

# Mag. Art SÁRO GOTTSTEIN CV + PORTFOLIO

## Personal data

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Origin: Czech



## Education

From 2025 Academy of Fine Arts and Design in Bratislava, doctoral study programme in Fine Art  
22/2025 A...kademie der bildenden Künste Wien, Art and Intervention | Concept, Univ.-Prof. Dr.phil. Marina Grzinic  
Mag.Art  
21/2022 A...kademie der bildenden Künste Wien, Art and Image | Figuration  
19/2021 A...kademie der bildenden Künste Wien, Bildhauerei, Art and Space | Spatial Strategies, Univ.-Prof. BFA MFA Iman Issa  
17/2019 Academy of Fine Art und Design Bratislava, Painting, Rastislav Podhorsky  
16/2017 Secondary School of Applied Arts Uherské Hradiště, Stone Sculpture  
12/2016 - Matura Secondary School of Applied Arts Uherské Hradistě ,Traditional painting techniques (with Matura)

## Languages

English  
German  
Czech/Slovak

## Projects, Performances, Exhibitions..

- 2025 Exhibition PASSAGE, curated by Lars\* Kollros, OPEN ART LINK, Athens
- 2025 A group exhibition about industrial labour from a feminist perspective, Around the Clock, in **Pragovka, Prague ,Czech Republic**
- 2024 Group exhibition Miesto toho, Vox Loci, Bratislava
- 2024 Performer for: plants littering, eels swelling..., performance Created by Natalie Sýkorová **Kunsthalle Bratislava**
- 2024 Better later than sorry, Concert, Sound Lab Keller Rundgang Exhibitions and performances of GORGON\*URBAN
- 2023 GIVE WAY, DARLING, GIVE WAY! - collaborative project with group Moisture ride, For **Art and activist festival WIEN WICHE** as GORGON\*URBAN, Vienna
- 2023 Musical flora&trauma, **PHOTOPORT Bratislava**
- 2023 Screening of our work at A..natofilm screening, Schillerplatz 3, Vienna as GORGON\*URBAN
- 2023 International Feminist & Queer Festival Red Dawns! as GORGON\*URBAN 2.3. - 12.3.2023 / Slovenia
- 2023 Group exhibition Rundgang 2023, Leehargasse, Vienna as GORGON\*URBAN
- 2022 Group exhibition Next Generation, **Gallery Monfort, Portorož, Piran Coastal Galleries, Slovenia**
- 2022 Group exhibition Osvit in Bratislava, Slovakia as GORGON\*URBAN
- 2022 Organizer of ANARCHIST ART camp for kind in Adršpach, Czech
- 2022 Group exhibition Cartographies of affective vocabularies, escaping normativity and violence, **BELVEDERE 21, Vienna**
- 2022 Performance DOVE RAVE LOVE under the name Taske pop kollektive, Keplerplatz, Vienna
- 2021 SIROTINEC5 - group exhibition under platform Sirotinec, in Modra, Slovakia
- 2021 Pokorná- Exhibition with Martina Smutná curated by Anežka Jaburkova, under the festivale Vienna meets Prague in **EXILE gallery Vienna**
- 2020 Theatre "About how...a fascist faces the open sea" with Taske Pop Kollektive for platform Baryskaf in **APART Bratislava**
- 2019 /22 Founder and curator of the alternative exhibition space AQUARIUM in Bratislava
- 2019 Guide thru melting spot of social life in Bratislava - with Adam Dragun in Eurovea, Bratislava
- 2019 Guest on an artistic critical platform // AFAD debate in Bratislava
- 2019 Feminismus/feminita?- performance with Natálie Pešková in **Residenz INI, Prague**
- 2019 Pränatal - performance with Jakub Ra und New Aliens Agency in Festival DAAVS`19 **Kunsthalle, Košice**

## Organizational experience

- 2023 Project for WIEN WOCHEN: GIVE WAY, DARLING, GIVE WAY! - joint project with the group Moisture ride, as GORGON\*URBAN
- 2023 PANEL: 100 Years Turkish Republic, 100 Years Resistance, Leehargasse 8, Wien
- 2023 FLINTA\* spraying workshop/skill share, in Vienna and for Maiz in Linz
- 2023 Co-organizer 8th March demonstration, Bratislava
- 2023 Balaclava sewing workshops, Akbild occupation
- 2022 Organizer of a 3-day kindergarten workshop in Adršpach on the topic of the collective body
- 2022 Coordinator of the workshops in Climate action day at the Akademie der bildenden Künste Wien,
- 2022 Production for the Povstanie Pokračuje festival. On the day of the fight against fascism. Bratislava
- 2022 Children's camp for Adršpach elementary school on the topic of public space and non-hierarchical communication
- 2021 Participation in the organization of the "Journey for Life"

## Awards, Scholarships and Conferencies

- 2015 The TRANSformations conference philosophy 4 the people, May 1-3, Villa Vida, Vienna
- 2025 Appreciation awards of the Academy for artistic works - for diploma work in The Academy of Fine Arts Vienna
- 2024/25 Irmgard Lettner and Ernst Lemberger scholarship, The scholarship holder is selected by a jury consisting of four professors of the Academy of Fine Arts Vienna as well as one external artist or curator.
- 2021 Special award in CALL - Holubník / The Žižkov Dovecote for group Architecture project with Medard Zeman and Natalie Sykorová, Praha Žižkov

# Bodÿ\_es full of sorrow ~

\*2025, Vienna, Singing performance, text



← [Link to video](#)

Bodÿ\_es full of sorrow ~ is a performative work consisting of two parts. It is a theoretical/artistic text followed by a performance.

