BRATISLAVA AND OTHER LOCATIONS, SLOVAKIA

Slovak National Gallery: Masterpieces

Twenty paintings from the Slovak National Gallery's holdings of regional and European art



The Slovak National Gallery holds European painting more widely. It also holds work made in what is now Slovakia by painters whose careers seldom appear in the standard histories of Western art.

This selection of twenty includes several pictures by László Mednyánszky: a mower, a lake at nightfall and a painter at the front in wartime. There are town views of Košice and Bratislava, the ruined walls of Devín, the Tatra Mountains by night, and the French Riviera with a car in it. Árpád Feszty contributes a religious scene and Jože Uprka a peasant wedding. Portraits of children and adults make up much of the rest, along with a range of landscapes and a single still life, of a skull and a forget-me-not.

Artline chose these works from the gallery's documented holdings, independently of the museum. Dates and attributions keep the qualifications given in the collection records.

Explore this selection in Artline

See the selected works alongside books and events from their period, or compare when the artists lived. The books and events provide context, not evidence of direct influence. Works without confirmed dates remain in this guide.

Artworks in context Who lived when?

artlines.org/guides/slovak-national-gallery

The selection · 20

1. Mower by a River
   László Mednyánszky · 1880–1885
2. Painter at the Front
   László Mednyánszky · 1914–1918
3. Evening Landscape by a Lake
   László Mednyánszky · 1885–1895
4. Old Košice
   Konštantín Kővári-Kačmarik · c. 1915
5. In the Morning Sun: Village Courtyard
   Konštantín Kővári-Kačmarik · c. 1910
6. Still Life with a Skull and a Forget-Me-Not
   František Klimkovič · c. 1860
7. Miner
   Géza Kukán · 1919–1925
8. Blooming Meadow with Trees
   Frida Konstantin · 1913
9. Poor Lunch
   Tivadar Zemplényi · 1886
10. The Conversion of Paul
    Árpád Feszty · 1900
11. Courtyard of the Old Town Hall in Bratislava
    Jindřich Tomec · 1923
12. Devín: Study for a Painting
    Jindřich Tomec · 1925
13. Girl with an Apple
    Ignác Roskovics · 1890–1900
14. Lady in a Satin Dress with a Pearl Necklace
    Ferdinand Karl Theodor Christoph Peter von Lütgendorff · 1834
15. Early Evening Landscape
    László Paál · 1870–1879
16. French Riviera
    János Vaszary · 1920
17. Girl with a Doll
    Josef Czauczik · 1830
18. The Tatra Mountains at Night
    Nándor Katona · c. 1900
19. The Peasant Wedding
    Jože Uprka · 1900–1910
20. Little Girl Playing
    Johann Baptist Reiter · 1851

01 / 20

Mower by a River

László Mednyánszky

1880–1885 · Slovak National Gallery



László Mednyánszky. Kosec pri rieke. Image credit: László Mednyánszky; Source credit: Web umenia. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Mednyánszky has the mower simply stand with his scythe. With no stroke to follow, attention goes to the man's clothes, his posture and his narrow build. The picture is nearer a portrait of a worker than a scene of mowing.

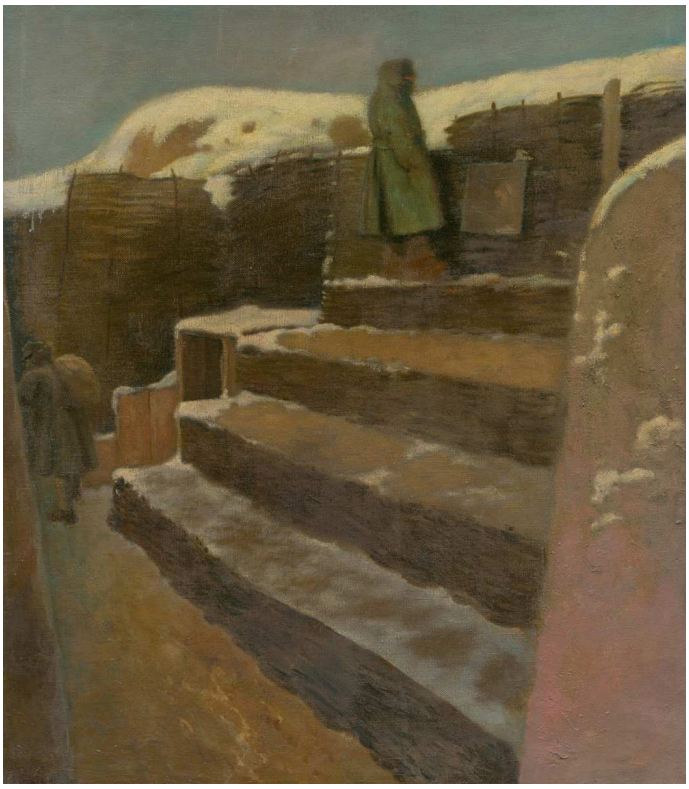
Object source · Open artwork · Inventory: O 7146

