



## STATEMENT

*I was born 1986 in Hnusta Likier, Slovakia*

*I live in Vienna*

*I love Lukas*

*I draw*

*My drawings are mostly autobiographical,  
as a a constant searching for the exact  
proportion and symmetry. Metaphorically, my  
works are quotes of my existence, an  
autopsy of various identities, and a study of  
my affiliation.*

*I describe the content of my work as a  
social - critical, political and activist confron-  
tation with identity issues and new per-  
spectives of different minorities in a Europe-  
an context. Starting point of my work are  
new experimental forms of drawing  
as resistance to exclusion and racism.*

## DAYDREAMS

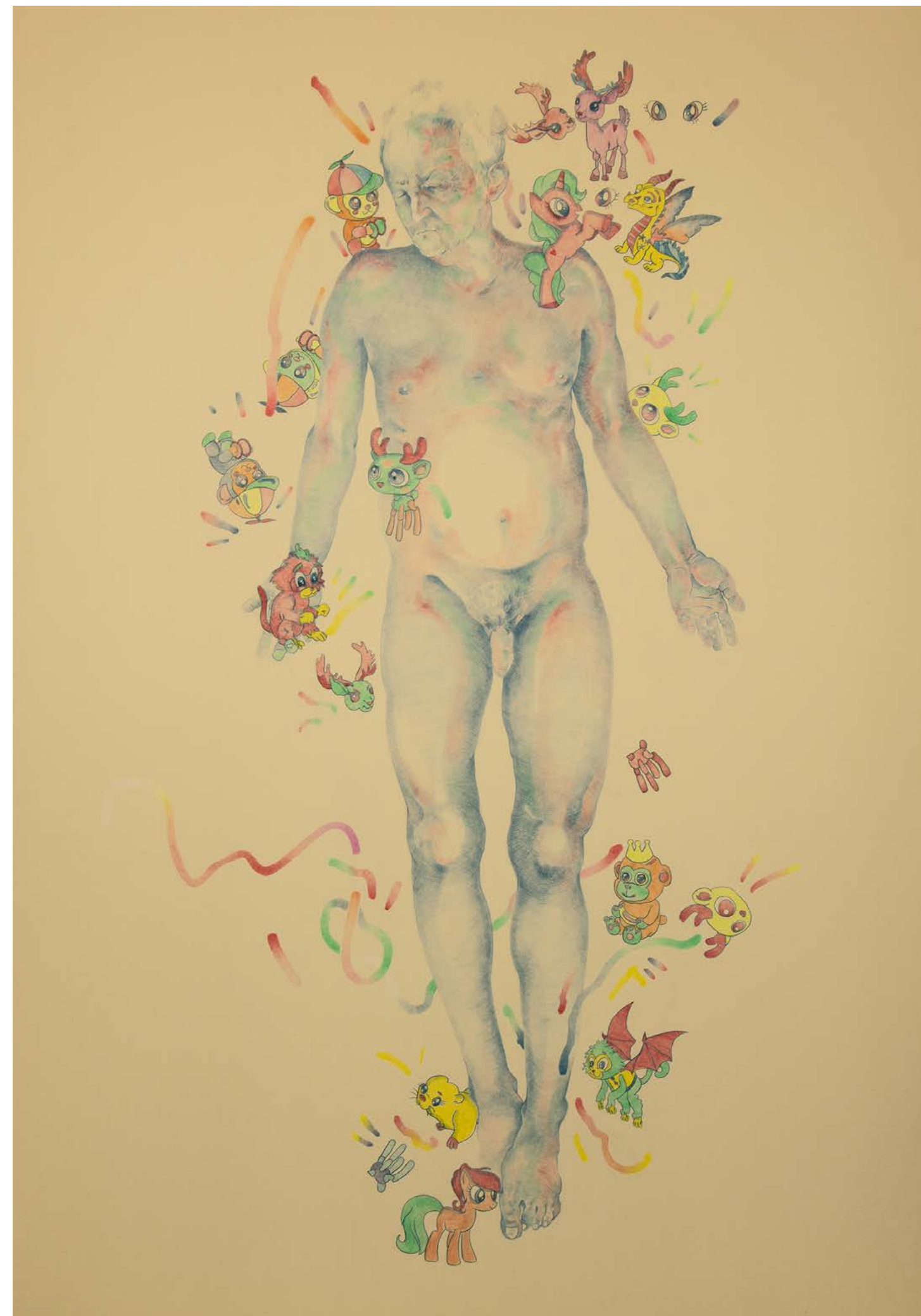
190X125cm, 100X70cm, 70x50cm and 50x50cm  
colored pencils on cardboard  
Vienna 2019

*These works are drawn scenarios that outline the act of falling asleep and the state between the end of the waking and the beginning of the dreams. With meticulously drawn motionless bodies, I explore the state of unconsciousness. Here is the one who is dreaming the daydream aware that he is dreaming, yet he has his full consciousness to perceive the dream.*

*In the drawings „Peter – Prisoners Cinema“ 1, 2 and 3 I deal with the phenomenon of daydreaming „Prisoners Cinema“ – an abstraction of the oscillating, chaotically bouncing, flashing color forms in the open and at the same time absent eyes of my foster father. This is a metaphor for an increasing dementia that causes him to stare aimlessly into the void for minutes every day. His body remains completely motionless, apathetic – he leaves me and disappears. I ask him, „Peter, where are you? What do you see there? Can you describe it?“ The hypnotic gaze of his watery blue eyes obstructs all approaches to the perceptions of his reality. Peter is in an interspace, a space of oscillating memories and unfulfilled dreams where no one else has access to it. I try to enter the room through the drawing and create a sketch of this metaphorical space.*

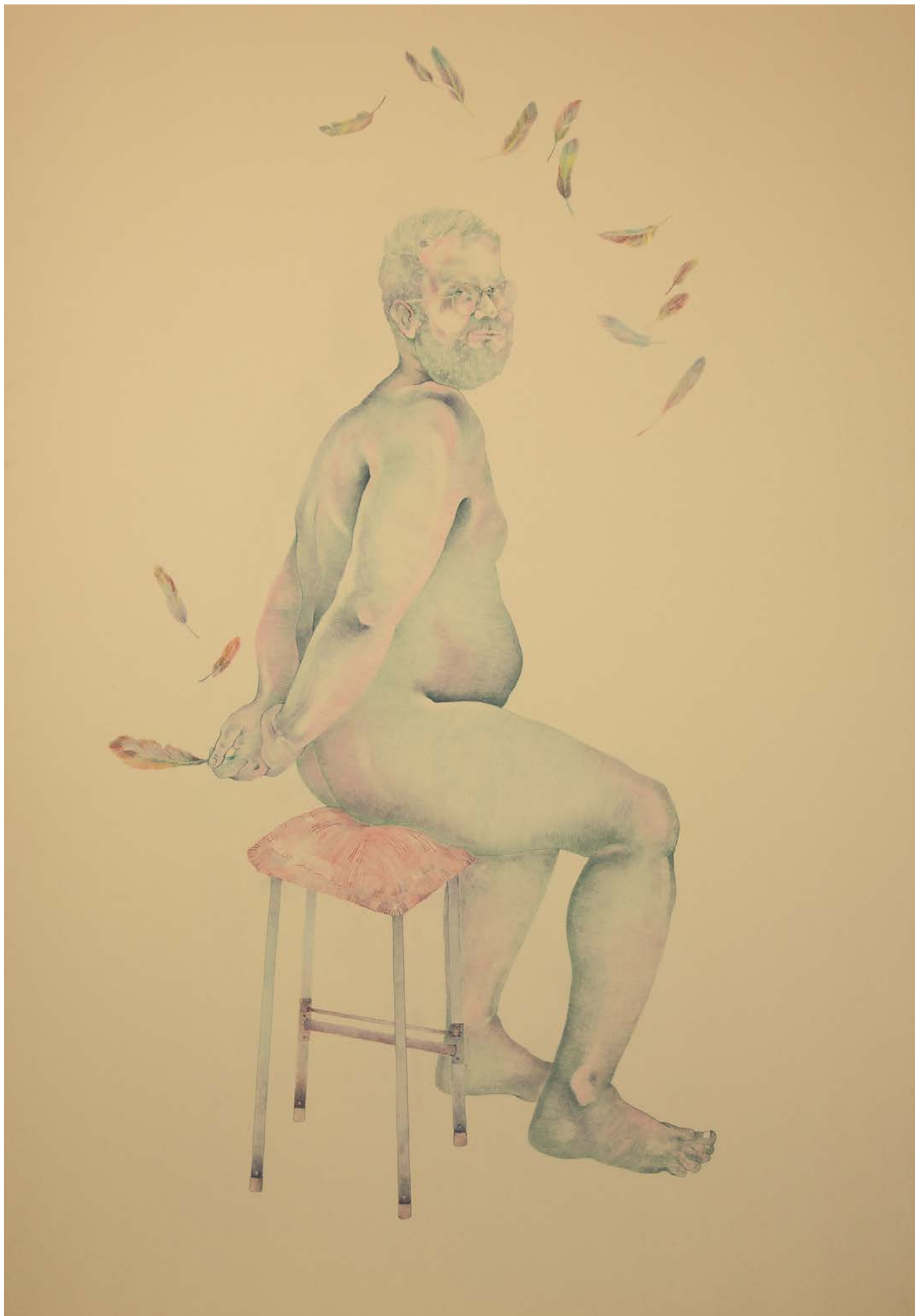
*The drawing titled, „Lukas' Daydreams“ is a naked portrait of my husband Lukas. It is drawn in the colors he is not able to see - very specific shades of green and pink. His color blindness is an extraordinary, but a very own perception of reality. Around him hover feathers in the air, like a magic that takes full control of us two. Lukas is the guardian of our love.*

*The fourth large-format drawing “Daydream – three messages“ is a self-portrait. It illustrates a sequence of my dream in which I received three messages that actually happened in reality after that. They are transmitted by three animals, a raven, a mouse and a dragonfly, each symbolizing this message metaphorically. The content, however, remains hidden. The other drawings are sequences that sketch daydreams of Peter, Lukas and me again.*