The main subject of this work is the collective body or Bodÿ\_es around which fascism is rising. These Bodÿ\_es are always in motion and they are constantly changing, looking for ways to escape from the system. But they also tell us a story of how to fight these oppressive systems in which we live. Their main weapon against oppression becomes the collective care of the grief and traumas that have been perpetrated on our bodies.

Together we are looking for ways to take care of each other and our environment, how to radicalise and to find hope for change and connect.



## ... a chapter from the text

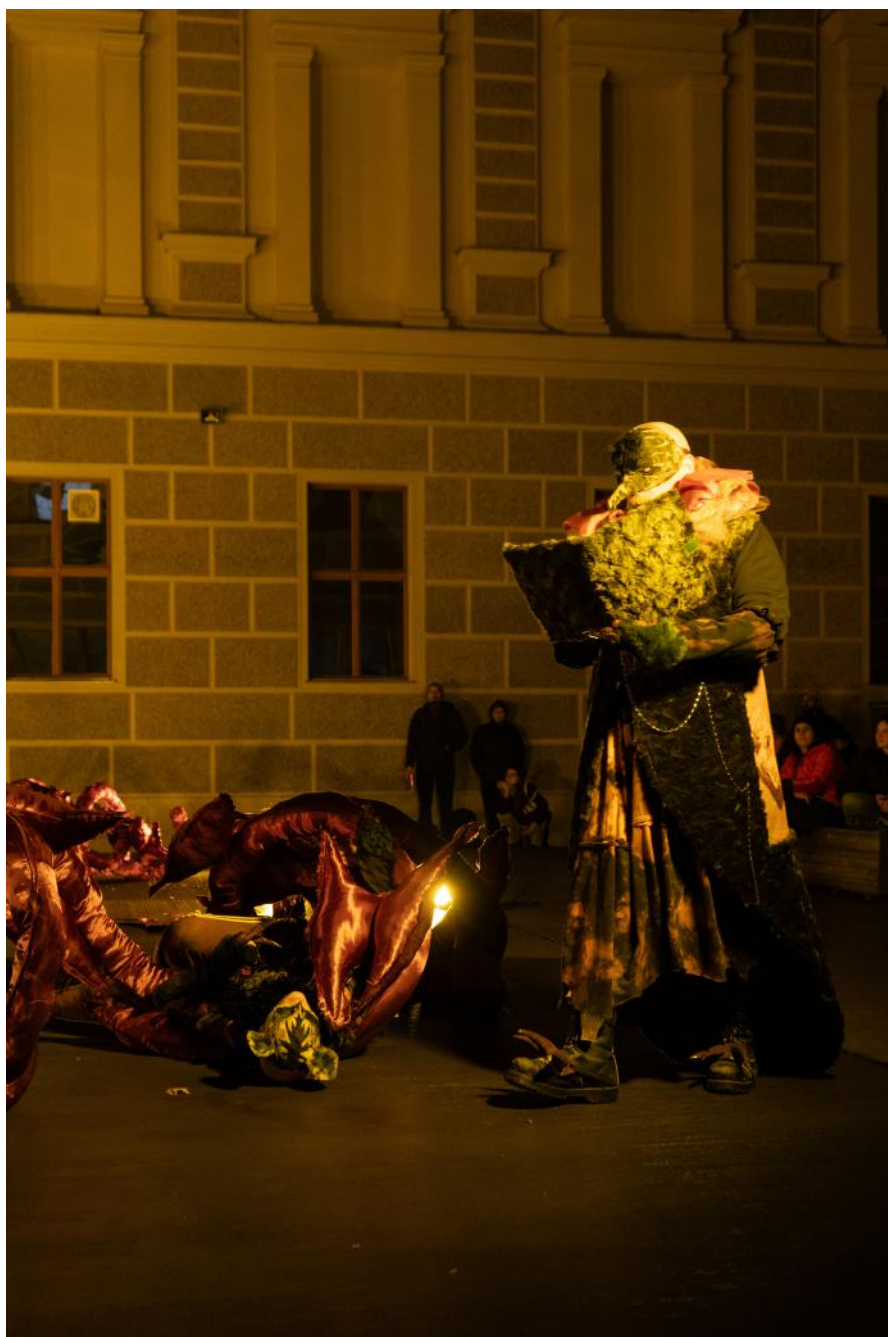
### Care and longing

Fear seeps out of the walls, echoing memories of darker days. How many times has my body sensed it is unwelcomed, and how far will this hatred born of fear go? We wander to the edge from which we do not want to return. Here we create illusory safe zones surrounded by walls. We silently hope that the long fingers of patriarchy will never reach us here. But we reassure each other that we need to dismantle borders instead of building them.

