

ever  
púček  
drawings

Duration: March 26, 2026 – June 7, 2026

Opening: March 26, 2026, at 5:00 PM

Main Organizer: Turiec Region Gallery in Martin,  
under the founding jurisdiction of the Žilina Self-  
Governing Region

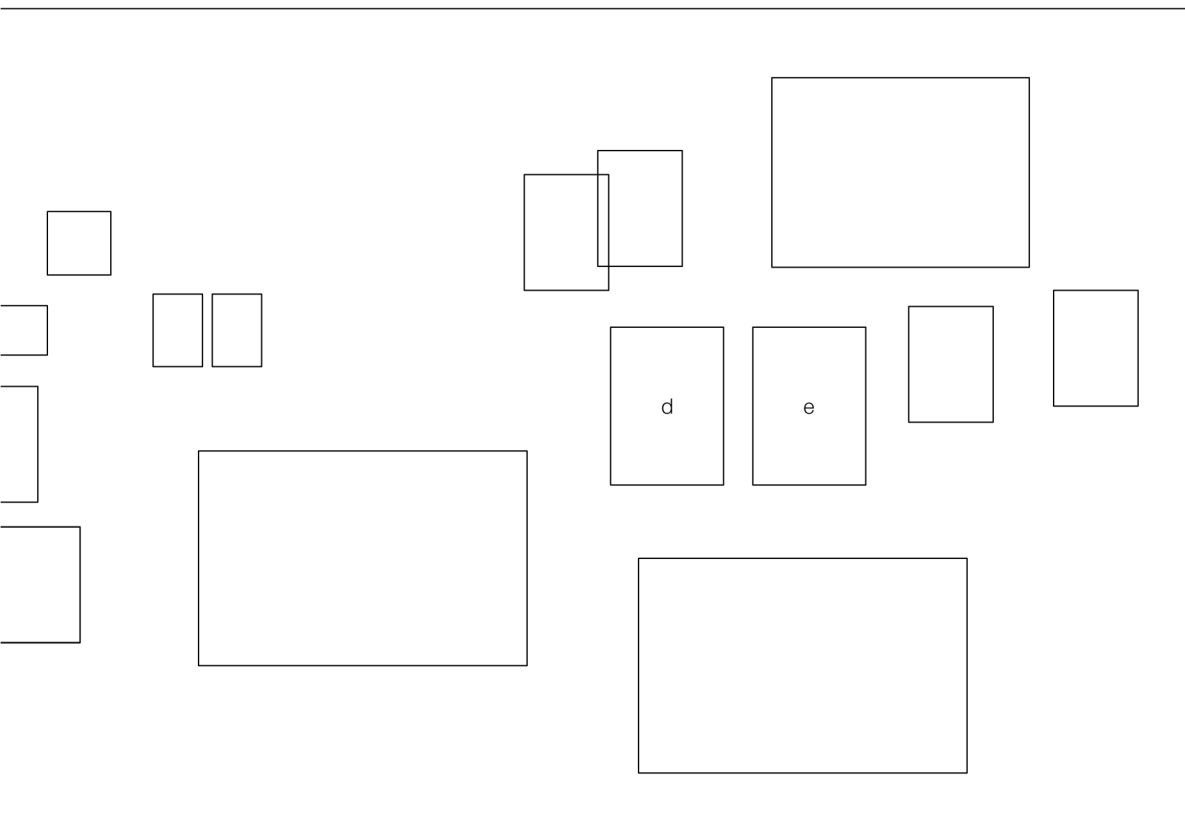
Works from the Collections of: Slovak National  
Gallery, Bratislava City Gallery, Museum of Art  
Žilina, Orava Gallery in Dolný Kubín,  
private collections