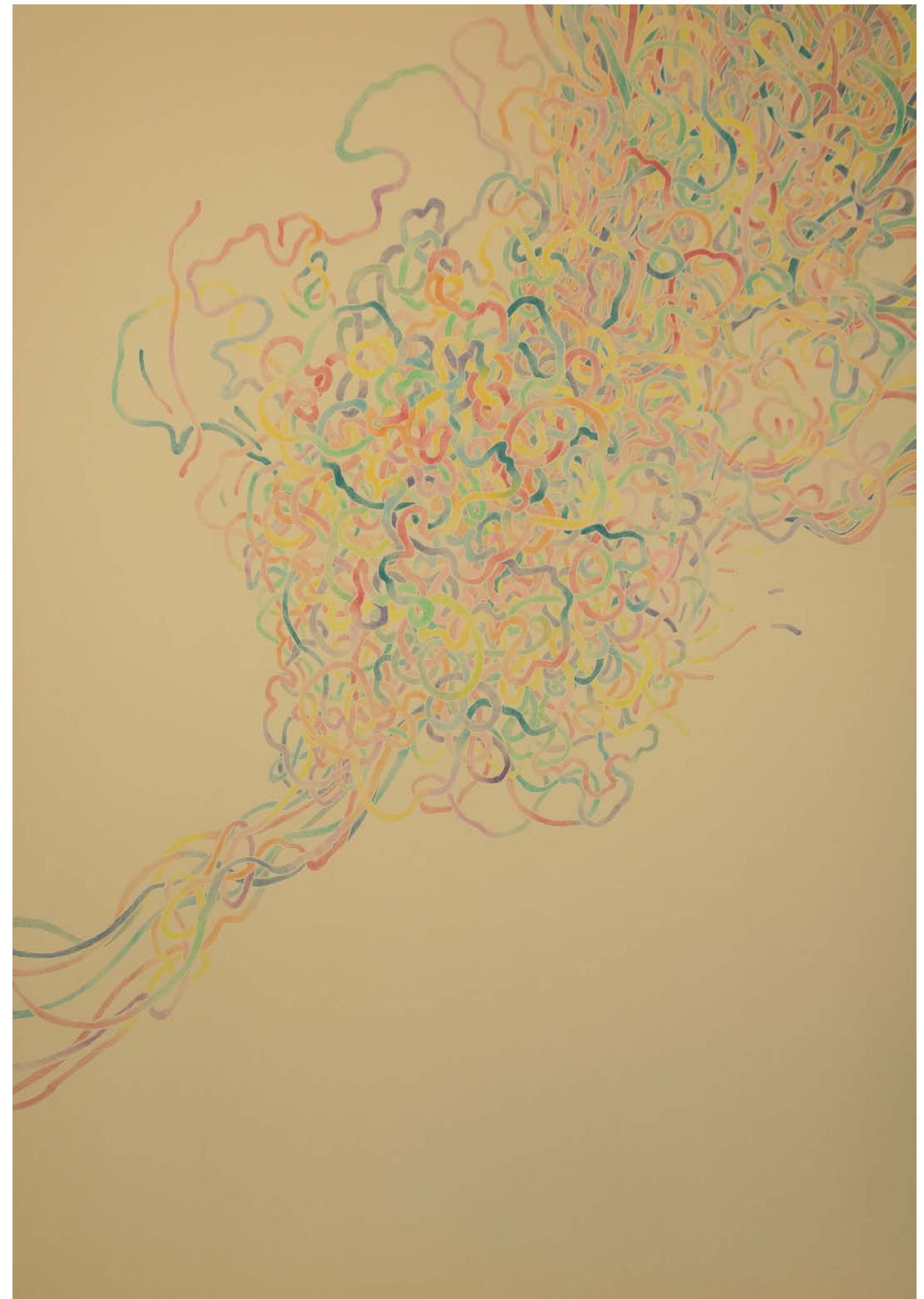


*Peter – prisoner's cinema 1, 190 x 125 cm*





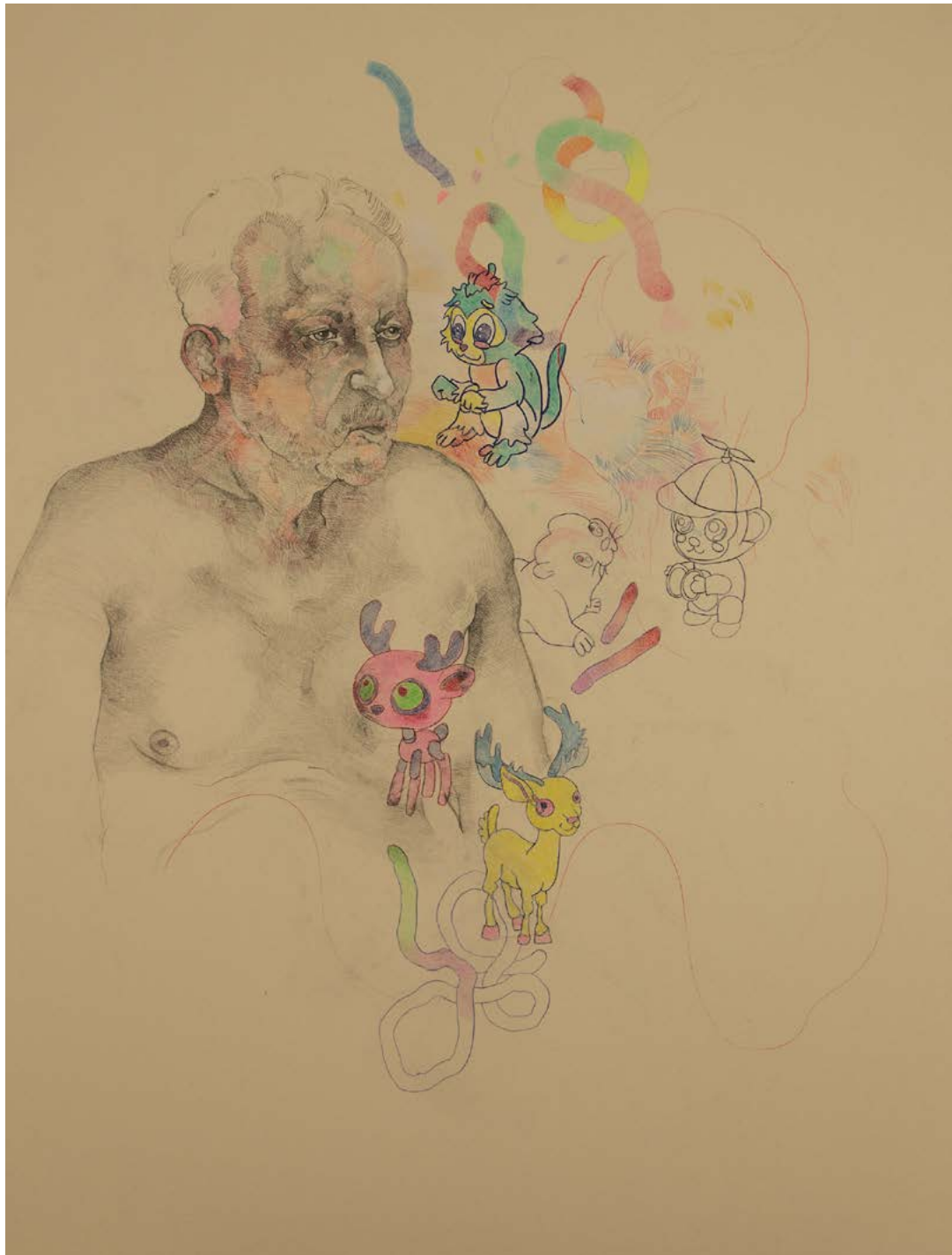
*Lukas Daydreams, 190 x 125 cm*



*Peter – prisoner's cinema 2, 190 x 125 cm*

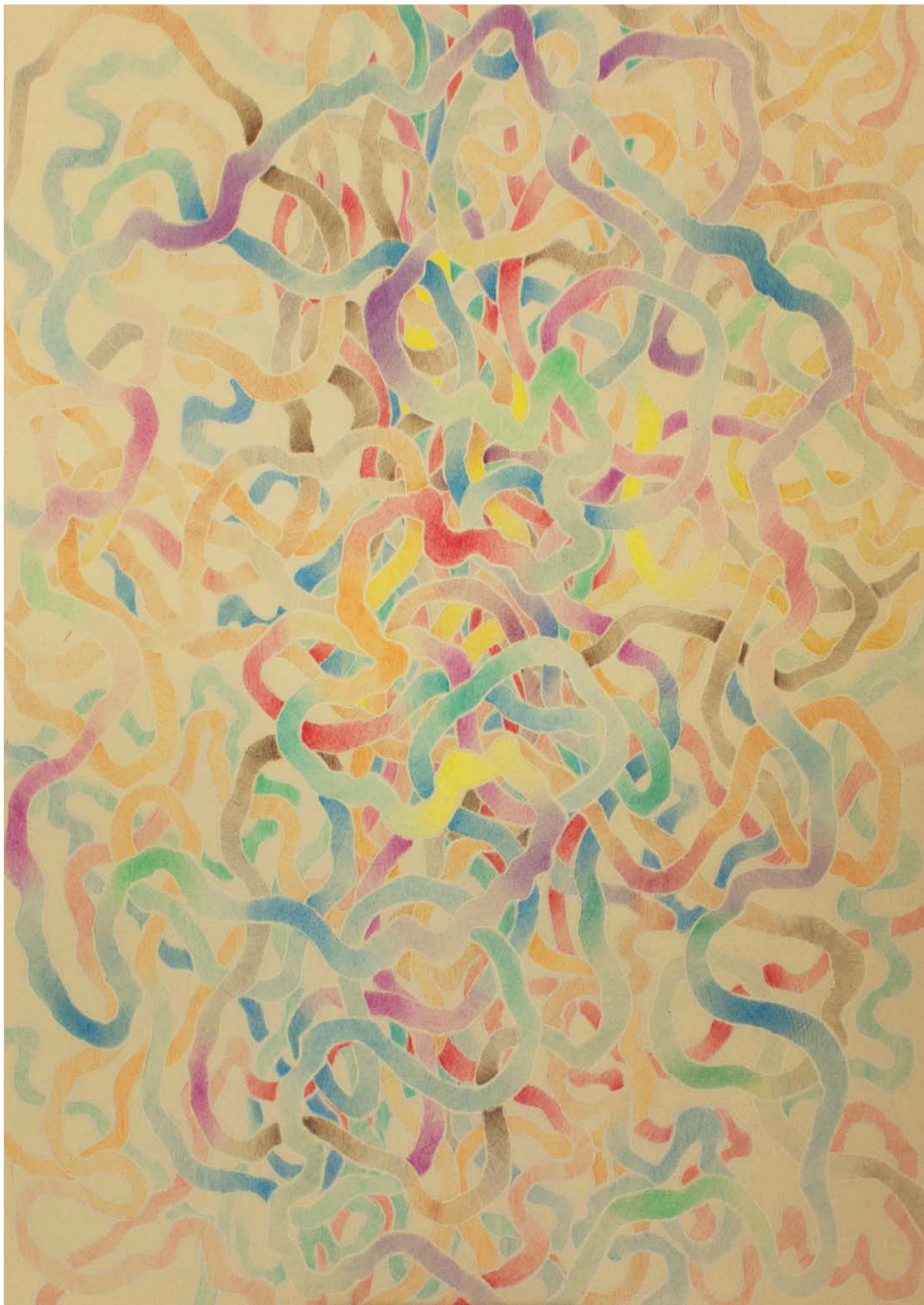


Daydream – three Messages, 190 x 125 cm

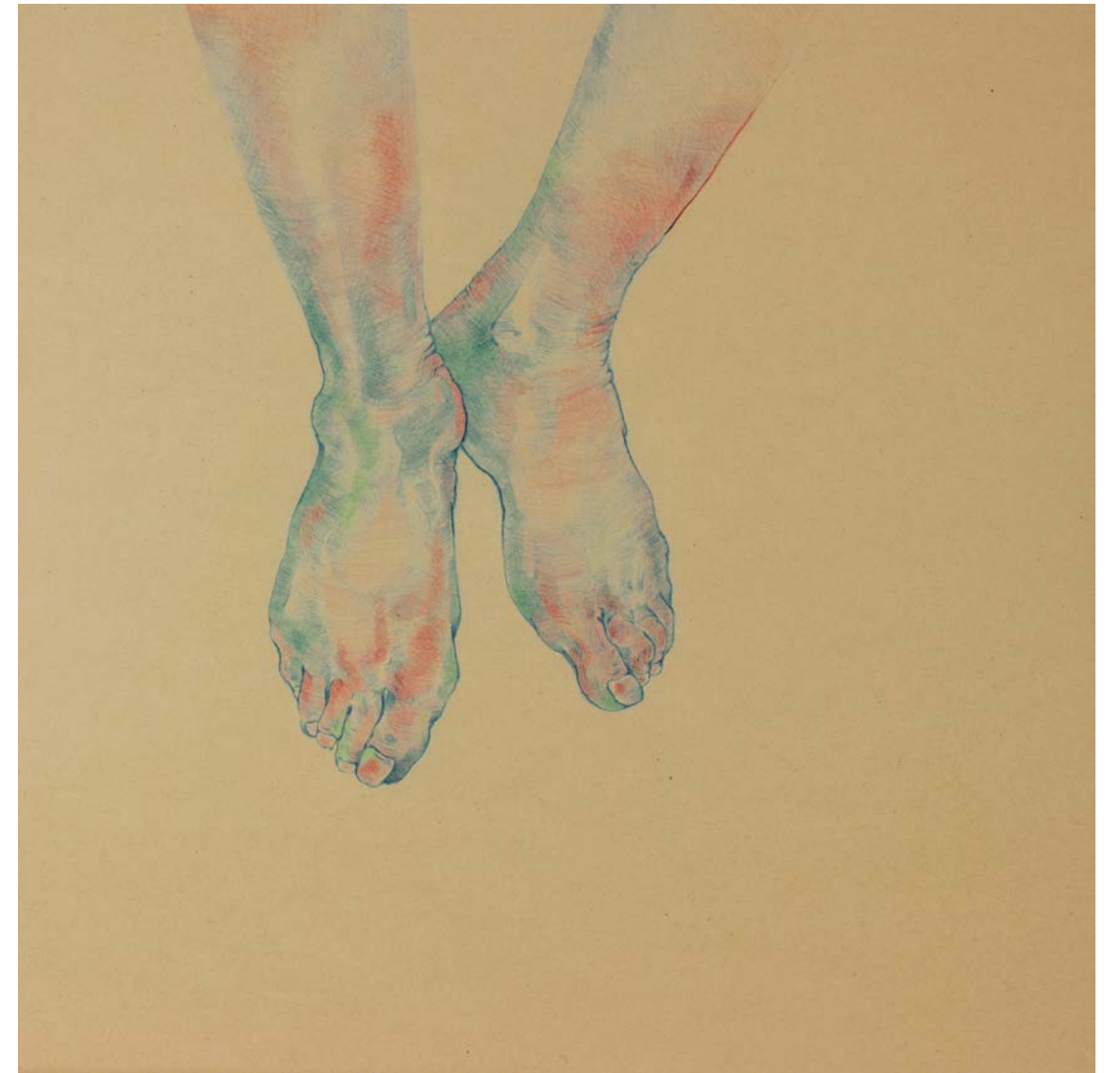


Peter – prisoner's cinema 2, 190 x 125 cm





*Daydream 3, 70 x 50 cm*



*Daydream 4, 50 x 50 cm*





Daydream 2, 70 x 50 cm



*A WINDOW IN THE HOUSE OF MY FATHER*  
*replica of my father's house, model 1:20*  
*Vienna 2012*