We no longer want to run and hide; we must face oppression wherever we are. The far right is sharpening its edges and we feel compelled to stand up to it and confront it directly. To be a solid opponent, especially a strong one, to put on for a while the mythical armour of the warrior in which feelings are lost. To face everything that attacks me and to forget the parts that seem to be slowly dying off. But in all the anger and despair, we easily forget the world that feeds us. So, I long to be part of a vast, fluid, nameless collective that is uncertain yet inclusive, a Body\_\_es that belongs to us all. I also want to care for those who do not seem to deserve it. I want to fill the abyss between us and the outside world with sand. I want spaces of hope to emerge in these dark times.

We have chosen to become fragile together, to soften our senses, deepen our feelings and learn to listen. The environments we create between us offer room for mourning and crying. We share them, spread the pain between us, feel it and carry it together from now on.





We take care of you. We feed you with the rocks and earth that decompose beneath us. Pigeons clatter around us, and one has settled on your shoulder. Flowers can always be planted in seemingly dead places, weed seeds come with the wind, and we become part of everything. The sorrow you carry into the room is as heavy as lead. But together we can stitch our broken hearts and bodies into a single shared grief, a collective burden that we can carry together. From this sorrow, we will feed this space. Together we can surely achieve something.

We make room for our shared sorrows. Every tear and every caress you give me moves my heart a little to the left and gives mothers the sleep they deserve. I don't want to know how much someone has done, I wish everyone could bring as many stones as they can. After grieving together over forgotten days, we can climb the pile the stones have made and watch together as the puddle we cried out ripples. Finally, we can pick up all the shards of hope that come to the surface of that crying water. That is the caring future we want to talk about here.

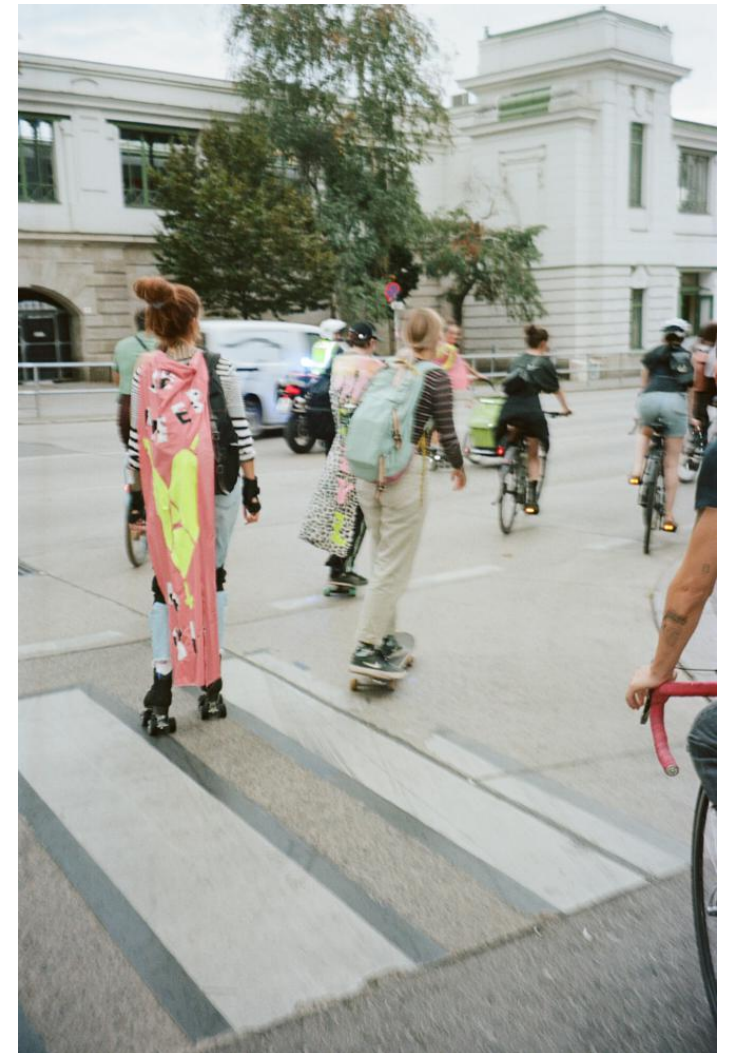


# OCEAN OF TEARS

\* Performance made within a collaborative project GIVE WAY, DARLING, GIVE WAY created by Moisturride & GORGON\*URBAN, Project was realised for WienWoche 2023 / Vienna, Austria

Ocean of tears was a contemporary opera created for the Wienwoche festival. Situated in the heart of Vienna's historical and touristic circuit. The performance dealt with capitalism and contemporary public space in relation to marginalised, queer and gender non-conforming bodies. By intervening in the public space of the Karlsplatz fountain with the radical wailing of mermaids, GORGON\*URBAN attempted to temporarily transform the sterile organized architecture of the historic center in to a celebration of radical love and interconnectedness.

Performance made within a collaborative project GIVE WAY, DARLING, GIVE WAY created by Moisturride & GORGON\*URBAN. The project was realised as part of the art and activist festival WIENWOCHE. The project included a FLINTA\* ride on skates and roller skates through Vienna. It also included a workshop for mask making and publication in ZIN format.



