Az imitáció mint a természet és a művészet interpretációs háttere. In: Kalligram, č. 5, s. 12 – 17.
- Határ, Gyöző: Kisprózák. In: Kaligram, č. 7/8, s. 41 – 63.
- 1996** - Fila, Rudolf – Dufek, Antonín: Ľuba Lauffová. In: Slovenské pohľady, č. 11.
- 1995** - Chrobáková, Stanislava: V kníhkupectve AF sa dnes uskutoční Spomínanie na Dominika Tatarku. SME, 6. 3.
- 1994** - Výročie Dominika Tatarku. SME, 19. 5. 247
- 1993** - Kultúrny život: Ilustrátor týždňa. 4. – 10. 3.
- Uličný, Peter: Ešte nie labutia pieseň. Pokus o rozhovor s Mariánom Vargom. In: Dotyky, 1993, č. 4, s. 4 – 6.
- 1992** - Macek, Václav: O porevolučnej slovenskej fotografii. Profil, č. 20 – 21.
- 1990** - Haugová, Mila: Scel'ovať doráňaný svet láskou. Hovoríme s poetkou Milou Haugovou. Literárny týždenník, č. 24.
- Čiliak, Jaroslav: Fotografie Ľuby Lauffovej. Výtvarníctvo, fotografia, film, č. 9.
- 1988** - Hevier, Daniel: Hračkovňa Daniela Heviera. Ohník, č. 8, 1988/1989. Hevier, Daniel: Krajina zázračno. Kamarát, s. 4.

1983

- Hevier, Daniel: Človečik na tanieri. Kamarát, č. 20.
- Hevier, Daniel: Ľuba fotografuje. Kamarát, č. 20.
- Hevier, Daniel: Modré veličenstvo. Kamarát, č. 20.
- Hevier, Daniel: Slečna nosorožcová. Kamarát, č. 20.

1981

- Klaricová, Kateřina: Pomalované mesto. Bydlení, s. 70 – 72. Nové knihy, č. 27, s. 2.

1971

- Šagová, Katarína: Deň radosti a režisér Dušan Hanák. Dievča, č. 4, roč. III, s. 12 – 13.

1968

- Divoké víno. Klub Mladá poezie. Praha, 1, č. 1.

1967

- Mladá tvorba. Mesačník pre literatúru, umenie a život, č. 4, s. 42, 45.

CzechoSlovak radioshow excerpts

1978

Umelecké pásmo Fotografova pamäť.

1977

Relácia Najkrajší klenot.

Photography in musem collections

Slovenská národná galéria, Bratislava.
Moravská galerie, Brno.
Uměleckoprůmyslové museum, Praha.

Stand alone exhibitions

1996

- Pocta Magrittovi. Mesiac fotografie. Galéria Palisády,

Bratislava.

- Ľuba Lauffová. Arezzo.

1992

- Ľuba Lauffová. Un passo verso il ciel (L'Arsomiglio Comune Firenze), Florencia.

1986

- Lauffová – Kordoš. ObKaSS II Bratislava. Pomalované mesto. The Photographers' Gallery, Londýn.

1978

Fotografie a koláže. Galéria Cypriána Majerníka, Bratislava.

Group exhibitions

2006

Stretnutie O4-SI. Slovenskí absolventi FAMU. Repríza. Pálffyho letné sídlo, Bratislava.

2005

- Stretnutie O4-SI. Praha Slovenskí absolventi FAMU. Slovenský inštitút, Praha.
- Repríza Galerie U Prstenu, Praha.

2001

- Výstava Fotografie jako umění v Československu 1959 – 1969. Moravská galerie, Brno.

- Umenie akcie. SNG, Esterházyho palác, Bratislava.

2000

- Slovenské výtvarné umenie. 20. storočie. SNG, Bratislava.
- Slovenská fotografia 1925 – 2000. SNG, Bratislava.

- Repríza Praha.

- Slovenska výtvarná fotografia. Centrum súčasného umenia, Varšava.

1999

- Slovenská imaginatívna fotografia. Múcsarnok, Budapešť. Reprízy Bukurešť, Varšava, Vroclav.

1998

- Slovak imaginative Photography 1981 – 1997. Embassy of Slovakia, London.
- Súčasná slovenská fotografia. Všeobecná československá výstava, Praha.