*My model, built in a shoebox, is a suggestion on how to build a window in my father's isolated room with a simple architectural intervention. This idea is a metaphorical guide for people who are developing new strategies to escape from hardship. I had this idea when I visited my biological family in 2012 for the first time.*



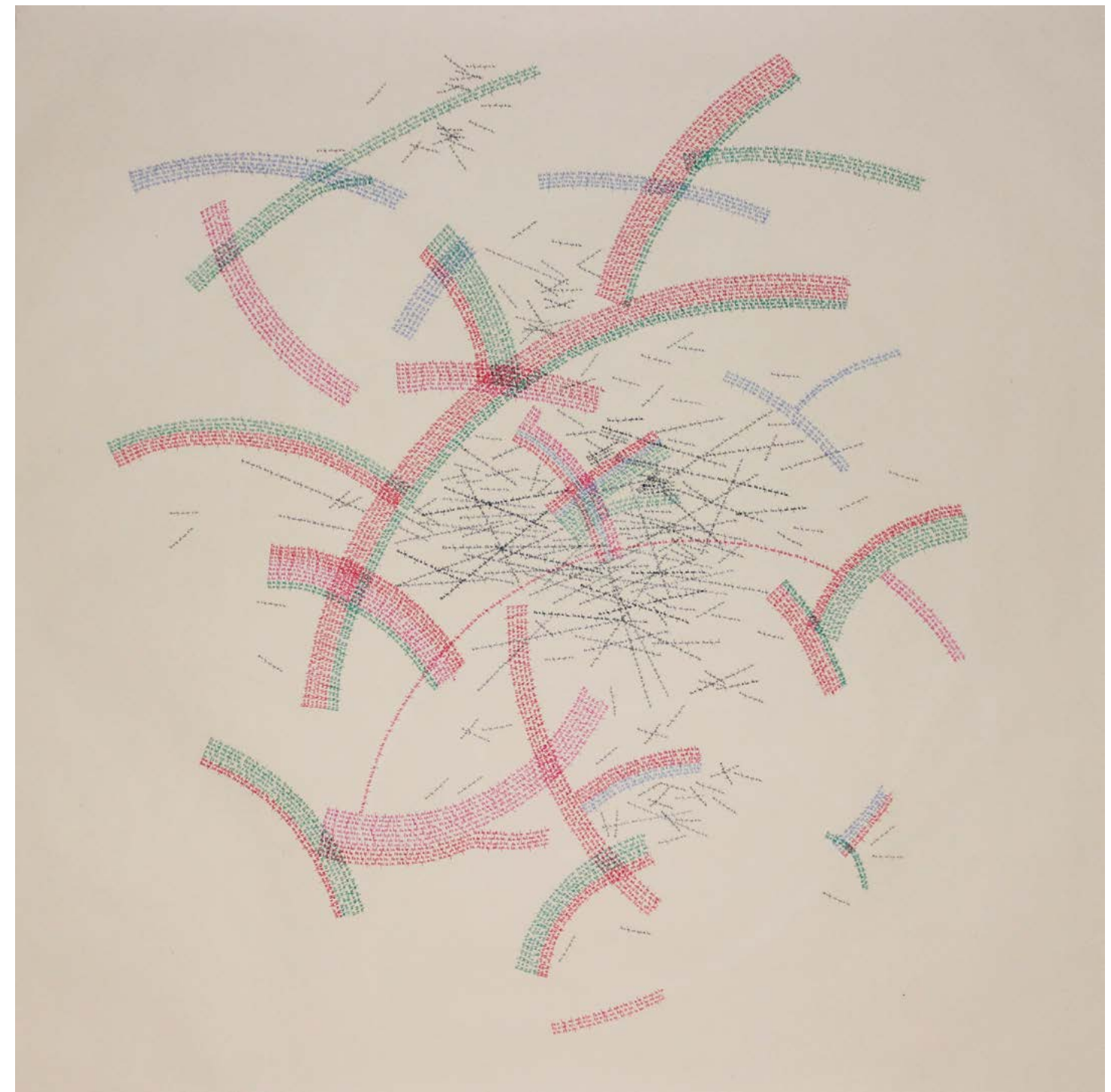




## FOREST OF FLYS

100 x 100cm, Fineliner 0,2 and 0,3mm on paper  
Vienna 2017

*In my concept I'm using handwritten texts as a pictorial language, to describe my thoughts about the topic ,abstract forest'. So this overlayed handwritten sentences build a complex structure, which creates my pictorial presentation of an imaginary forest. These images imitate my notebooks, where I associatively record different terms, sentences, words or sounds and analyze them in the process of writing.*



*If you are scared, don't enter the forest!*





*We woun't come out! You have to come in. We are waiting here. If you need something, you have to come in!*



*Forest of flies*

**FOOD FOR EVERYONE**  
my own blood on 30 x 20 cm paper  
Kali Berga 2016

*The day after the latest parliamentary elections in Slovakia and the subsequent entry of the right-wing nationalist party, I went shopping for bread. On this day, everything seemed like a paranoia, because even the pastry was turned to the right. Then I understood how quickly our policies affect everyday social life, transport negative information and even mistranslation.*

*In my concept, I draw the typical pastries for all people in the former Eastern bloc countries such as Poland or Slovakia, with my own blood. In these areas, Roma People are accused of taking away money, food and work of the population. For this reason I give, so to speak, with my own blood back this 'stolen' food. The pastry is the symbol of nationality and the blood that of ethnicity. Although many use the ethnicity to stigmatize a certain part of the population, they all have the same nationality and are therefore regardless of their religious affiliation or gender equal. In this work the nationalism of these countries should be criticized that various ethnic groups live here despite a same nationality. They have to be assimilated, accepted and dealt with accordingly.*