↓ Link to video



... parts of the poem from the performance

We have a body  
We have roots  
We have our ways  
And we have space!

We rise up together to a radical act  
This is radical what we are  
What we are doing  
What we promise  
What we becoming together

We will steal all the power of patriarchy  
And collect it  
We will use it  
split it as water  
As rain  
It will be great  
as lake  
as sea  
as ocean

We take it back  
from any state  
From any God  
Anyway from patriarchy!

Here we are!  
Happy! angry! radical!

...



from this moment  
this time  
this point  
we go we grow

Queertures of this space  
Lets get united!





# A N A R C H I S T   A R T   C A M P

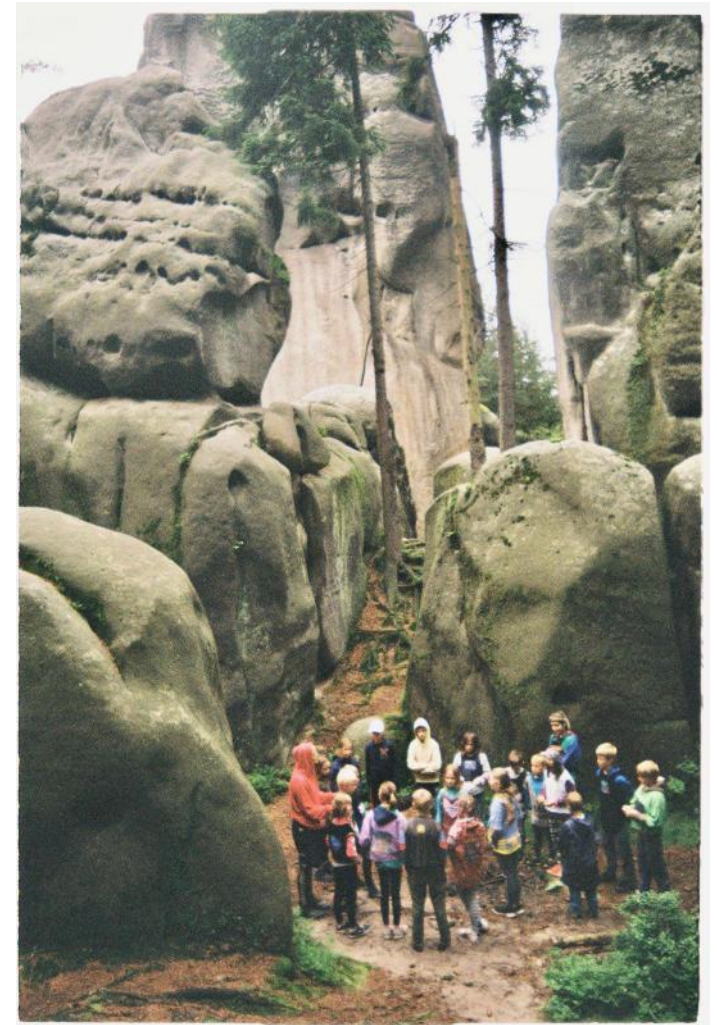
G O R G O N \* U R B A N + K l a r a   D o l n i k

\* 2022 Adršpach, Kid camp, workshops, theater

The intensive four-day programme, mainly consisting of games based on non-hierarchical organisation, collective decision-making and non-violent communication within the group, evolved into a theatrical performance that took place in the middle of a forest in the Adršpach Mountains. The performance loosely inspired by the concept of temporary autonomous zones was open to the public and parents of children.

The Workshop/Camp started with a plenary session where we mutually established the principles on which our community will be based during the following days. Establishing these basic principles was one of the steps that shaped the path to the final collaborative performance. We entered the space of the Adršpach School with prepared activities that were meant to frame the entire character of the camp.

The decision of which activity and with what “rules” we would be doing was, by rule, subject to a democratic decision-making process in which hierarchies were blurred between the children and us in the role of presumed authority. Thus, many of the activities we prepared often deviated from their original version in order to meet the needs of the group in question. The final performance, which was a free interpretation of the fairy tale that we offered to the children as inspiration, with the possibility of changing characters or story twists, was thus created on the principle of mutual listening, tolerance and participatory creation.





Another outcome was the creation of a zine, in which we reflected our time together in Adršpach through photographs and texts. The children were invited through a letter to recall the important moments they experienced during the camp. They communicated these experiences and impressions through drawings and letters, which were then used to create a zine and an installation called “If something goes wrong, it doesn’t matter”. This title also referred to one of the principles of collaborative work that we had set at the beginning of the camp.



## Když se nám něco nepovede tak nevadí

Where did the Anthropocene go? Various entities meet on the stage, it doesn't matter if they come from the imagination of me or you, no one has the right to declare where the character came from. Capitalism and its consumerism, which the child looks up to as an icon, is once again turning into a game and a child's imagination. Everything it has it loses and becomes a villain. They are all a child, an animal and a creature at the same time. It doesn't matter who plays which role in the story. They are walking through the countryside to the sound of a common song. The land doesn't belong to them, we just want to play. In the whirlwind of radical fun we feel the breeze of cooperative community. Down with authority. Down with the rules. Down with normativity. Tree branches and monuments of rocks shear a binarity that encounters its own boundaries in this pre-lost fight. It feathers away in the space-time of our autonomous zone. In the distance a silent crying can be heard. We are creatures\*. We hold each other's hands in careful silence. Your worries trouble me. My home is where you are, I don't care where you come from. Down with authority. Down with borders. Down with violence.