Curator: Adam Galko

Production: Eva Mužilová, Kristína Sakáčová,  
Jakub Dušan Gallo, Tibor Rendko

Graphic Design: Jakub Dušan Gallo

Exhibition Architecture: Adam Galko



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organized by one of the founding members of the Mikuláš Galanda Group, Róbert Dúbravec (1924–1976), who characterized Púček's uncompromising attitude toward the medium: *"Ever Púček draws everywhere, but programmatically. He has learned from Bazovský, Galanda, and Čapek. He learned well. He builds upon the achievements of modern draughtsmen. He does not merely trace reality but gives it an artistic character... Large simple shapes, condensed form; lapidarity is his objective, which he emotionally enriches with a poetic perspective... he deliberately avoided descriptiveness and 'technical dexterity' in drawing; from the beginning, he used it to test the endurance of his artistic means."* This important exhibition in Martin was subsequently restaged at the Cyprián Majerník Gallery in Bratislava, where, under the curatorial concept of Marián Városov, Ever Púček once again manifested the sovereignty of his drawing as an autonomous means of expression. The exhibition was also reflected in a review in the magazine *Výtvarný život*: *"The narrow trail left by a pencil or red chalk was the exclusive means of realizing his drawings... This fact alone suggests a fondness for, and at the same time a conscious effort to express himself through, maximally simple means; primarily through the line."*

The successful reception of the Bratislava exhibition at the Cyprián Majerník Gallery also foreshadowed his final departure from his home region to the capital. After moving to Bratislava in 1963, where he later acquired the studio previously belonging to the painter Eugen Nevan (1914–1967), he began to devote himself more intensely to painting. He transformed his persistent interest in the line into book illustrations, in which he combined ink drawing with collage. In his illustrations for poetry collections by Edward Estlin Cummings (*Tulips and Chimneys*, 1970), Ivan Drač (*Wildflower*, 1971), and Gustáv Hupka (*Miracles in Embracing*, 1973), he fully demonstrated his ability to connect

his own artistic poetics and imagination to the emotional essence of the poem. Subsequently, the artist realized a solo exhibition dedicated purely to drawing only once more—in 1990 in Bratislava, at the Bulgarian Cultural and Information Centre, under the curatorship of the curatorial concept of Bohumír Bachratý (1942–2024). Like the exhibitions of drawings in 1963 and 1990, the current exhibition seeks to present Ever Púček's drawing as a "clean cut" into the essence. It is a medium in which the psychological register of his work is most clearly revealed—where the line functions as an archetypal tool, creating rudimentary figures, signs, masks, and fragments of bodies and landscapes that move on the border of consciousness and memory. While in painting these motifs dissolve in the optical layer of color, in drawing they remain naked.

The current project of the Turiec Region Gallery in Martin is an attempt at a partial reconstruction of this dispersed drawing archive. It assembles drawings from gallery collections, but primarily focuses on preserved drawings from the artist's estate. These are dominated by large-format drawings with the motif of flying dragons—dynamic symbols in which dreamlike playfulness merges with existential fatality in a monumental shorthand. The exhibition is accompanied by a catalogue, designed as a set of twelve reproduced drawings. The exhibition at the Turiec Region Gallery in Martin—comprising works from the collections of the Slovak National Gallery, the Bratislava City Gallery, the Museum of Art Žilina, the Orava Gallery in Dolný Kubín, and a private collection—is, together with the catalogue, primarily an act of symbolic reconstruction and artistic justice. Through this selection, we symbolically fill the critical void left by the artist's lost archive from the late 1950s.

Ever Púček (1931–2024) is known to the public primarily as a painter whose canvases—often executed in nitro-enamel technique—appear magical, fresh, and timeless. For the artist, color represents autonomous energy; his compositions work with layering and the luminous tension between tones, where painting becomes a space of visual impact with almost euphoric power. This exhibition, however, intentionally focuses on drawing—not as a preparation for a painting, but as an autonomous medium.

In these drawings, the line is stripped of the spectacle of color, and gesture comes to the fore instead of visual effect. It is an elementary, sometimes even raw line, serving as the fundamental construction of a sign. Ever Púček was born on December 21, 1931, in Vrútky and grew up in Sučany, near Martin, surrounded by the landscape of the mountains and villages of the Turiec region. This environment was not merely the geographical framework of his childhood, but also a space of fantasy. His grandmother's fairy tales about dragons, witches, mysterious castle ruins, and surrounding chateaus created an imaginative foundation to which the artist repeatedly returned in his work.