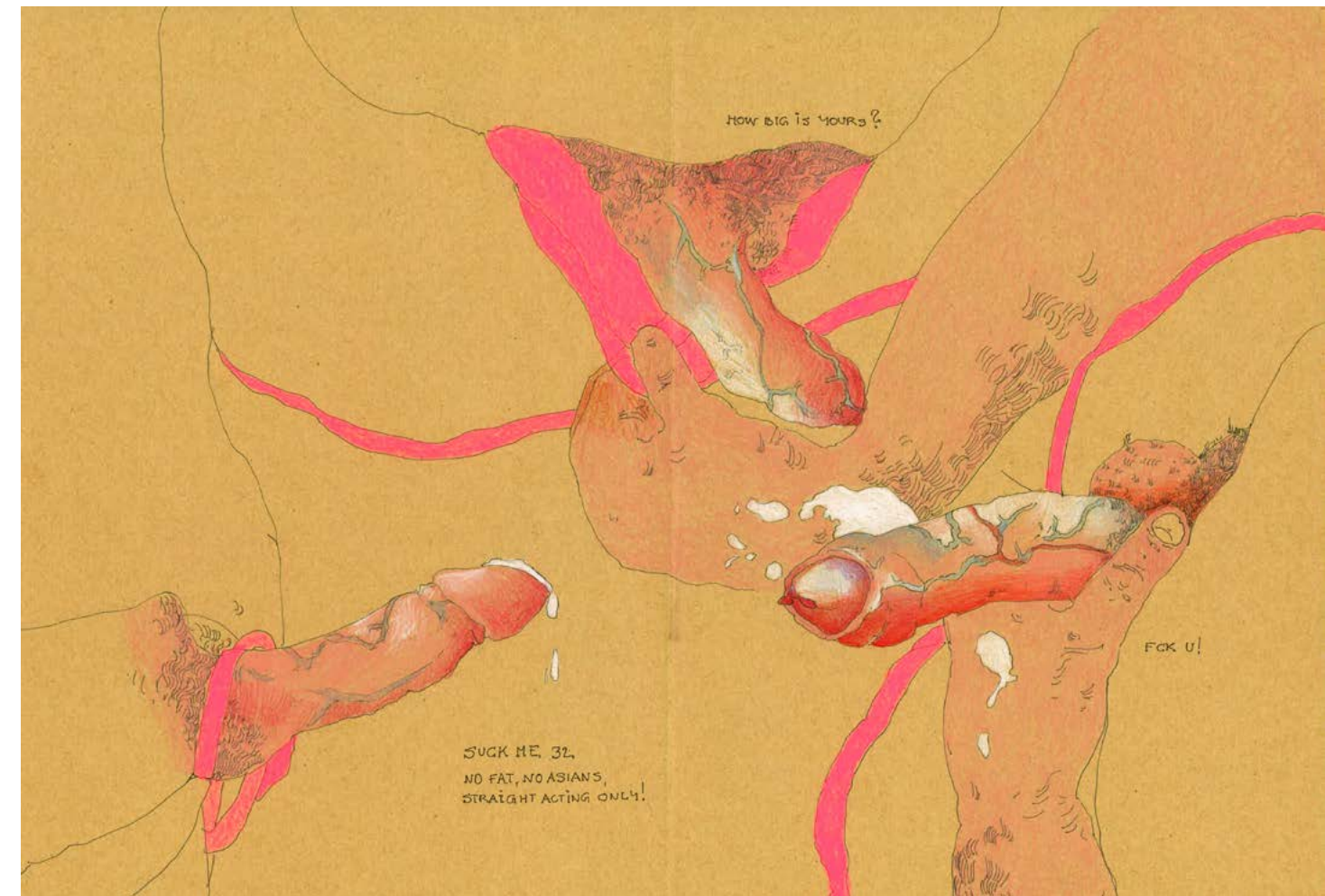




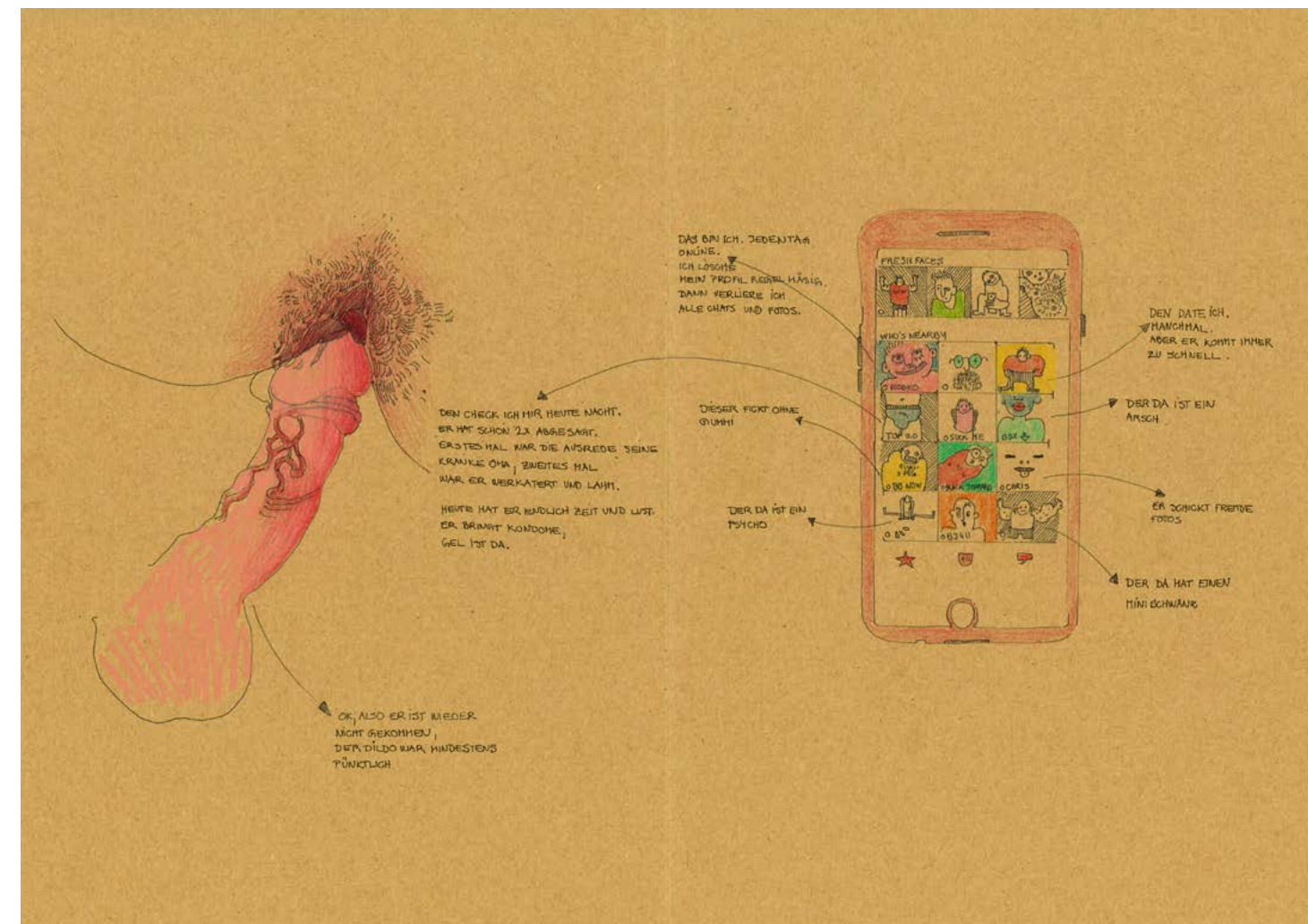
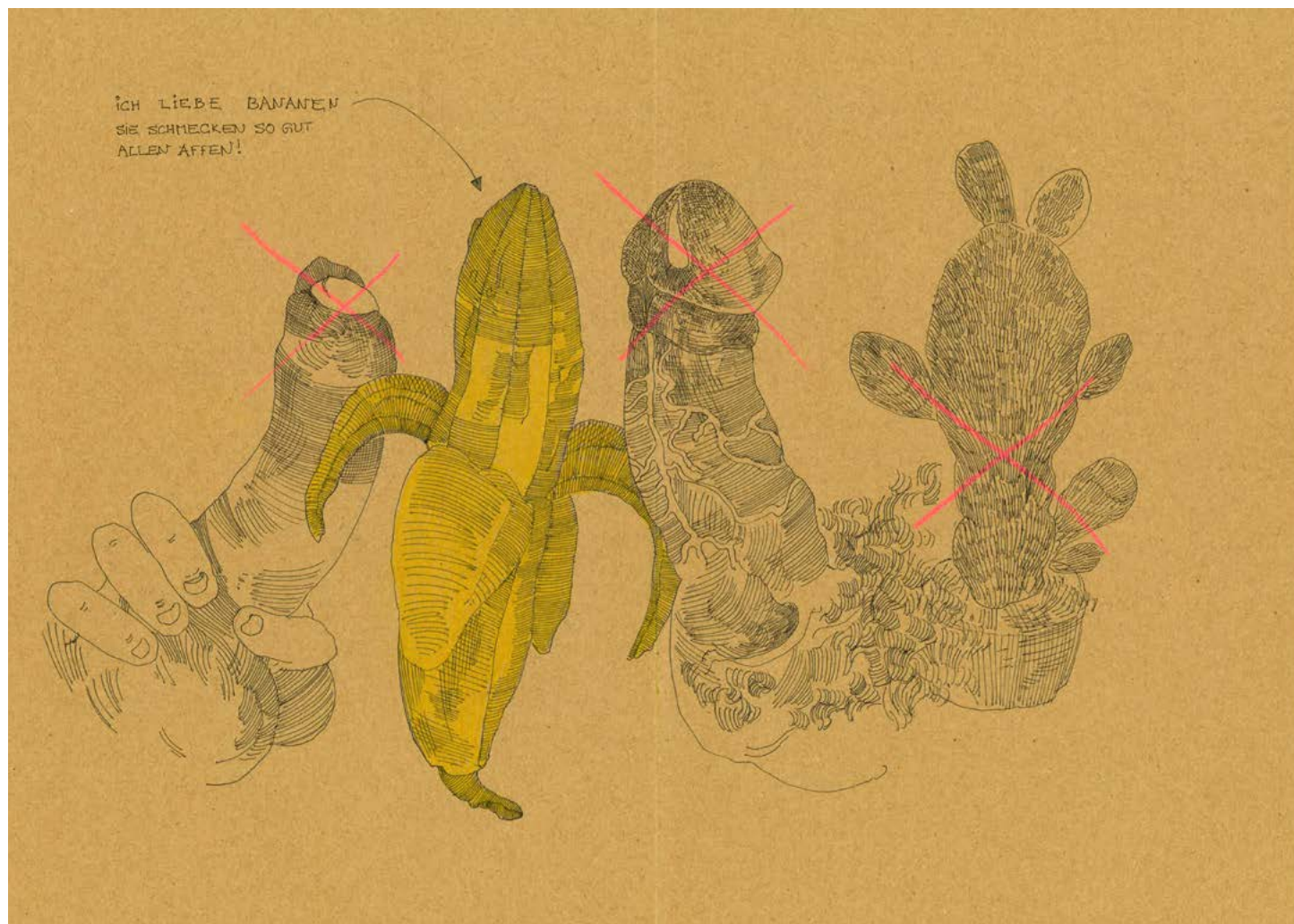
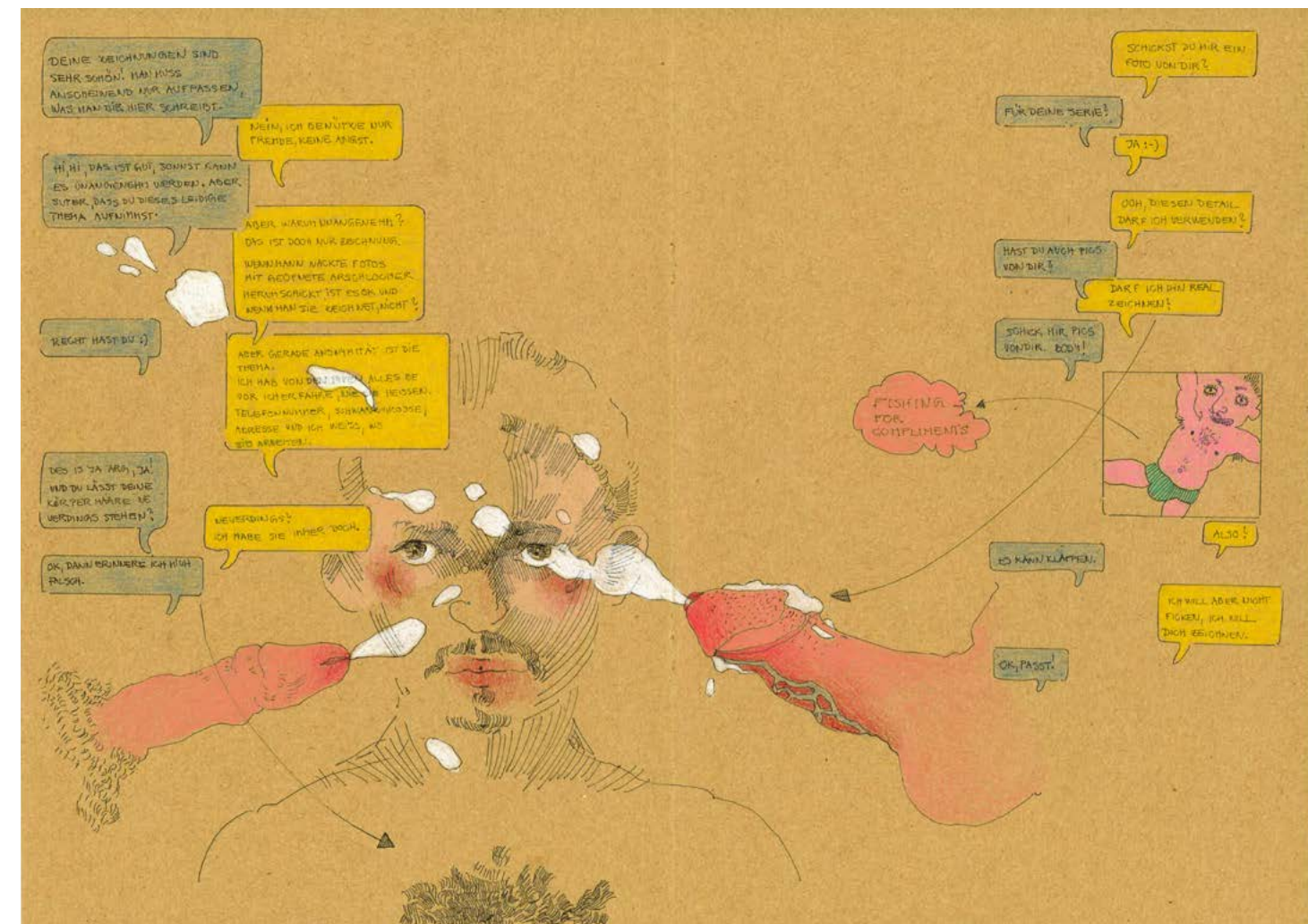
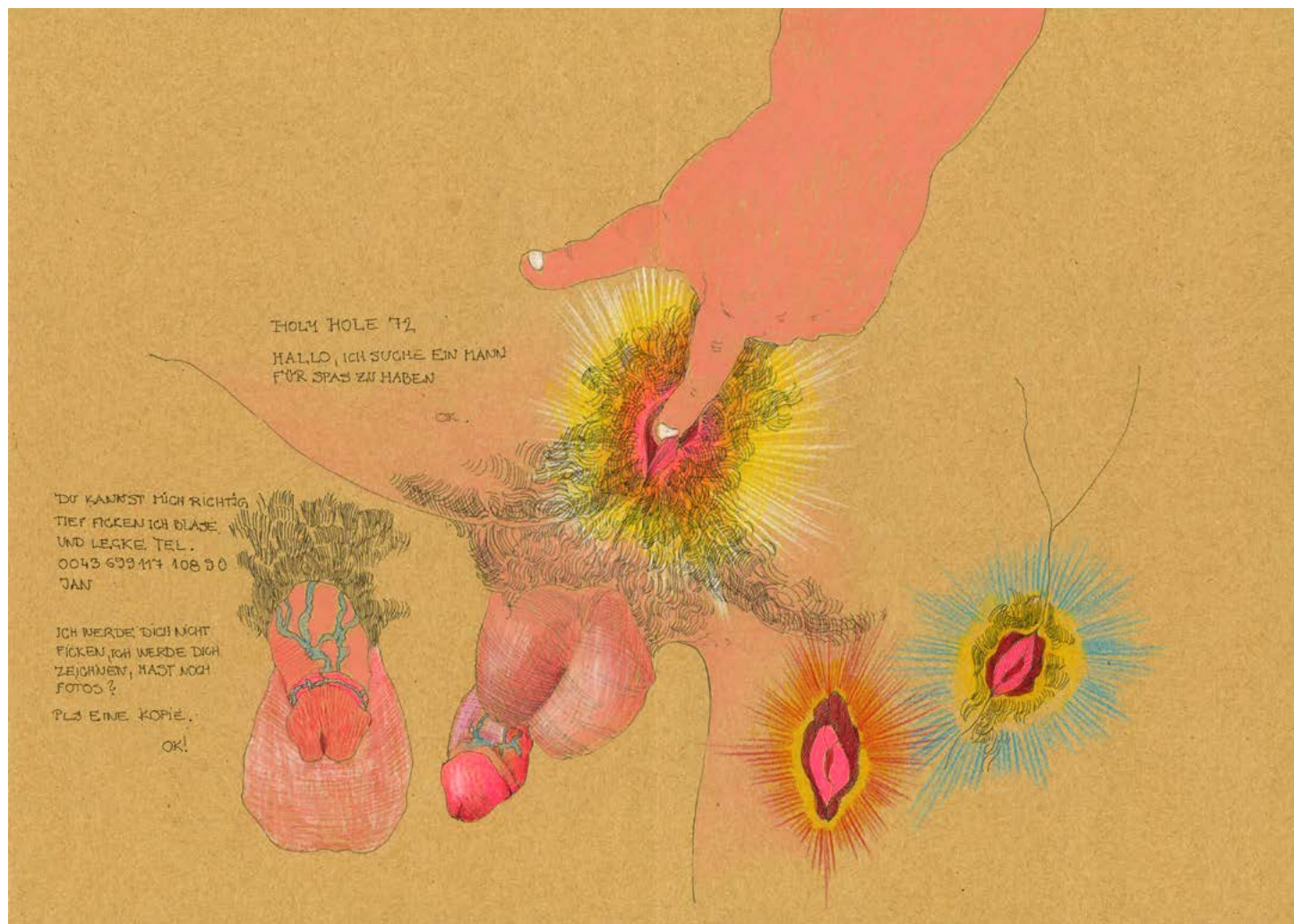