All glory to the collective imagination!





f l o r a & t r a u m a

G O R G O N \* U R B A N + a s s e m b l e r

\* 2023 Bratislava, Musical, performance

flora&trauma is a collaborative project/musical of artistic duo GORGON\*URBAN and assembler. This art piece was created with the support of the art group Sirotinec. It is a performative musical that engages with themes of climate grief, takes a critical look at the notion of safe space and radical queering of the space. The musical is about us, about our relationships, about sharing traumas but also about radical fun.

<https://vimeo.com/manage/videos/869853332>

Camera by Adam Kolčák

post-production by Fedor Shmelkin

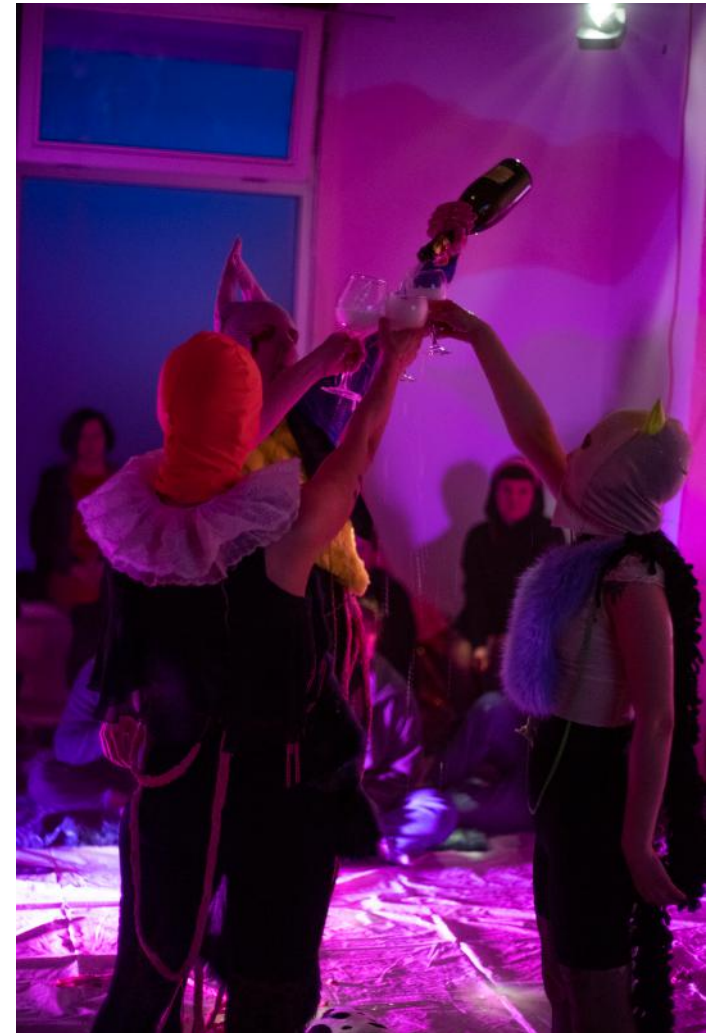
Photos by Simon Jenista

text at the beginning: Johanna Hedva - The Theory of the Sick Woman

Closing song: Nelly Furtado - All Good Things (DJ Traytex Remix)

Organized by Sirotinec in PHOTOPORT, Bratislava

Huge thanks to everyone who helped us! We are sending you lots of radical LOVE!





... parts of the poem from the performance

We? together and forever  
Nothing can split us ever  
As beautiful pigeons occupy the space  
We will together arise

Through glass and concrete walls  
We can promise  
this are never ending goals

We promise you we will radicalize this place  
It will be different, fluid, endless,  
we will arise

it will be new birth place for all new creatures  
Just in case than you doesn't believe that  
dont worry you can fit in.

Wait and watch...  
You will see what is coming





How does it feel to see fathers cry?

The guys who have hurt us so much  
The men we have rejected  
The loves we've lost  
The children we'll never have  
All meet in the eye of a man who has never learned to talk  
The tears of fathers fall into the open wounds of our aged mothers.  
They flow down their bent backs and our skinned knees.  
What is it like to see our fathers cry?





# DOVE RAVE LOVE

\*2022, Keplerplatz, Vienna

The performative project DOVE RAVE LOVE was created under the collective name Taske pop kollektiv. It responded to the urban space in which the coexistence of human and pigeon had taken place for centuries. In the urban space, pigeons lack respect, and they are often considered to be parasites. They become unwanted and they are being chased out of the public space of cities, which however is their home. By creating an action in public space, we reflected the position of nature in the city and reacted to it by celebrating the coexistence of (human) creatures and nature together. The project consisted of performance, sound, installation and written manifesto + ZIN.





