PAN
AMSTERDAM

ARTITLEDCONTEMPORARY



PRS2, Procession Studies 2026

Photography / Fine art archival print behind Museum Glass in a handmade white ash frame
Dimensions: 122,5 (high) x 92,5 (wide) cm (edition 10) and 163 (high) x 123 (wide) cm (edition 5)

Maria Svarbova

Maria Svarbova was born in 1988 and she currently lives and works in Slovakia.

Despite studying restoration and archeology, her preferred artistic medium is photography. From 2010 to the present, the immediacy of Maria's photographic instinct continues to garner international acclaim and is setting new precedents in photographic expression.

Maria's distinctive style departs from traditional portraiture and focuses on experimentation with space, color, and atmosphere. Taking an interest in communist-era architecture and public spaces, Maria transforms each scene with a modern freshness that highlights the depth and range of her creative palette.

The human body throughout her oeuvre is more or less a peripheral afterthought, often portrayed as aloof and demure rather than substantive.

Carefully composed figures create thematic, dream-like scenes with ordinary objects.

Her images hold a silent tension that hints at emergent possibilities under the lilt of clean and smooth surfaces.

There is often a sense of cool detachment and liminality in Maria's work.

Routine actions such as exercise, doctor appointments, and domestic tasks are reframed with a visual purity that is soothing and symmetrical and at times reverberant with an ethereal stillness.

The overall effect evokes a contemplative silence in an extended moment of promise and awareness - a quality difficult to achieve in the rapid pace of modern life.

Maria's postmodern vision boldly articulates a dialog that compels the viewer to respond to the mystery, loneliness, and isolation of the human experience.

Nevertheless, deeply embedded within the aqueous pastels, Maria's compositions hold to a celebratory elegance that transforms the viewer's gaze into an enduring reverence for life's simple beauty.

Maria Svarbova is a Hasselblad Master.

Procession Studies 2026

In Procession Studies, Maria Svarbova departs from the familiar world of the swimming pool and enters a new visual territory shaped by ritual, repetition, and collective identity.

While her unmistakable visual language remains present, symmetry, stillness, architectural precision, and choreographed human presence, this series introduces a more ambiguous psychological atmosphere, suspended somewhere between devotion and control.

The figures, dressed in sculptural white garments and ceremonial headpieces, resist clear definition. They appear neither fully religious nor entirely fictional; neither historical nor futuristic.

Instead, they exist within an undefined socialstructure, moving through architectural spaces as part of a silent collective choreography.

Their identities dissolve into rhythm, pattern, and form.

Unlike traditional portraiture, the individuals here are no presented as singular personalities, but as fragments of a larger system.

Repetition becomes both aesthetic strategy and psychological condition.

The synchronized bodies suggest ritualized behavior, institutional order, and the subtle tension between belonging and anonymity.

Architecture plays a central role throughout the series.

Staircases, corridors, geometric interiors, and mirrored compositions transform space into an active participant in the images.

The environments function less as backgrounds and more as systems of control, guiding movement, posture, and collective presence.

Human figures and architecture merge into unified structures, blurring the line between body and design.

Despite their visual calmness, the photographs carry an underlying unease.

The absence of direct emotion, combined with strict order and repetitive formations, creates a sense

of suspended narrative, a world that feels simultaneously sacred, theatrical, and dystopian.

Svarbova deliberately avoids explicit interpretation, allowing the viewer to oscillate between associations of ritual, performance, spirituality, and institutional power.

With Procession Studies, Svarbova expands her practice beyond nostalgic modernist environments into a more conceptual and psychologically charged territory.

The series reflects on contemporary systems of collective behavior and the fragile space between individuality and conformity, intimacy and spectacle, freedom and submission.