This fairy-tale world, however, was interrupted in 1944 by the harsh reality of the Second World War. The insurgent events in the region, illness, and a tragic accident involving a detonator explosion ended the carefree days of his childhood and left a significant mark—not only on the artist's health but, above all, in the depths of his artistic sensitivity. From that point on, the dreamlike quality of childhood fairy tales became permanently intertwined in his work with a rugged, fateful balladry.

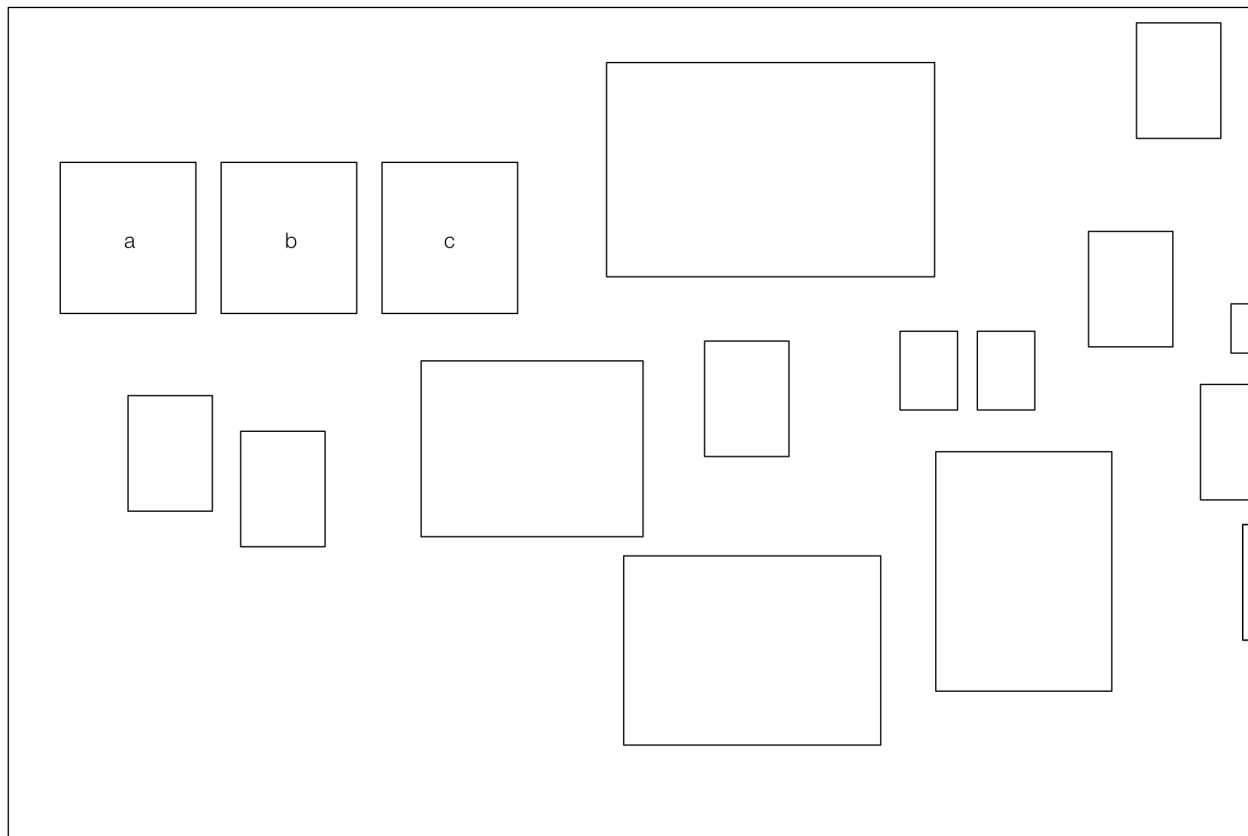
After the war, he began to draw systematically, focusing especially on authentic houses, streets, and the landscape. A crucial impulse came from the environment of the Slovak National Museum in Martin. In 1951, he became

a member of the Slovak Museum Society (Muzeálna slovenská spoločnosť), and this contact with historical and ethnographic artifacts shaped his affinity for the archaic sign and formal reduction. In September 1951, he moved to Karlovy Vary, where he studied ceramics and porcelain at the Secondary School of Applied Arts under Prof. Jiří Kemr (1921–1992). In 1954, he continued his studies at the Academy of Arts, Architecture and Design in Prague (UMPRUM) in the studio of Prof. Otto Eckert (1910–1995). Although he was trained in the discipline of applied form, he felt an ever-stronger attraction to drawing and painting. In Prague, he established contact with prominent figures of Czech Modernism—he visited the private studio of František Tichý (1896–1961) and was familiar with the circle surrounding Jan Zrzavý (1890–1977).