In Memory

PASSENGER PIGEON WAS EXTERMINATED BY THE CRUELTY OF WHITE MEN'S ACTIONS ON THE AMERICAN CONTINENT. ORIGINALLY ONE OF THE MOST NUMEROUS BIRD SPECIES ON EARTH, BECAME EXTINCT IN THE EARLY 20TH CENTURY. THE EXTINCTION WAS AIDED BY THE INDUSTRIAL REVOLUTION AND THE DEVELOPMENT OF THE RAILWAY, WHICH ALLOWED SHOOTERS TO MAKE QUICK MOVES TO FOLLOW THE FLOCKS. THE LAST FEMALE, *Martha*, PASSED AWAY ON SEPTEMBER 1, 1914.

THE PIGEON IS ONE OF THE OLDEST DOMESTICATED ANIMALS. IT HAS BEEN CULTIVATED FOR CENTURIES TO REPRODUCE SEVERAL TIMES A YEAR FOR EGG AND MEAT PRODUCTION. THERE ARE MANY REASONS WHY IT BECAME HOMELESS, FERAL AND BECAME AN URBAN PIGEON. THE TRANSITION FROM PIGEON BREEDING TO CHICKEN FARMS AT THE BEGINNING OF THE GREEN REVOLUTION OR THE INHUMANE DISTANCE COMPETITIONS WHERE THE PIGEON IS EASILY LOST. AFTER THE PIGEON HAS BECOME FERAL AGAIN, IT HAS RETAINED THESE INSTINCTS, EVEN AT THE COST OF NOT GETTING ENOUGH FOOD IN THE CITY. THE ANIMAL OFTEN STARVES AND EATS SCRAPS AND GARBAGE BECAUSE ITS NATURAL FOOD IS HARD TO FIND IN CITIES. THE FIGHT AGAINST THIS BIRD WITH METAL SPIKES AND NETS ONLY MAKES ITS COEXISTENCE WITH US MORE DIFFICULT. THE ANIMAL IS OFTEN INJURED AND ITS LIMBS DIE. MAKING IT UNABLE TO WALK AND THUS UNABLE TO ACCESS FOOD AND WATER. THE PIGEON STARVES AND THIRSTS TO DEATH. TRAPPING AND GASSING IS ANOTHER REPRESSIVE MEASURE AGAINST THE ANIMAL IN SOME STATES AND CITIES. OR BANS ON FEEDING THE BIRDS.

By feeding the pigeons you can help the defenseless and form a relationship with the non-human identities in your neighborhood and learn a common routine and coexistence. To show your opposition to inhumane anti-pigeon policies.

NEZ DÍT  
TO RACÍ  
VHĚT!

Everyday form of resistance

THE DAILY SMALL REBELLIONS TAKE PLACE INVISIBLY, CONCRETELY, COLLECTIVELY, OFTEN COORDINATED, WITHOUT FORMAL MEMBERSHIP BUT MOST IMPORTANTLY FROM THE GRASSROOTS, ANONYMOUSLY, WITHOUT A TRACE, WITHOUT LEADERS, OUTSIDE THE WORLD OF TEXTS OF ARCHIVES, OUTSIDE INSTITUTIONS AND OUTSIDE THE MAKING OF DEMANDS TO INSTITUTIONS. WHY PUBLICLY ASK FOR PERMISSION, FOR UNDERSTANDING, FOR CHANGE, WHEN WE CAN ACHIEVE CHANGE OURSELVES AND FROM BELOW? CRITICISM IS THUS VOICED BEHIND THE BACK OF THE DOMINANT. EVERYDAY SMALL TRANSGRESSIONS, MOREOVER, MAKE IT EASIER TO STAND OUT FROM THE STANDARD, THE SYSTEM, THE ORDINARY. THEY BREAK THE MONOTONY OF RULES AND PEACE. THEY BRING US OUT OF OUR PERSONAL BUBBLES, BUT ALSO THE OBSERVER. BY BREAKING SOME TRIVIAL LAWS THAT DON'T MAKE MUCH SENSE, WE FIND OURSELVES WONDERING IF THE LAW IS MEANINGFUL OR REASONABLE. THIS KEEPS YOU IN SHAPE AND KEEPS YOU FROM BEING CAUGHT OFF GUARD WHEN THE BIG DAY COMES.

No control over our bodies

WE DISAGREE WITH THE CHRISTIAN CONSERVATIVE VIEW OF THE CONCEPT OF CARE, WHICH DISTORTS THE CONCEPT OF UNIVERSALITY FROM ITS ESSENCE AND RESHAPES IT ACCORDING TO ITS OWN SET IDEAS. FROM THIS PERSPECTIVE, CARE TAKES ON NEW, STRICTLY HETERONORMATIVE CONDITIONS. IT THUS PRESENTS A NARRATIVE OF A SINGULAR 'CORRECT' FORM OF CARE AND MARGINALISES ALL ITS DIVERSE FORMS AND SHAPES. WITHIN THIS RHETORIC, THE ONLY RIGHT FORM OF CARE IS THAT WHICH TAKES PLACE WITHIN THE CIRCLE OF THE BLOOD FAMILY, BUT WE UNDERSTAND THE