**CYBERLOVE**  
42x29,7cm sketchbook drawings  
Colored pencils on paper  
Vienna 2018

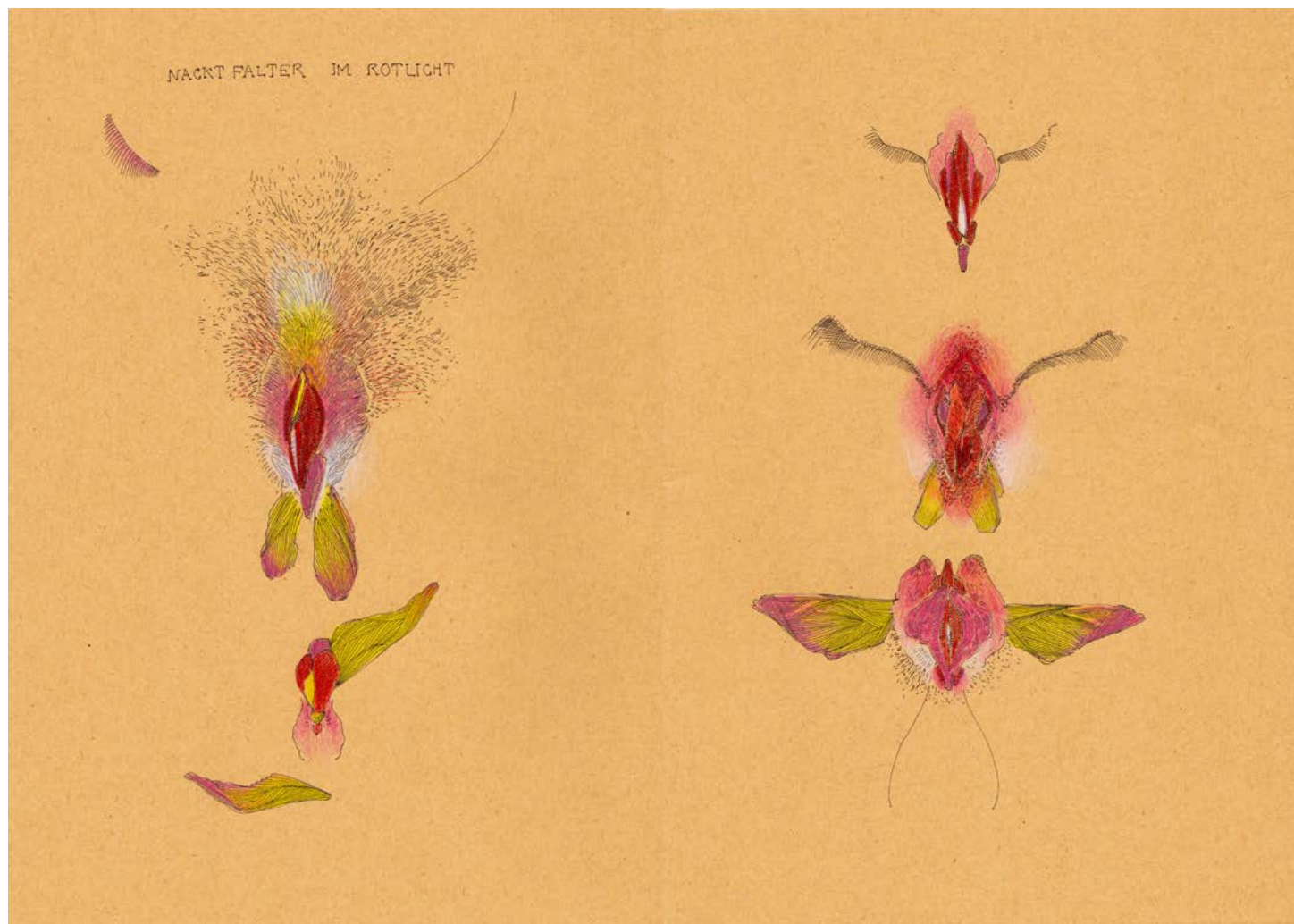
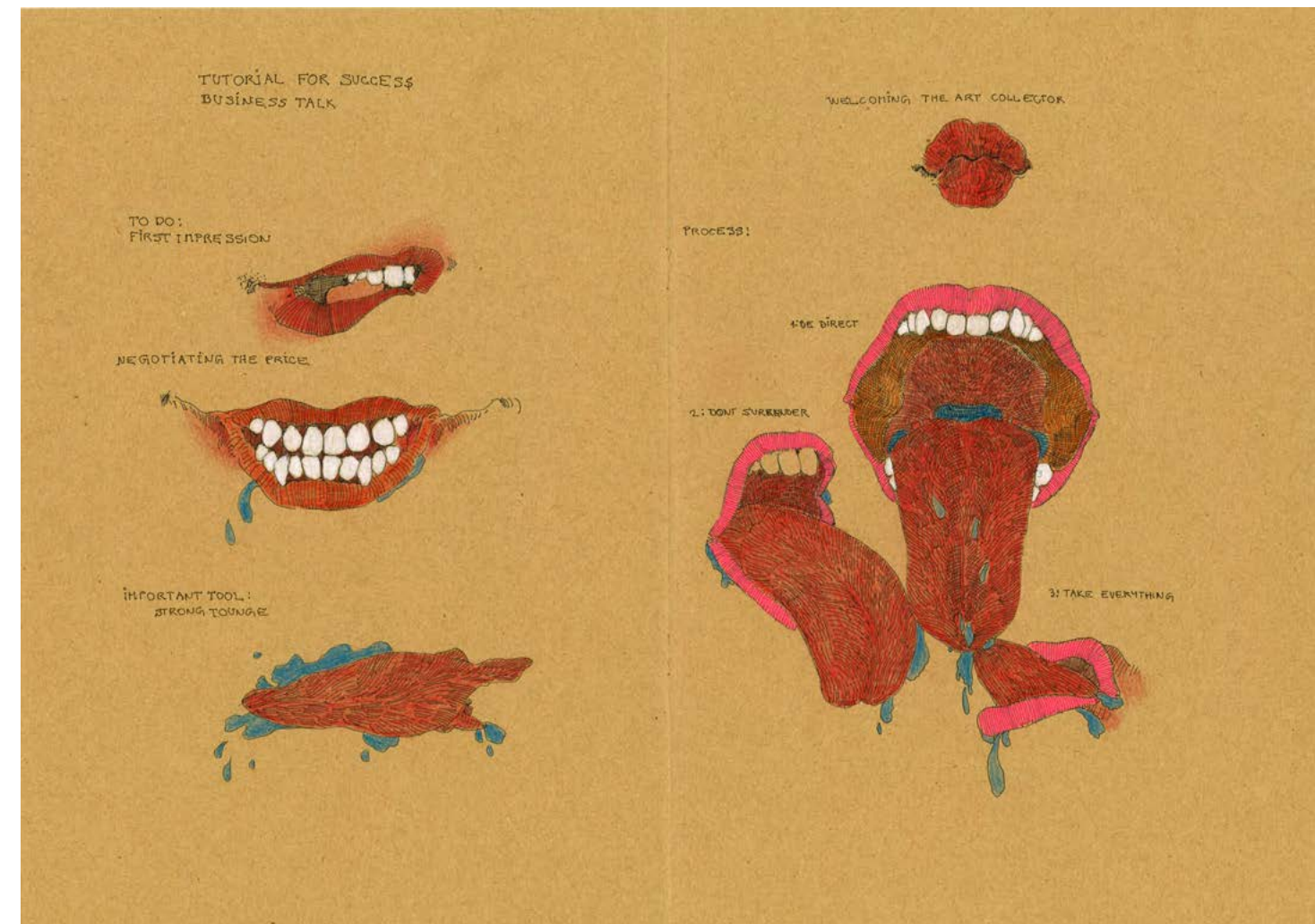
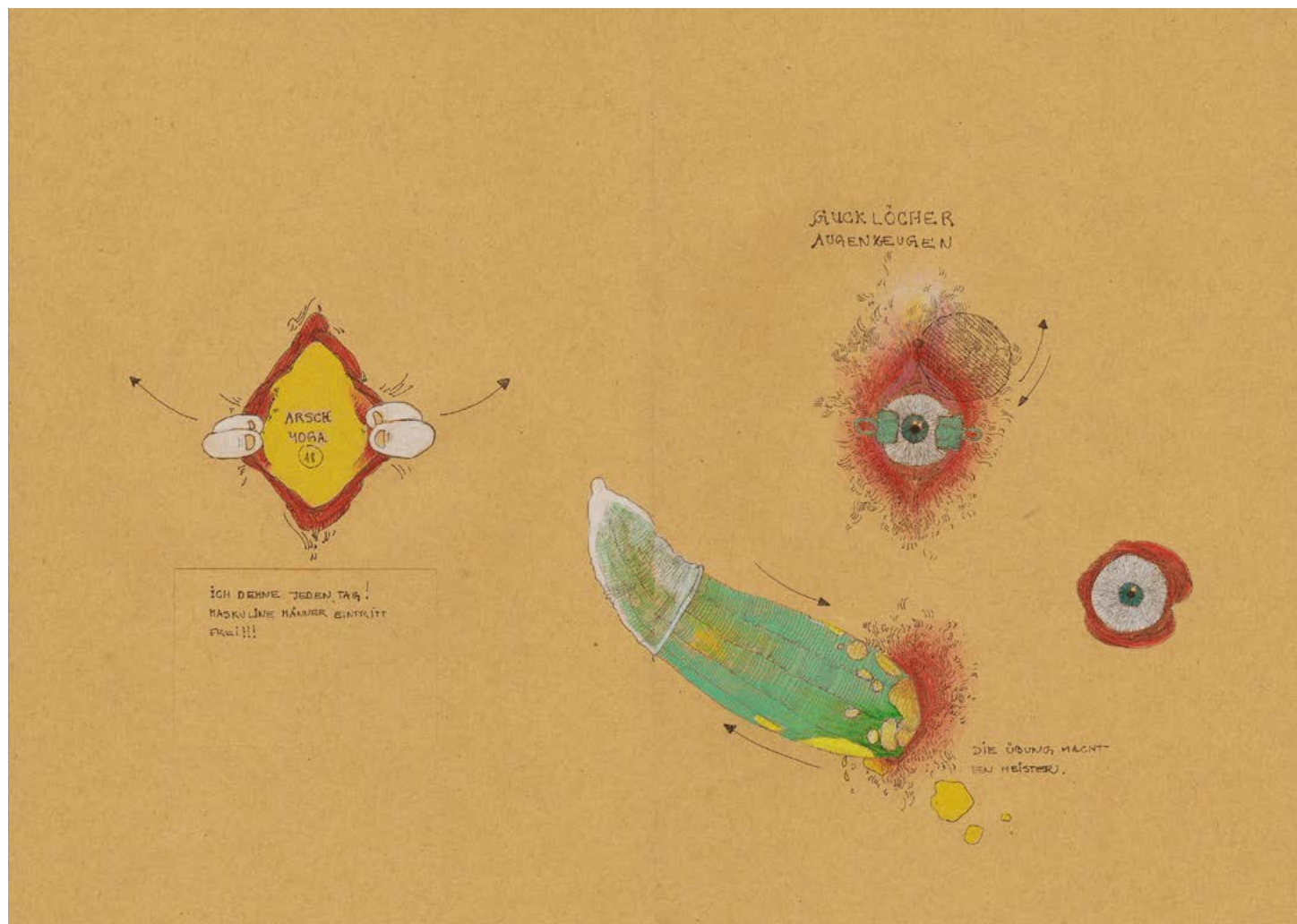
My ten drawings illustrate gay sex dating through mobile apps. Explicitly drawn and described in detail sex arrangements show funny, comic-like ideas and preferences that sometimes lead to absurdity. My drawings are also an ironic commentary on sexual racism in a very reduced sex-dating language - called „Cyberlove“.