02 / 20

Painter at the Front

László Mednyánszky

1914–1918 · Slovak National Gallery



László Mednyánszky. Frontový maliar. Image credit: László Mednyánszky; Source credit: Web umenia. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

The man in the title is a painter, but the surroundings belong to the war. Rough steps and makeshift structures, awkward and improvised, stand between the viewer and the figure. Mednyánszky's low viewpoint keeps us down among them, with nowhere to take in the scene at a glance.

Object source · Open artwork · Inventory: O 7145

03 / 20

Evening Landscape by a Lake

László Mednyánszky

1885–1895 · Slovak National Gallery



László Mednyánszky. Večerná krajina pri jazere. Image credit: László Mednyánszky; Source credit: Web umenia. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

In the near darkness, water, trees and low ground separate from one another only gradually, and the small moon gives little help. Mednyánszky builds the depth of the landscape from close differences of tone. The struggle to make out what is there becomes part of the subject.

Object source · Open artwork · Inventory: O 7147

04 / 20

Old Košice

Konštantín Kővári-Kačmarik

c. 1915 · Slovak National Gallery



Konštantín Kővári-Kačmarik. Staré Košice. Image credit: Konštantín Kővári-Kačmarik; Source credit: https://www.webumenia.sk/dielo/SVK:SNG.O_5320. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Broad roof shapes link the clustered houses across the picture. Their outlines stay irregular, though, so the compact town never hardens into a set of identical blocks. Brown and violet hold the buildings together beneath an opening of blue sky.

Object source · Open artwork · Inventory: O 5320

05 / 20

In the Morning Sun: Village Courtyard

Konštantín Kővári-Kačmarik

c. 1910 · Slovak National Gallery



Konštantín Kővári-Kačmarik. In the Morning Sun (Village Courtyard). Image credit: Konštantín Kővári-Kačmarik; Source credit: http://www.webumenia.sk/dielo/SVK:SNG.O_5179. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Kővári-Kačmarik's courtyard is really a picture of the light falling into it. Yellow sunlight and blue shadow divide the space, most clearly on the white walls of the houses, and that division counts for more than any architectural detail. Where trees and rooflines interrupt it, the edge of the light turns ragged.

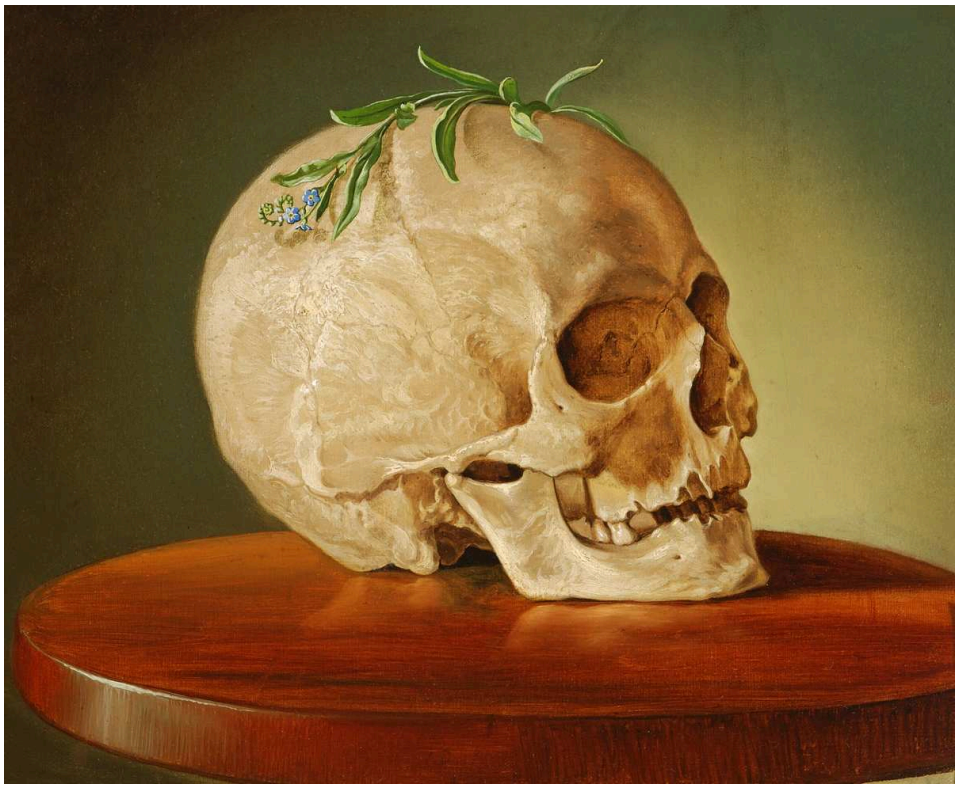
Object source · Open artwork · Inventory: O 5179