LIKEWISE, ONE OF THE MAIN TOOLS OF PATRIARCHAL CAPITALISM IS THE PRECISE CONTROL AND CONTROL OF BODIES. THIS LOGIC, HOWEVER, IS GLADLY ADOPTED BY ULTRA CONSERVATIVE TENDENCIES WHICH, THROUGH THE CONSTANT APPLICATION OF REPRESSIVE POLICIES, SEEK TO RESTRICT WOMEN'S RIGHTS AS MUCH AS POSSIBLE. REFERRING TO THE SLOGANS OF HUMAN NATURE. FROM THIS PERSPECTIVE, ANY IDEAS OF WOMEN'S EMANCIPATION ARE SEEN AS A PLOT OF MODERNITY AGAINST TRADITION. THEIR AIM, HOWEVER, IS NOT TO OFFER ACTIVE HELP TO THOSE WHO ASK FOR IT. UNDER THE SLOGANS OF HELP AND CARE, THEY ARE PUSHING THROUGH MORE AND MORE RESTRICTIVE LAWS MAKING IT MORE DIFFICULT TO ACCESS ABORTION, WITH NO PRETENCE OF WANTING TO BAN THEM COMPLETELY. INSTEAD OF ACTIVE FORMS OF HELP, THEY ARE THUS ONCE AGAIN MAKING USE OF REPRESSION, ENSURING SUBMISSION TO A SYSTEMATIC IDEA OF THE FUNCTIONING OF BODIES WITHIN STRICT PATRIARCHAL STRUCTURES. WE, HOWEVER, REFUSE TO CONFORM TO A LOGIC WITHIN WHICH A PARTICULAR GROUP IS WILLING TO THROW OVERBOARD ANOTHER GROUP IN ORDER TO ACHIEVE ITS PRIVILEGES. WE EXPRESS OUR DISAGREEMENT AND THE NEED TO DEVELOP NEW FORMS OF RESISTANCE AND MUTUAL SOLIDARITY.

NO ARE PIGEONS DIRTY?  
PIGEONS LOVE WIVES AND BACHING

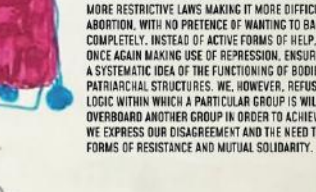
DO PIGEONS DESTROY MONUMENTS?  
NO! OF COURSE WITH LEAST FORMS OF

DO PIGEONS TRANSMIT DISEASES?  
NO! YOU'RE MORE LIKELY TO GET COVID-19 ON THE TOILET BY NOT WASHING YOUR HANDS, THAN NOT POSSIBLE WHILE GIVING A WASHED PIGEON

NO! IS PIGEON DROPPINGS TOXIC?  
PIGEON DROPPINGS USED TO BE ONE OF THE MOST NUTRITIOUS FERTILIZERS IN THE WORLD



SMALL GREAT ILLUSTRATION BY THE ARTIST OF THE TOWER OF BABEL. THE TOWER OF BABEL WAS BUILT BY THE KING OF BABYLON. THE KING OF BABYLON WAS NIMROD. THE TOWER OF BABEL WAS BUILT TO REACH HEAVEN. THE LORD GOD CAME DOWN AND CONFUSED THE LANGUAGE OF THE PEOPLE. THE PEOPLE COULD NOT UNDERSTAND EACH OTHER. THE PEOPLE STOPPED BUILDING THE TOWER. THE TOWER OF BABEL WAS BUILT IN THE CITY OF BABEL. THE TOWER OF BABEL WAS BUILT IN THE YEAR 2319 BC.



Manifesto

THE CITY, AS A LIVING ORGANISM WITH ITS OWN COMPLEX ECOSYSTEM, CREATES AND REFLECTS THE RELATIONSHIP BETWEEN SOCIETY AND NATURE. IT DESCRIBES THE IMAGE OF NATURE AND CULTURE AS INCOHERENT OPPOSITES. SOCIETY IS, THOUGH BEING IN POSITION OF A CONTROLLING AND SUPERIOR ORGAN TO ITS INFINITE RESOURCE, THE SERVANT.

A SPACE OF GLASS AND CONCRETE FULL OF EDGES, PURE FORMS, REFLECTIONS AND LIGHTS, INFINITELY HIGH BUILDINGS THAT REMIND US OF THE NOTHINGNESS OF EACH OF US. A ROLLING SYSTEM THAT KNOWS NEITHER END NOR REST. AN ENDLESS GROWTH TOWARDS AN IMAGINARY GOAL OF PERFECTION AND FULL FUNCTIONALITY WITHOUT ERROR. PRODUCTION, REPRODUCTION AND CLEANLINESS. TOGETHER WITH US IN THIS SPACE ARE TWO IMAGINARY REPRESENTATIONS OF NATURE.

