

THE GALLERY OF
EVERYTHING



EMANCIPATION:
THE PAINTINGS OF
EVA ŠVANKMAJEROVÁ

FRIEZE MASTERS 2024 | SPOTLIGHT, S4 |
WEDNESDAY 9TH TO SUNDAY 13TH OCTOBER 2024

THE GALLERY OF **EVERYTHING**
4 CHILTERN STREET, LONDON W1

WWW.GALLEVERY.COM
GE@GALLEVERY.COM

@GALLEVERY
+44 20 7486 8908

EVA ŠVANKMAJEROVÁ (1940 - 2005, CZECHOSLOVAKIA) WAS A PAINTER, CERAMICIST, AUTHOR, PUPPETEER AND POET, WHOSE MULTI-FACETED PRACTICE INCLUDED COLLABORATIONS WITH HER HUSBAND JAN ŠVANKMAJER.

THE GALLERY OF **EVERYTHING**

EVA ŠVANKMAJEROVÁ

FEMALE EMANCIPATION IS IMPOSSIBLE IN OUR WORLD. WHEN I WAS 26, I REALISED THIS IN THE PAINTINGS SLEEPING VENUS (1967), THE BIRTH OF MR VENUS (1968), DÉJEUNER SUR L'HERBE (1968) AND THE RAPE OF SONS OF LEUCIPPUS (1969) - ALL OF WHICH I COPIED FROM THE VENERATED MASTERS OF ART.

EVA ŠVANKMAJEROVÁ



SPÍCÍ VENOUŠ (SLEEPING VENUS; AFTER GIORGIONE), 1969
OIL ON CANVAS
125 x 84 CM, 49¼ x 33⅞ IN



ŠVANKMAJEROVÁ STUDIED CARVING AT THE INDUSTRIAL SCHOOL OF INTERIOR DESIGN AND SCENOGRAPHY AT THE DEPARTMENT OF PUPPETS OF THE ACADEMY OF PERFORMING ARTS. SHE STARTED PAINTING IN THE 1960S AND EVOLVED A DISTINCTIVE GRAPHIC STYLE, ABSURDIST AND EROTIC IN NATURE, AND OFTEN CHALLENGING THE ROLE OF WOMEN IN CZECH SOCIETY.



ANI BYCH NEŘEKLA (I WOULDN'T SAY), 2002
OIL ON CANVAS
75 x 75 CM, 29½ x 29½ IN

HEAVILY INFLUENCED BY POPULAR AND FOLKLORIC IMAGERY, ŠVANKMAJEROVÁ'S INITIAL SUBJECT-MATTER WAS PROVOCATIVE. HER INFAMOUS *EMANCIPAČNÍM CYKLEM* (*EMANCIPATION CYCLE*) (1967/69) SATIRISED MALE-GAZE MASTERPIECES BY SANDRO BOTTICELLI, ÉDOUARD MANET AND PETER PAUL RUBENS, REPLACING IDEALISED FEMALE FIGURES WITH EMASCULATED MEN.



DOÑA TADEA (DOÑA TADEA ARIAS DE ENRÍQUEZ;
AFTER GOYA), 1970, OIL ON CANVAS
155 x 155 CM, 61¹/₈ x 61¹/₈ IN



OLYMPIU (OLYMPIA; AFTER MANET), 1970
OIL ON CANVAS
154 x 154 CM, 60⁵/₈ x 60⁵/₈ IN



ŠVANKMAJEROVÁ JOINED THE PRAGUE SURREALIST GROUP IN 1970 AND BECAME ITS *DE FACTO* LEADER. THE ASSOCIATION STIMULATED HER TO DEVELOP A VISUAL LANGUAGE WHICH WAS AS INDIVIDUATED AS IT WAS UNPREDICTABLE. DAILY CHORES OF THE FEMALE HOME-MAKER.



PICKNICK, 1993
OIL ON CANVAS
81 x 81 CM, 31⁷/₈ x 31⁷/₈ IN



PODVOJNE UCETNICTVI (ACCOUNTING), 1992
OIL ON CANVAS
77.5 x 77.5 CM, 30¹/₂ x 30¹/₂ IN

CONTINUING TO WORK IN SERIES, ŠVANKMAJEROVÁ FOCUSED ON MYTHOLOGY AND MORTALITY, DAILY RITUALS, AND HER OWN ROLE AS WIFE, MOTHER, LOVER AND ARTIST. IN *RÉBUZY (PUZZLES)* (1965/68), FRAGMENTED LETTERS WERE INCORPORATED INTO PAINTINGS, CREATING ANAGRAMS FOR THE VIEWER TO SOLVE. IN *PILNÉ DÍVKY CYKLEM (HOUSEWORK CYCLE)* (1970/73), SYMBOLIC IMAGERY WAS PRESENTED IN PROTEST AGAINST THE DAILY CHORES OF THE FEMALE HOME-MAKER.