Upon returning from his studies in 1957, he participated as a guest in the historically significant first exhibition of the Mikuláš Galanda Group in Žilina. This organically integrated him into the circle of this progressive generation, which—as a modernist alternative to the official doctrine of the time—sought a new visual language for Slovak art through bold artistic synthesis. Parallel to this successful entry onto the art scene, he attempted to establish his own studio in his home village of Sučany. However, he often encountered a lack of understanding from the locals, which took on an almost existential character. The tension between these two worlds eventually culminated in the loss of his studio and his entire archive of drawings. During the renovation of the building where his studio was located, a whole crate full of drawings and studies was thrown out and destroyed. In an instant, Púček lost the physical memory of his most productive early period and the authentic testimony of his early work. A surviving fragment of these drawings was presented in 1963 at his first solo exhibition in Martin. The exhibition, titled *Drawings*, was

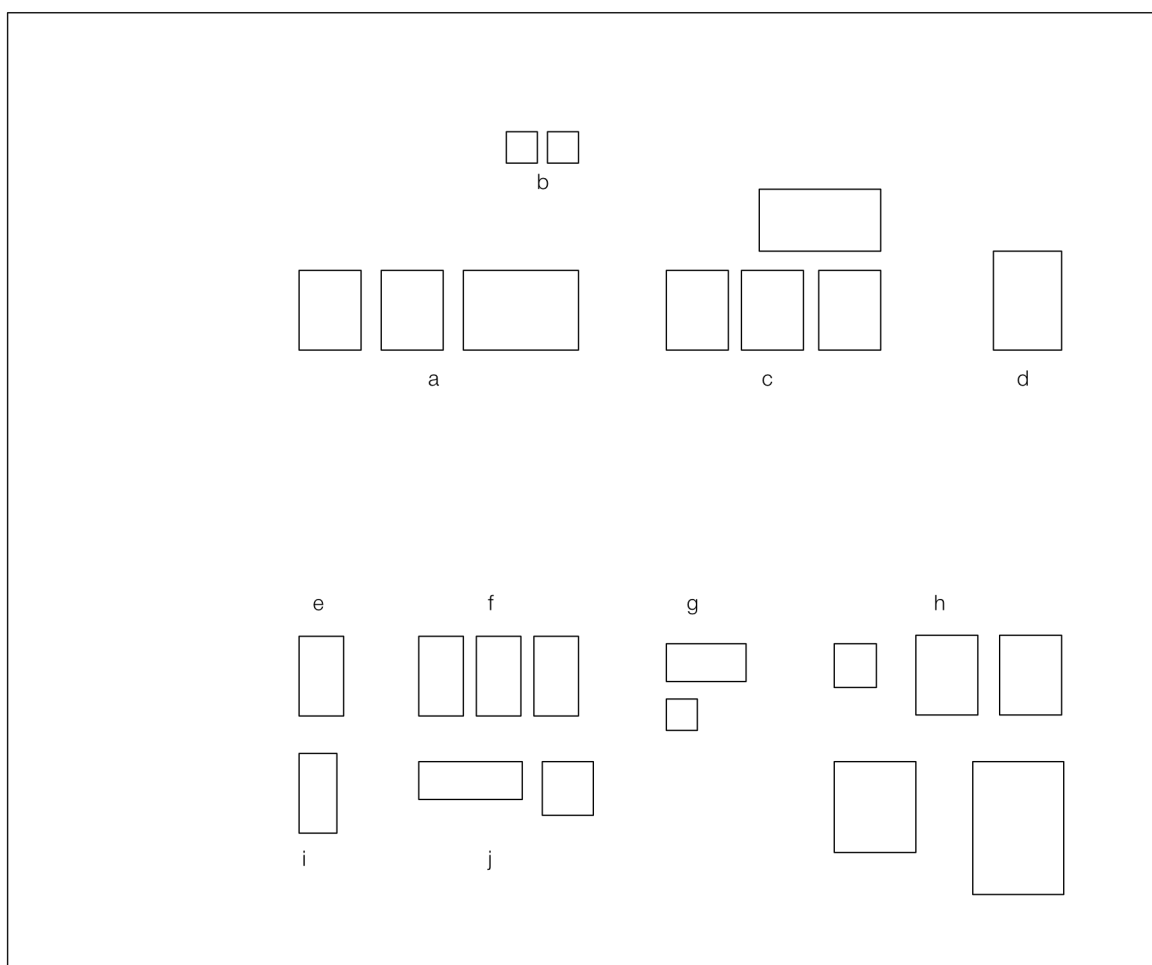
# 8

- selection of drawings, 1980s, pencil drawing on paper
- a Farmstead Gate, 1961, pencil on paper, Bratislava City Gallery
  - b Small Gate II (in Slovak: Bránica II), 1961, pencil on paper, Bratislava City Gallery
  - c Village Motif, 1962, charcoal on paper, Bratislava City Gallery
  - d Gardens, 1961, pencil on paper, Orava Gallery in Dolný Kubín
  - e Yeoman's Manor House, 1962, pencil on paper, Orava Gallery in Dolný Kubín



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- a Wildflower (in Slovak: Divokvet); Drač Ivan, 1971, mixed media
- b The Whirlpool (in Slovak: Krútnava); Gerasimov Josif, 1974, mixed media
- c Tulips and Chimneys; Cummings Edward Estlin, 1970, mixed media
- d Series C-L; Fiker Eduard, 1967, mixed media