- Výstava k 70. výročiu založenia ŠUR: od ŠUR po ŠUP.

1996

- Le Corps Photographie. La Filature Mulhouse, Francúzsko.

- Slovenská imaginatívna fotografia 1981 – 1991. Kammerhof, Banská Štiavnica.

1994

- Dominik Tatarka. Štúdio S, Bratislava.

1992

- Die Zeitgenossische slowakische Fotografie. Landeshaus Schleswig-Holstein, Kiel, Nemecko.

1991

- Tsjechoslowakse en Nederlande Fotografie. Foto Biennale Enschede, Holandsko.

1990

- Slovenská fotografia šesťdesiatych rokov. Dom kultúry, Bratislava.

1989

- Slovenská fotografia 80. rokov. Československý rozhlas, Bratislava.
- Slovenskí absolventi FAMU – Stretnutie O2. Vystavná

sieň ZSVU na Gorkého ul., Bratislava.

- Co je fotografie. K 150. výročiu vyhlásenia vynálezu fotografie. Mánes, Praha.
- Československá fotografie 1945 – 1989. Valdštejnská jízdárna, Praha. 248

1988

Výstava. Eisenstadt.

1987

- Výstava. Budapešť.
- Akcia. Objekty v zámockom parku v Pezinku.
- Fotografie absolventov FAMU. Umělecko-průmyslové museum, Praha (repríza z roku 1985).

1986

- Telo v československej fotografii 1900 – 1986. Muzeum Kroměřížska, Kroměříž.
- Akcia. Tanec s nožíkom. Bratislava.

1985

- Fotografie absolventov FAMU. Dům pánů z Kunštátu, Brno.
- 27 Contemporary Czechoslovakian Photographer's. Photographers Gallery, Londýn.
- Repríza Bristol.
- Posun: Svetlo. Bratislava.

1984

- Mladí bratislavskí fotografi. ObKaSS II, Bratislava.
- Fotografie na okraji. Z tvorby bratislavských fotografů. Výstavná sieň FOMA. Fotochema, Praha.

1983

Súčasná bratislavská

fotografia. Bratislava.

1982

- X. celoslovenská výstava úžitkového umenia. Dom kultúry, Bratislava.
- Aktuálni fotografie. Zo zbierok MG, Moravská galerie, Brno.
- Posun: Spojenie. Bratislava.

1981

- Medzinárodné bienále ilustrácií BIB, Bratislava.
- Projekty nových foriem kníh. Komora, Gerhard: Kniha, svet dieťaťa (experimentálna časť).

1980

- Pomalované mesto. Dom ZČSSP, Bratislava.
- Mladí slovenskí výtvarní umelci. Leningrad.

1979

- Súčasná slovenská fotografia. Severočeské muzeum, Liberec.
- Posuny: Zmyselnosť. Bratislava.

1975

Mladá bratislavská fotografia. Dům Pánů z Kunštátu, Brno.

1971

- Československá fotografia. Moravská galerie, Brno.
- Akcia Keby všetky vlaky sveta. Orava.

1970

- Československá fotografie 1967 – 1970. Moravská galerie, Brno.
- Súčasná bratislavská fotografia. Krakov.

1969

- Mladá fotografie. Výstava fotografickej sekcie. Fotografie: Erml, Hudec-

Ahasver, Kuščynskij, Lauffová, Reich, Lebeda, Havránková, Sirotek. Mladá fronta, Praha.
- Súčasná československá fotografia. Moravská galerie, Brno.
- Reprízy Praha, Olomouc, Ostrava.

Ilustrácie na internete

www.varga.sk

Published papers

1990

- Lauffová, Ľuba: Letná škola fotografovania Camera obskura alebo fotoaparát zo škatule na topánky. Doskáč. V komore. In: Prázdniny.
- Letný magazín pre chlapcov a dievčatá. Mladé letá, Bratislava.

Awards

1983

Čestné uznanie v súťaži Najkrajšia kniha ČSSR (Daniel Hevier: Krajina zázračno).

1982

Čestné uznanie v súťaži Najkrajšia kniha ČSSR (Božena Trilecová: Urob si z handričiek).