PŘÍRODA MÁ HLAVNÍ SLOVO, MŮŽEME SE ROZLÍTITI NEBO UŽASNOUT
(NATURE HAS THE MAIN WORD, WE CAN BE SAD OR AMAZED), c 1970
OIL ON CANVAS, 82 x 117 CM, 32¼ x 46 IN

THROUGHOUT HER LIFE, **ŠVANKMAJEROVÁ** WORKED ALONGSIDE HER HUSBAND ON HIS FILMS AND ANIMATIONS, DESIGNING SETS, POSTERS, PUPPETS AND MORE. THE PAIR COLLABORATED RELENTLESSLY, MOST PERMANENTLY ON THEIR SECOND HOME IN THE CZECH COUNTRYSIDE: A CRUMBLING CHATEAU TURNED *WUNDERKAMMER*, DECORATED BY **ŠVANKMAJEROVÁ**, AND CURATED WITH THEIR WORK - ALONGSIDE OBJECTS OF WONDER, AFRICAN SCULPTURES AND CZECH MEDIUMISTIC PAINTINGS.



UNTITLED (MEDIUMNÍ KRESBA /
MEDIUMISTIC DRAWING), 2000
PASTEL ON PAPER
68 x 43 CM, 26³/₄ x 16⁷/₈ IN



UNTITLED (MEDIUMNÍ KRESBA /
MEDIUMISTIC DRAWING), 2001
PENCIL, COLOURED PENCIL ON PAPER
50 x 40 CM, 19³/₄ x 15³/₄ IN



UNTITLED (MEDIUMNÍ KRESBA / MEDIUMISTIC DRAWING), 2002
TEMPERA, CHARCOAL ON PAPER
45 x 57 CM, 17³/₄ x 22¹/₂ IN

I HAVE BEEN PAINTING SINCE THE MOMENT I WAS GIVEN A BRUSH, I HAVE BEEN DRAWING SINCE I FIRST FOUND A PENCIL. AND I WAS ABLE TO GET REVENGE IN ALL MANNER OF WAYS, I WAS NO LONGER DEFENCELESS, THAT MUCH WAS TRUE.

EVA ŠVANKMAJEROVÁ

IT WAS THROUGH WRITING THAT ŠVANKMAJEROVÁ FOUND HER INTERNATIONAL AUDIENCE. *JESKYNĚ BARADLA* (BARADLA CAVE) (1981) WAS A *SAMIDZAT* WHICH RIDICULED THE ABSURDITY OF POST-COMMUNISM FROM A UNIQUELY FEMALE PERSPECTIVE.

IN 1996 ŠVANKMAJEROVÁ WAS DIAGNOSED WITH CANCER. HER FINAL VISUAL PROJECTS INCLUDED *ZA HORIZONTEM* (BEYOND THE HORIZON) (2000) AND *HOREM DOLEM* (UPSIDE DOWN) (2004), A SERIES OF MEDIUMISTIC DRAWINGS AND PAINTINGS CREATED FOLLOWING HER OWN MASTECTOMY. AFTER YEARS OF ILL HEALTH, SHE PASSED AWAY IN 2005.



NÁVŠTĚVA PRAŽSKÝCH NAIVISTŮ (RAFINOVANÝCH) V PRAŽSKÉ GALERII (THE (REFINED) NAÏVE ARTISTS OF PRAGUE VISIT THE NATIONAL GALLERY; AFTER ROUSSEAU), 1970
OIL ON CANVAS, 133 x 107 CM, 52³/₈ x 42¹/₈ IN



UNOS SYNŮ LEUKIPPOVÝCH JAKO PP. RUBENS, TAK I E.Š. NAMALOVÁ DLE HOLENY FOURMONTOVÉ (LEMNACIČNI ČYKUSU) 1969
OIL ON CANVAS
167 x 147 CM, 65³/₄ x 57⁷/₈ IN



AT FRIEZE MASTERS 2024, THE GALLERY OF EVERYTHING WILL PRESENT SELECTED WORKS FROM ŠVANKMAJEROVÁ'S BREAKTHROUGH SERIES, *EMANCIPAČNÍM CYKLEM* (EMANCIPATION CYCLE) (1967/69), ALONGSIDE OTHER HISTORIC MATERIAL.



ZJIŠTĚNÍ (I REALISED SOMETHING), 1977
OIL ON CANVAS
71 x 71 CM, 28 x 28 IN





THE GALLERY OF **EVERYTHING** IS LONDON'S FIRST COMMERCIAL SPACE DEDICATED TO ARTISTS AND MAKERS BEYOND THE CULTURAL MAINSTREAM.

THE GALLERY OF **EVERYTHING** DISPLAYS SELF-TAUGHT, ART-BRUT, SPIRITUALIST, VERNACULAR AND OTHER NON-ACADEMIC MATERIAL FROM THE 19TH CENTURY TO THE PRESENT DAY, ALONGSIDE CONTEMPORARY ARTWORKS BY DIVERSE CREATORS OF EVERY COLOUR, CLASS, GENDER, RACE AND NEUROLOGY.

THE GALLERY'S PROGRAMME INCLUDES GROUP AND SOLO EXHIBITIONS, ART FAIRS, TALKS, READINGS AND HAPPENINGS.

FOR MORE INFORMATION, PLEASE CONTACT THE GALLERY.

THE GALLERY OF **EVERYTHING**
4 CHILTERN STREET, LONDON W1

WWW.GALLEVERY.COM
GE@GALLEVERY.COM

@GALLEVERY
+44 20 7486 8908