THE FIRST ONE IS THE ONE YOU WANT TO BE CLEAN AND ABOVE ALL UNDER CONTROL. IT HAS A FIXED PLACE HERE THAT IS MEANT FOR IT. IT IS THE ENVIRONMENT FOR THE EXPERIENCE OF PLEASURE. SMALL THERAPEUTIC TERRARIUMS, OASES OF PEACE AND TRANQUILITY WHERE THE BATTERIES ARE RECHARGED BETWEEN THE ENDLESS RETURNS TO THE SYSTEM. IT IS AN ETERNAL PROCESS OF CHANNELING THE STRANDS OF THE PARTS THAT CONSTANTLY CROSS THE BORDER AND PENETRATE INTO AREAS WHICH ARE NOT RESERVED FOR THEM.

THE SECOND IMAGE THAT HAS EMERGED IN THIS SYSTEM IS THAT OF NATURE, WHICH HAS LONG SINCE LOST ITS PLACE OR NEVER HAD ONE. LET US SPEAK OF THOSE BEINGS THAT HAVE BEEN DOMESTICATED AND HAVE BECOME FERAL AGAIN. HOWEVER, THEY CONTINUE TO LIVE IN COEXISTENCE WITH US. THEY DO NOT FULFILL THE ROMANTIC NOTION OF NOBLE BEASTS HIDING FROM MAN BEHIND CITY BORDERS. THE HIERARCHICAL CONCEPTION OF NATURE AND ITS FUNCTIONING FIGHTS A RECURRING BATTLE WITH THIS SEGMENT. IT SEEKS ITS ANNIHILATION. THE EXTERNAL INTRUDER, THE IMAGE OF DIRT AND REBELLION, MUST BE ERADICATED OR AT LEAST BROUGHT BACK UNDER CONTROL.

FOR US, IT IS A COMRADE IN THE RESISTANCE AGAINST THE CAPITALIST AND PATRIARCHAL SYSTEM. AS FAHIM AMIR SAYS, „WHERE THERE ARE CITIES, THERE ARE ALSO PIGEONS. AND WHERE THERE ARE PIGEONS, THERE IS RESISTANCE. “

WITH OUR ACTIONS IN THE CITY, WE CONNECT WITH THE LEGACY OF OLD WOMEN WHO FEED PIGEONS AND OTHER URBAN ANIMALS DESPITE THE REGULATIONS. TOGETHER WE CELEBRATE THE EXISTENCE OF ALL THAT IS EXCLUDED FROM THE CATEGORY OF BEAUTY AND CLEANLINESS. SIDE BY SIDE, WE RISE TOGETHER WITH EVERYTHING THAT GROWS THROUGH A GLASS AND CONCRETE MONSTER. DESPITE THE PERFECTION THE SYSTEM STRIVES FOR, EVERYTHING THAT COEXISTS WITH US AND UNCONSCIOUSLY CREATES SPACE FOR A CONSTANT SILENT REVOLUTION.

JUST AS OUR BODIES DO NOT WANT TO BE COOPTED WITH THE COMMON IDEAS, WE REJECT THE DIVISION INTO DIRT AND PURITY, NATURE AND CULTURE, MALE AND FEMALE. THE SLOGANS OF OUR MANIFESTATION AND RESISTANCE ARE

**Ecofeminism no ecofascism!  
Building solidarity no patriarchy!**

Quote from the book, Amir, Fahim, „Being and Swine.“ Translated by Geoffrey C. Howes and Corvin Russell



" A b o u t h o w . . . a f a s c i s t f a c e s t h e o p e n s e a "

\*2020, Theater/performative reading Group project with Taske Pop Collective - Alica Füssiová, Adam Dragun, Veronika Róza Rišňovská, Sáro Gottstein

The performative reading of Filip Brzeźniak's text took place on 26/9/2020 under the auspices of the Batyskaf platform, in space of APART collective in Bratislava. Performance dealt with the topic of contemporary eco-fascism from the point of view of the feminist-anarchist collective.





# Z a c h o v e j ... m o j e l á s k y

\*2024, Slovakia, Photographical and poetry project.

We demonstrate the connection between souls. We create a place where love covers the greyness of everyday life. It's a net that builds and slows around us. By gradually connecting and caring for one another, deepening relationships and embedding trust, we lose track of where anyone's body begins and ends. We believe we will never disconnect.

We take responsibility not only for our feelings, but for the feelings of everyone around us. Maybe it would be easier to just be yourself. But what we offer each other is greater than any self-love. It's not me, it's us. And the more we intertwine and intertwine the less I want to be myself. We throw away our identities and become all and one. We want to believe that together we can find a way.





... A b i t f r o m t h e p o e t r y w e w r o t e

Together we walk side by side through a landscape that seems like a desert.  
After all, you were not created by a slow transformation.  
You arose suddenly.  
You are a trace of unbridled expansion. The pride of accelerated greed.  
A memento.  
Yet I keep coming back to you, feeling the pull.  
Your recklessness is still part of the act.  
It hurts and it wounds and yet it cannot defeat my humble grandeur.  
Your stone becomes a grain of sand in my heart.  
It crumbles and sinks into me.  
It becomes a part of me.  
You're not necessary, but because of me you can be.

The water that falls from the sky permeates your inhospitable surface.  
It shapes.  
It turns you into something beautiful and unpredictable.  
You remember everything.  
But the thrill is irresistible.  
In the end, it's not me that changes you.  
We are an infinite many.