NEU IN WIEN,  
HÄTTE GERN FRIENDS  
WITH BENEFITS,  
ODER EINE BEZIEHUNG.  
HACK, 2B, NO BLACKS,  
NO BITHS, NO M

PASSIVE 34U 1B

ICH STEHE AUF HAARIGE  
XXL SCHWÄNZE!

MAG TOPPERS, CHEHS FRIENDLY  
BAREBACK, SORT SL,  
OWK, OWK,



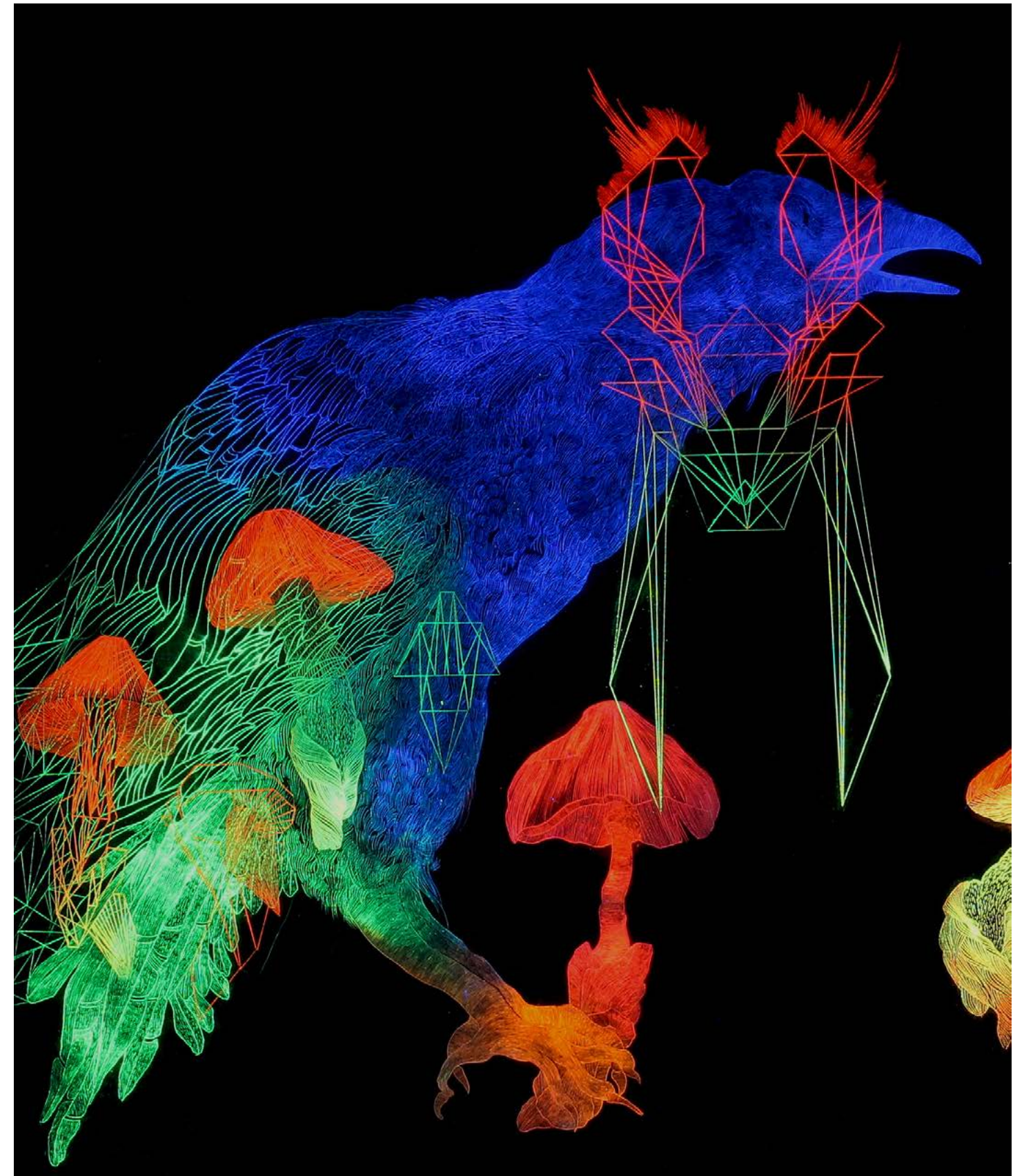


*THE FOREST*  
interaktive Installation  
Wien/Udine 2017

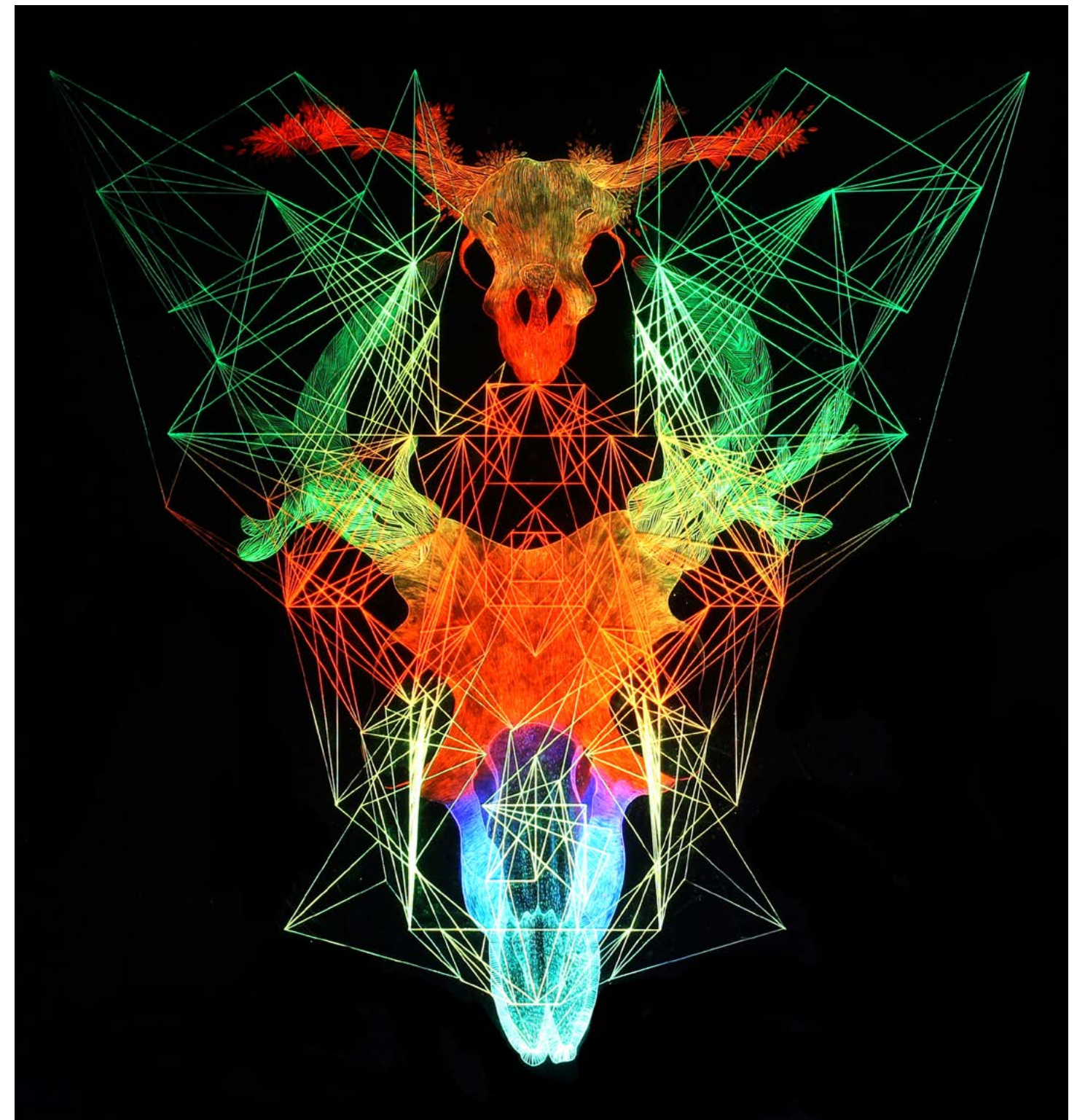
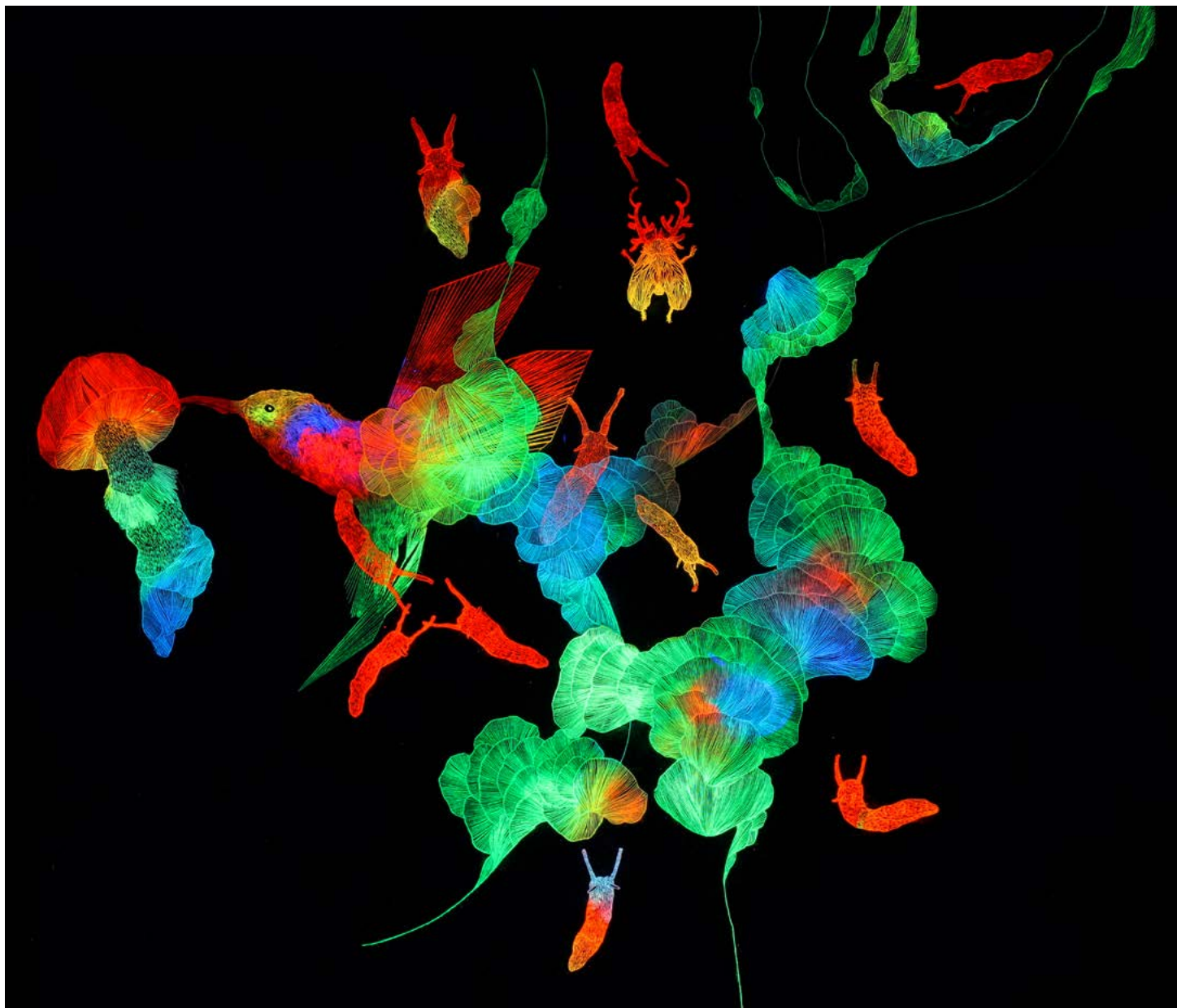
*The darkness reminds me of a forest that I have been only once ... and entered never again. It seems to me that this forest is only an imagination, because I have often searched for it and always tried to imagine its forms. I have often drawn it, but it had disappeared - it might never have been there. The only thing that reminds me today of this forest are its shadows and outlines, which so- metimes oscillate in my dream, in a total darkness. What happened in this forest at that time seems to have been a memory that has almost been completely extinguished. To create them again and imaginarily enter their outlines, it must be dark and quiet. Nothing can frighten them, no one can take them away from here.*