- e Victoria; Hamsun Knut, 1965, mixed media
- f Miracles in Embracing (in Slovak: Zázraky v objímání); Hupka Gustáv, 1973, mixed media
- g The Short Childhood of Spearmen (in Slovak: Krátke detstvo kopijníkov), Štrpka Ivan, 1969, mixed media
- h Illustration designs (unidentified), mixed media
- i The Chemical Adventures of Sherlock Holmes; Gołembowicz Wacław, 1965, mixed media
- j Watermark (in Slovak: Vodoznak); Kováčik Marián, 1969, mixed media



- 1  
untitled, ink on paper, 1980s  
untitled, ink on paper, 1980s  
untitled, drawing on paper, 1980s  
untitled, drawing on paper, 1980s  
untitled, drawing on paper, 1980s  
Man-Dragon (in Slovak: Človekodráčik), drawing on paper, 1980s  
Wind, drawing on paper, 1980s  
untitled, drawing on paper, 1980s  
untitled, drawing on paper, 1980s  
Turoň (The Bull-Man), drawing on paper, 1980s  
untitled, drawing on paper, 1980s  
Chief of the General Staff, drawing on paper, 1980s

- 2  
War Scarecrow, 2021, acrylic on plywood

- 3  
Dragon III, 1989, pencil on paper, Museum of Art Žilina  
Dragon II, 1989, pencil on paper, Museum of Art Žilina  
Dragon I, 1989, pencil on paper, Museum of Art Žilina

- 4  
Drawing II, 1965, pencil on paper, Slovak National Gallery  
Drawing III, 1965, pencil on paper, Slovak National Gallery  
Drawing V, 1965, pencil on paper, Slovak National Gallery  
Drawing I, 1963, pencil on paper, Slovak National Gallery  
Drawing IV, 1963, on paper, Slovak National Gallery

- 5  
Lovers, 1961, pencil on paper, Bratislava City Gallery  
Motif with Sun, 1962, pencil, pen and ink on paper, Bratislava City Gallery  
Village with Church, 1962, pencil on cardboard, Bratislava City Gallery  
Old Woman, 1962, pencil on paper, Bratislava City Gallery  
Motif with Manor House, 1961, pencil on paper, Bratislava City Gallery

- 6  
The Artist's Empty Table, interactive installation

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2nd floor  
layout of the exhibited works