06 / 20

Still Life with a Skull and a Forget-Me-Not

František Klimkovič

c. 1860 · Slovak National Gallery



František Klimkovič. Still Life with a Skull and a Forget-Me-Not. Image credit: František Klimkovič; Source credit: https://www.webumenia.sk/dielo/SVK:SNG.O_775. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

A small flowering sprig lies across the crown of the skull, touching the bone. Klimkovič keeps the arrangement spare, so the contact stays clear and the picture never becomes an elaborate display of symbols. Because the title names the flower as a forget-me-not, the pairing can be read as remembrance laid over mortality, much as the sprig is laid over the skull.

Object source · Open artwork · Inventory: O 775

07 / 20

Miner

Géza Kukán

1919–1925 · Slovak National Gallery



Géza Kukán. Baník. Image credit: Géza Kukán; Source credit: Web umenia. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

The seated man rests his head on one hand, and the pose has a visible heaviness. Kukán leaves much of the room unresolved. The dark red shirt and the posture are what establish the figure. Only the title makes him a miner, since no mining is shown. It is tempting to read the heaviness of the pose as the toll of the work, but nothing in the picture makes that connection for us.

Object source · Open artwork · Inventory: O 3286

08 / 20

Blooming Meadow with Trees

Frida Konstantin

1913 · Slovak National Gallery



Frida Konstantin. Blooming Meadow with Trees. Image credit: Frida Konstantin; Source credit: https://www.webumenia.sk/dielo/SVK:SNG.O_5085. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Short touches of pale colour and pink keep breaking into the green of the field. Frida Konstantin gathers them into clusters of flowers, and the many small marks together describe the meadow's growth. Close to, they make a pattern. They also open out into a wide stretch of ground beneath the trees.

Object source · Open artwork · Inventory: O 5085

09 / 20

Poor Lunch

Tivadar Zemplényi

1886 · Slovak National Gallery



Tivadar Zemplényi. Poor Lunch. Image credit: Tivadar Zemplényi; Source credit: Web umenia. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Beside a white stove, a woman and a child lean towards each other over a modest exchange of food. Zemplényi keeps the room sparse, so you notice how small the meal is. The poverty of the title comes across through this one room and through a need the two figures share.

Object source · Open artwork · Inventory: O 780

10 / 20

The Conversion of Paul

Árpád Feszty

1900 · Slovak National Gallery



Árpád Feszty. Conversion of Paul. Image credit: Árpád Feszty; Source credit: https://www.webumenia.sk/dielo/SVK:SNG.O_5725. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

A figure has fallen near a horse. Intense yellow light picks out the centre of the scene, while other figures react in the shadows around it. Feszty treats the revelation as something that throws balance and sight into disorder together. The disturbance reaches the onlookers as well as the man on the ground.

Object source · Open artwork · Inventory: O 5725

11 / 20

Courtyard of the Old Town Hall in Bratislava

Jindřich Tomec

1923 · Slovak National Gallery



Jindřich Tomec. Courtyard of Old Town Hall in Bratislava. Image credit: Jindřich Tomec; Source credit: http://www.webumenia.sk/dielo/SVK:SNG.K_936. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Tomec gives the foreground to an open stretch of paving and sets the repeated arches and rising tower behind it. Small birds occupy the paving without pulling attention from the building. The picture rests on a contrast of scale: the courtyard is sheltered and at ground level, and the town hall around it rises much higher.