*Shadow is the absence of light and the light is the only source of shadow. Dependency on memories - We know because we remember. How fictitious is our reality? Are our memories a utopia? If so, what do we live? Did this forest exist or is it merely a utopia? Is it just an imagination of a perfect image that exists only as a wish in my head? Is it still possible to reproduce a memory so realistically? Or is it just a utopia to create such a perfect image like this forest?*

*In my concept, I would like to realize a dream image and to discuss an abstract forest. Although based on a real memory, today it has become merely an illusion, an delusion or an unre- ality. It is a vision that each and every one of us has in them and can create with their own imagina- tion. I would like to ask how real the reality in which we live actually is and how great their distance from the illusion is. The forest, which I call here as a utopia, hope, or idealism, is now relative. Ever- ything that seems real to us in this moment is going to be only a memory in the next few seconds.*





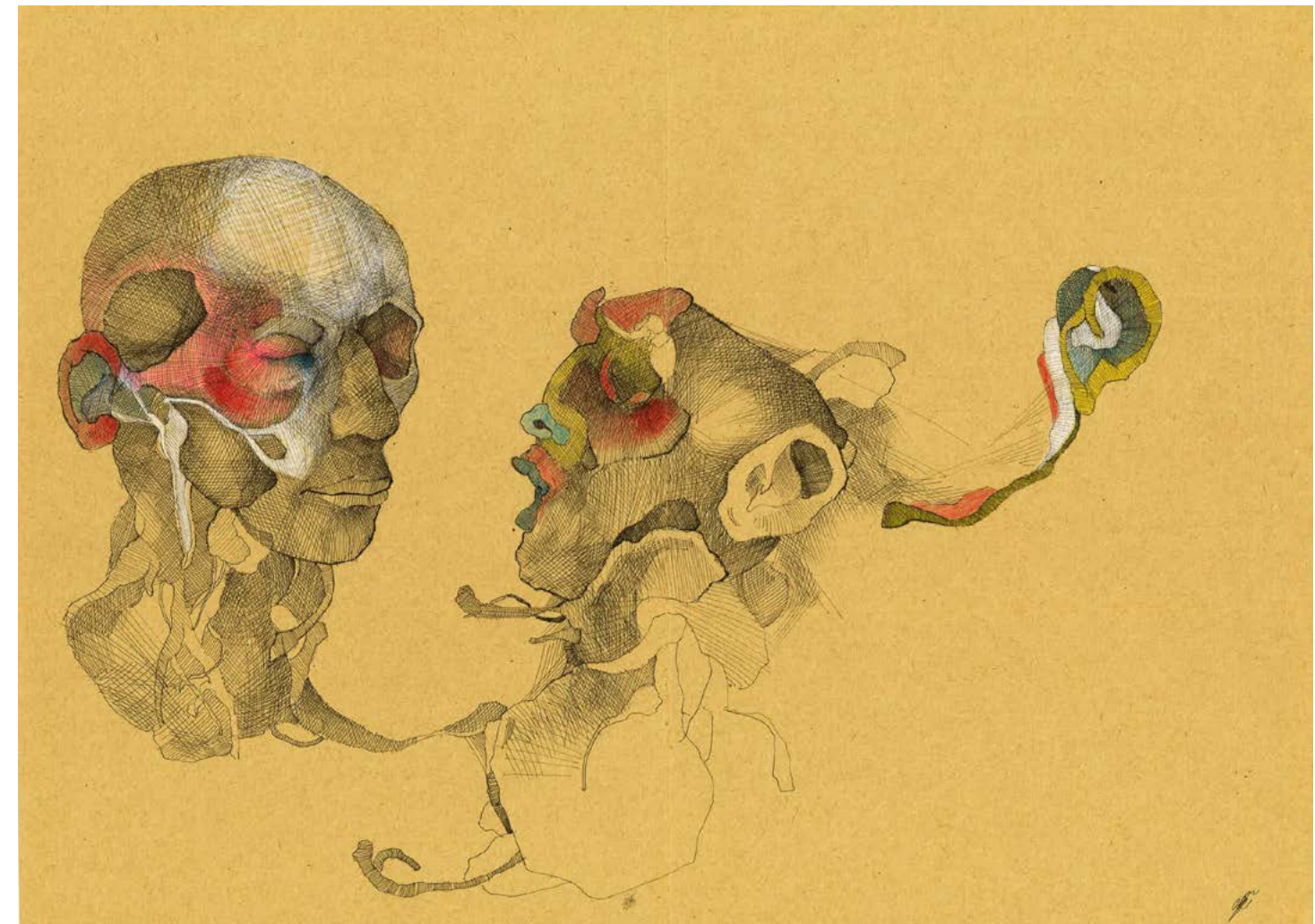
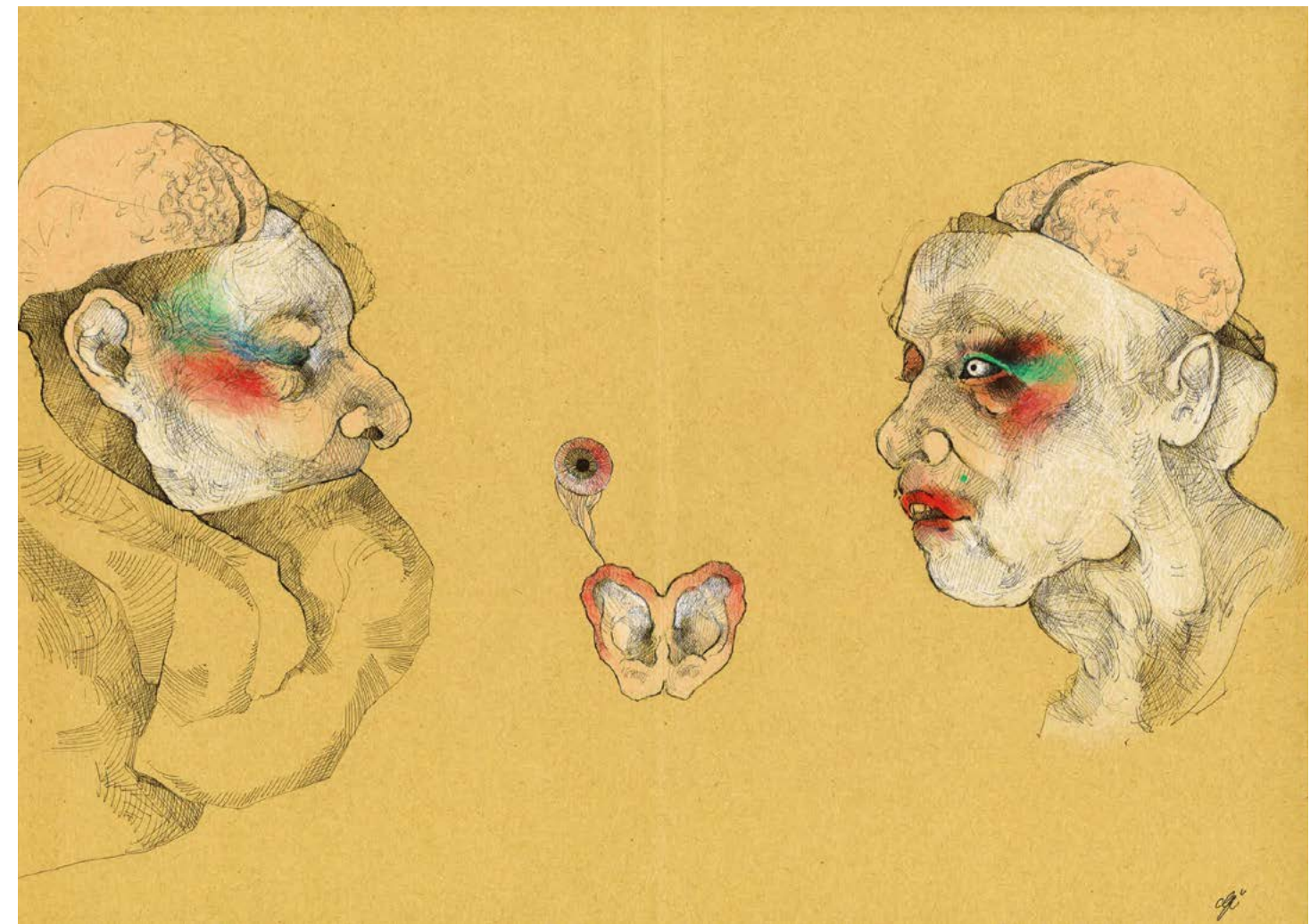




AUTOPSY  
SKETCHES OF DEAD PEOPLE

Anatomical Institute in Vienna  
27,9 X 42 cm and 21 x 29,7 cm, fineliner 0,25 MM on paper  
Vienna 2016