Object source · Open artwork · Inventory: K 936

12 / 20

Devín: Study for a Painting

Jindřich Tomec

1925 · Slovak National Gallery



Jindřich Tomec. Devín - štúdia k obrazu. Image credit: Jindřich Tomec; Web umenia. https://commons.wikimedia.org/wiki/File:Jind%C5%99ich_Tomec_-_Dev%C3%ADn_-_%C5%A1t%C3%BAdia_k_obrazu_-_O_1524_-_Slovak_National_Gallery.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Devín's ruined walls grow out of a rocky promontory beside the river. This is a study, and the handling is open. Masonry, rock and atmosphere stay connected but are not all brought to the same finish. Those unequal degrees of finish lead the eye through a composition that was still being worked out.

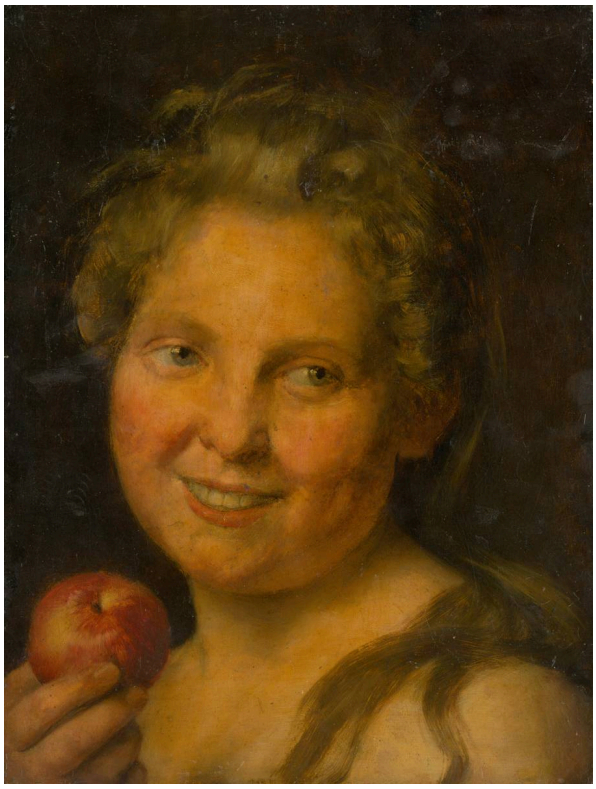
Object source · Open artwork · Inventory: O 1524

13 / 20

Girl with an Apple

Ignác Roskovics

1890–1900 · Slovak National Gallery



Ignác Roskovics. Dievča s jablkom. Image credit: Ignác Roskovics; Source credit: https://www.webumenia.sk/dielo/SVK:SNG.O_3106. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

A red apple near the girl's shoulder draws her hand and face into one close arrangement. Against the dark background, Roskovics picks out her smile and the light on her hair. The apple is a prop in the plainest sense. It gives the hand a reason to be where it is, and the picture needs no larger domestic scene around it.

Object source · Open artwork · Inventory: O 3106

14 / 20

Lady in a Satin Dress with a Pearl Necklace

Ferdinand Karl Theodor Christoph Peter von Lütgendorff

1834 · Slovak National Gallery



Ferdinand Karl Theodor Christoph Peter von Lütgendorff. Dáma v atlasových šatách s perlovým náhrdelníkom. Image credit: Ferdinand Karl Theodor Christoph Peter von Lütgendorff; Source credit: https://www.webumenia.sk/dielo/SVK:SNG.O_5140. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Satin, a pale scarf and a small pearl necklace each catch the light differently, and Lütgendorff makes those differences part of a formal social appearance. The pose is restrained, which leaves attention free to move between the face and the fabrics.

Object source · Open artwork · Inventory: O 5140

15 / 20

Early Evening Landscape

László Paál

1870–1879 · Slovak National Gallery



László Paál. Early Evening Landscape. Image credit: László Paál; http://www.webumenia.sk/dielo/SVK:SNG.O_2918. https://commons.wikimedia.org/wiki/File:L%C3%A1szl%C3%B3_Pa%C3%A1l_-_Early_Evening_Landscape_-_O_2918_-_Slovak_National_Gallery.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

The fence and vegetation are merging into darker masses, and a warm strip of sky now gives the clearest division in the view. Paál lets the fading light simplify the scene without emptying it. A seated figure gives scale to the near ground and remains a minor part of the picture. Mednyánszky's Evening Landscape by a Lake, also in this selection, takes the same process further, into near darkness, where things barely separate at all.

Object source · Open artwork · Inventory: O 2918

16 / 20

French Riviera

János Vaszary

1920 · Slovak National Gallery



János Vaszary. French Riviera. Image credit: János Vaszary; Source credit: http://www.webumenia.sk/dielo/SVK:SNG.O_4091. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Among the village courtyards and peasant subjects in this selection, a car comes as a jolt. In Vaszary's Riviera it belongs to the scene as fully as the terrace furniture, the foliage and the blue water. Leisure here means modern objects and places with people in them. Quick strokes leave patches of the light ground, the prepared surface beneath the paint, exposed. Attention spreads across the open handling, and no single incident takes over.

Object source · Open artwork · Inventory: O 4091

17 / 20

Girl with a Doll

Josef Czauczik

1830 · Slovak National Gallery



Josef Czauczik. Girl with a Doll. Image credit: Josef Czauczik; http://www.webumenia.sk/dielo/SVK:SNG.O_6985. https://commons.wikimedia.org/wiki/File:Jozef_Czauczik_-_Girl_with_a_Doll_-_O_6985_-_Slovak_National_Gallery.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

The girl is posed formally, in a carefully painted pale dress, held still to be looked at in the way portrait conventions expected. The doll marks her as a child, but it does not turn the picture into a scene of play. For that, compare Reiter's Little Girl Playing, also in this selection, where the child's body is far less settled.

Object source · Open artwork · Inventory: O 6985

18 / 20

The Tatra Mountains at Night

Nándor Katona

c. 1900 · Slovak National Gallery



Nándor Katona. The Tatra Mountain in the Night. Image credit: Nándor Katona; Source credit: https://www.webumenia.sk/dielo/SVK:SNG.O_6052. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

The pale summit is easier to make out than the lower slopes or the small roof in the foreground. Katona puts the strongest light near the top of the picture, so height is what registers first, while cloud and shadow obscure the surrounding ridges. The roof shows that people live here, though it almost disappears beneath the mountain.

Object source · Open artwork · Inventory: O 6052

19 / 20

The Peasant Wedding

Jožа Uprka

1900–1910 · Slovak National Gallery



Jožа Uprka. The Peasant Wedding. Image credit: Jožа Uprka; Web umenia. https://commons.wikimedia.org/wiki/File:Jo%C5%BEa_%C3%9Aprka_-_Sedliacka_svatba_-_O_884_-_Slovak_National_Gallery.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Horses and carriages carry the wedding celebration through a dense crowd, with red cloth and repeated costumes marking intervals along the way. Individuals can still be told apart, but Uprka organises the scene around the procession as a whole. It runs on towards the edges of the picture, as though the celebration continued beyond them, and never gathers into a neat ceremonial group.

Object source · Open artwork · Inventory: O 884

20 / 20

Little Girl Playing

Johann Baptist Reiter

1851 · Slovak National Gallery



Johann Baptist Reiter. Hrajúce sa dievčatko. Image credit: Johann Baptist Reiter; Web umenia. https://commons.wikimedia.org/wiki/File:Johann_Baptist_Reiter_-_Hraj%C3%BAce_sa_diev%C4%8Datko_-_O_1181_-_Slovak_National_Gallery.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

With one arm raised and her body leaning, the girl is caught in the middle of play, far from the settled posture of a formal child portrait. Reiter ties the colourful objects to an action that is still going on. Dark drapery encloses the space, and against it her pale clothes make the unsteady pose easy to follow.

Object source · Open artwork · Inventory: O 1181

Before a visit

The Slovak National Gallery has collections and exhibition sites in several locations. These paintings are not necessarily shown together, and any of them may be on loan or off display. Check the gallery's current information on venues and displays before going.

Further reading

The Elements of Drawing

John Ruskin · Read free · English

Ruskin's drawing manual is built on exercises in close attention to edges, tones and natural forms. Those habits suit the trees, rocks and village views in this selection. His standards of finish are his own, though, and painters such as Tomec in the Devín study and Vaszary on the Riviera chose a much more open handling.

Museum website · Official collection guide

Sources and visitor information checked: 2026-10-12

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