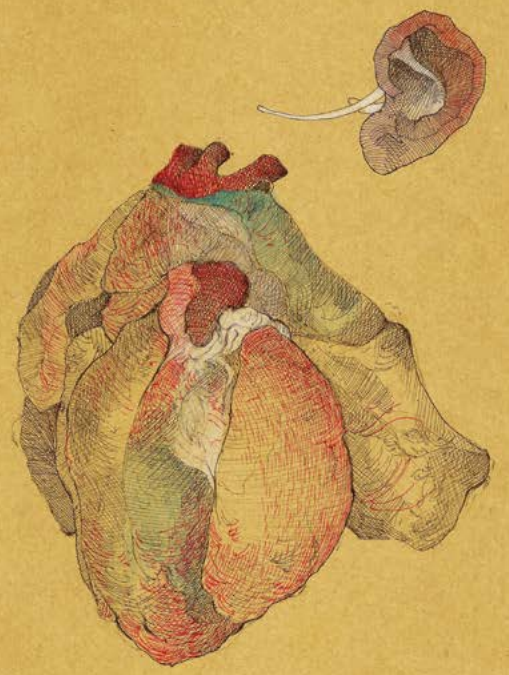
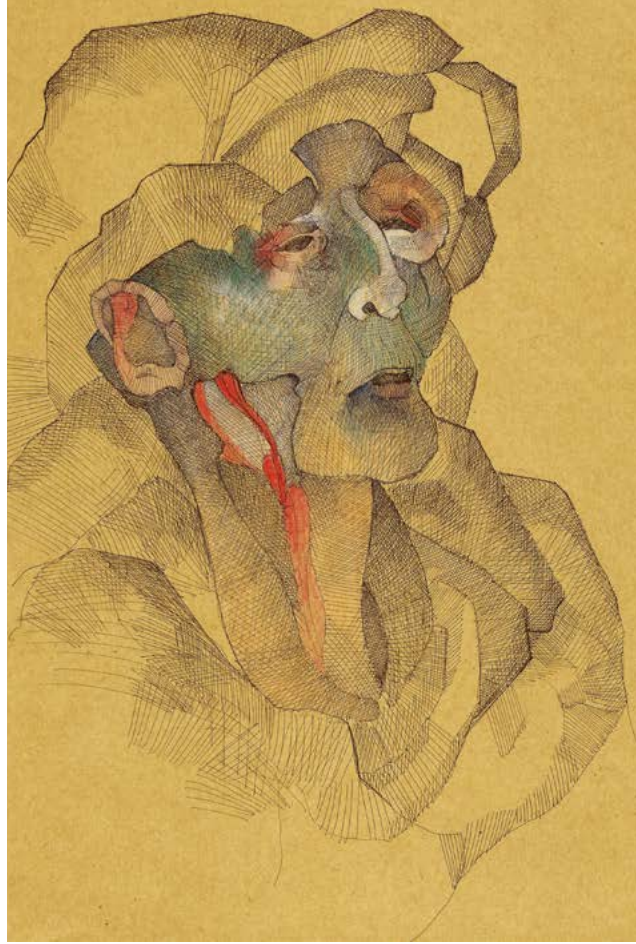
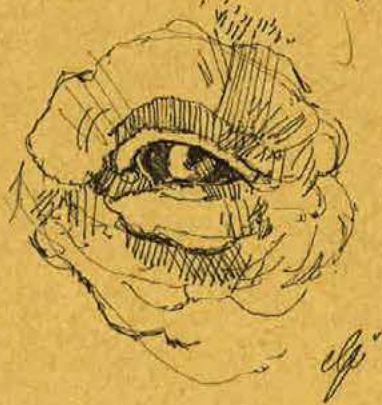
*These sketches illustrate various dialogues of corpse parts in the Anatomical Institute in Vienna. I thought about death while drawing these heads and had a good feeling that death is not as final as I feared so far ...*













## THE BLUE HEART

Vienna / Udine 2014

*The five exhibited copper engravings tell the story of a roma village in Slovakia. The inhabitants spent many years in prison and their tattoos tell the story of their lives. They allowed me to collect this blue-inked archive of their past.*

*Just like for everyone else, it is also important for roma to have a family, a future and – most of all a history. One's history is the only thing of people that remains. It is a constantly working archive of one's own life. So i scratched the story into the plate, thereby documenting and eternalizing it. The roma minority is often viewed negatively due to poverty, unemployment and awkwardness. These people are constantly facing existential problems and injustice. Because of these social conditions, many become delinquent and spend several years in prison.*

*Also my father spent many years in prison. He told me that he had an important role there: he was the tattoo artist. My engravings deal with the moment, in which my father painfully scratches the memories of his family members into his skin. He records important data to his chest and his ears: the death of his first daughter or various excerpts from letters of his mistress. When i asked him about the meaning of these drawings, he showed me his chest and said:*

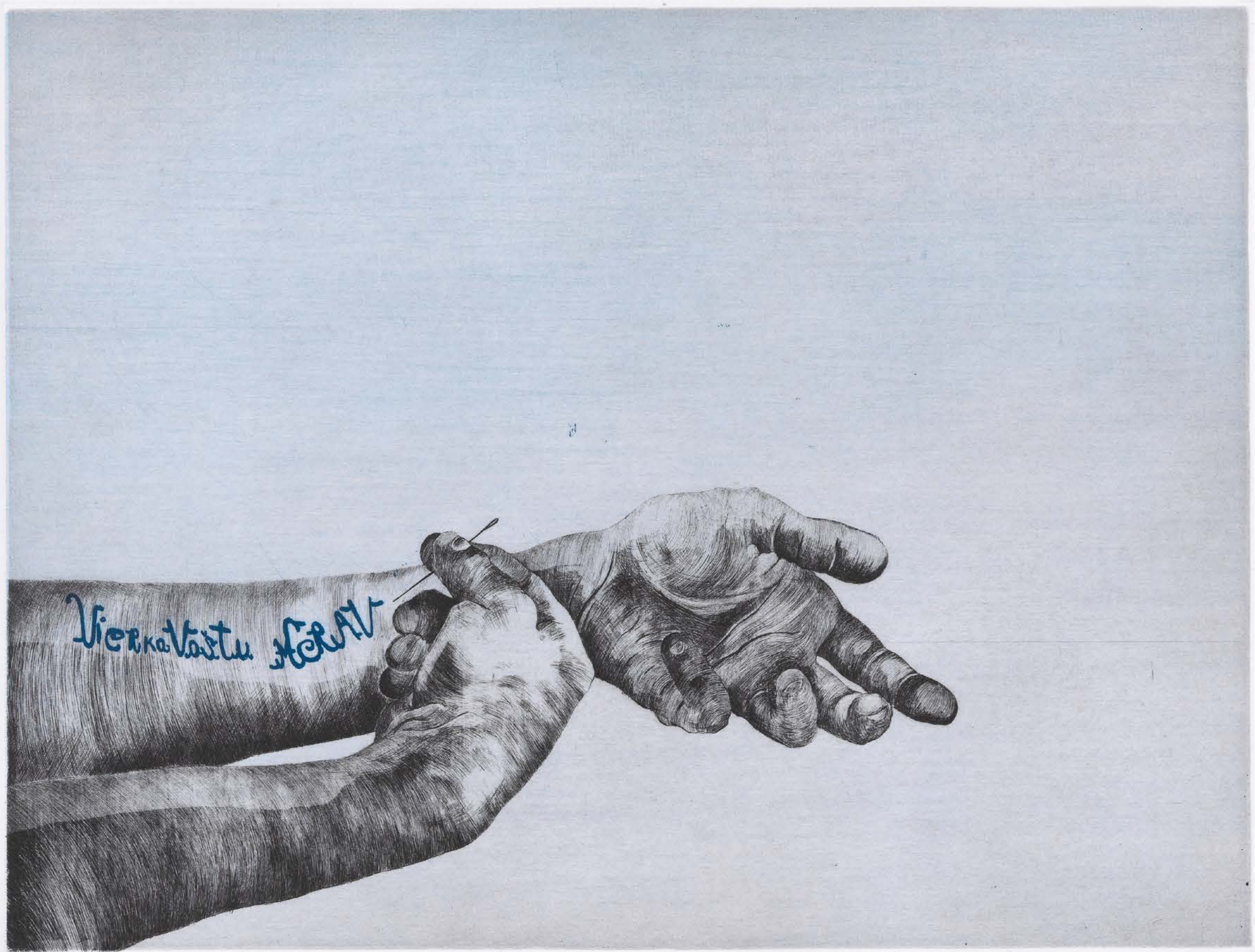
*"My body is the place of my life. All my wounds and drawings of my past are there. I scratched them with a needle and blue ink deep into my skin. My family is eternalized on my chest. Even though i left my home, i will be together with my beloved ones in prison. When i get out here one day, i will become a life story. This i will take with me to the grave."*

*The prints were realised in the graphic factory Stamperia d'Arte Albicocco in Udine (IT).*



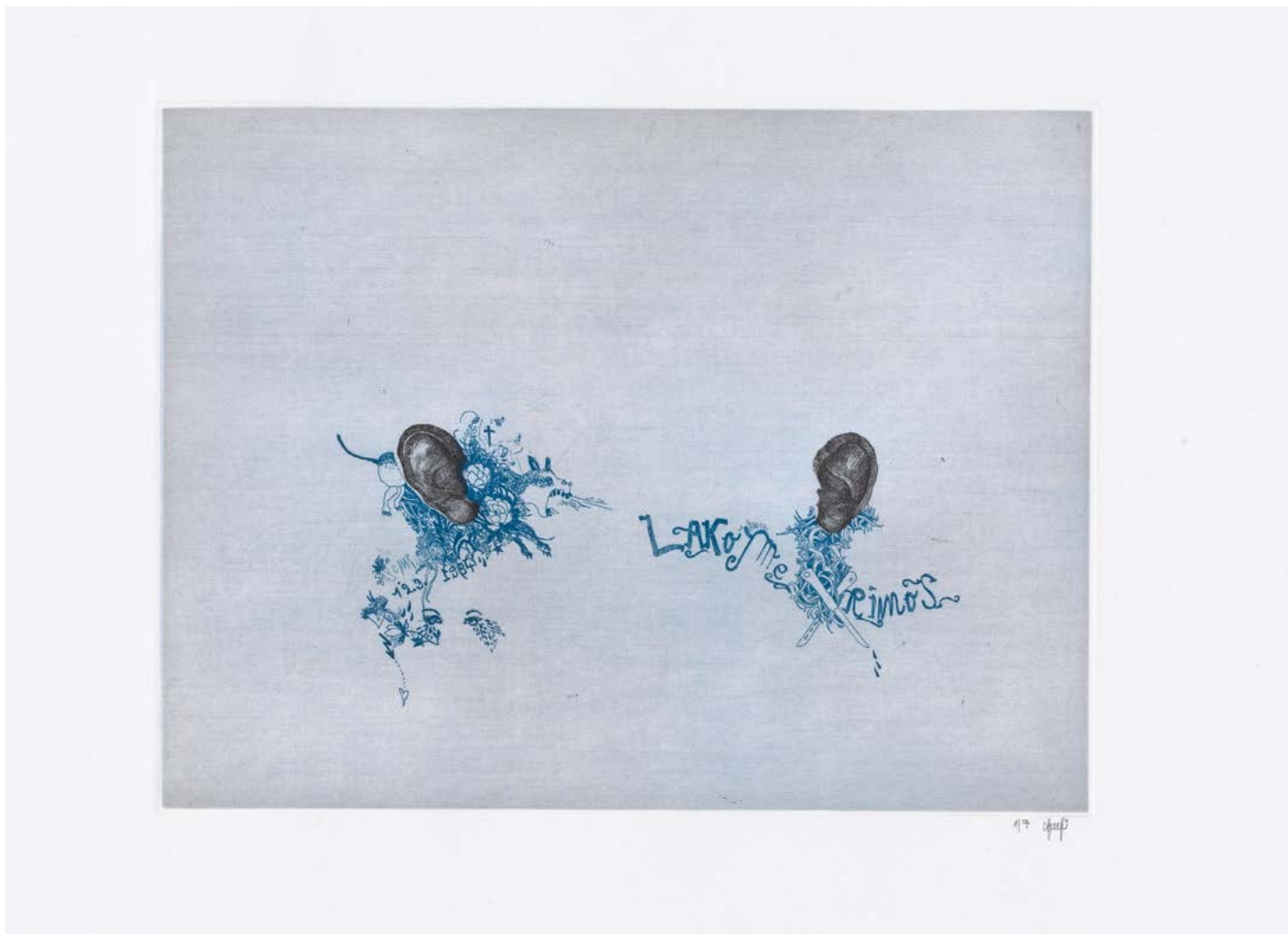
„LAKO MERIMOS“ (HER DEATH) 70x50 CM, COPPER ENGRAVING ON PAPER  
PRINT 1 / 7, VIENNA / UDINE 2014



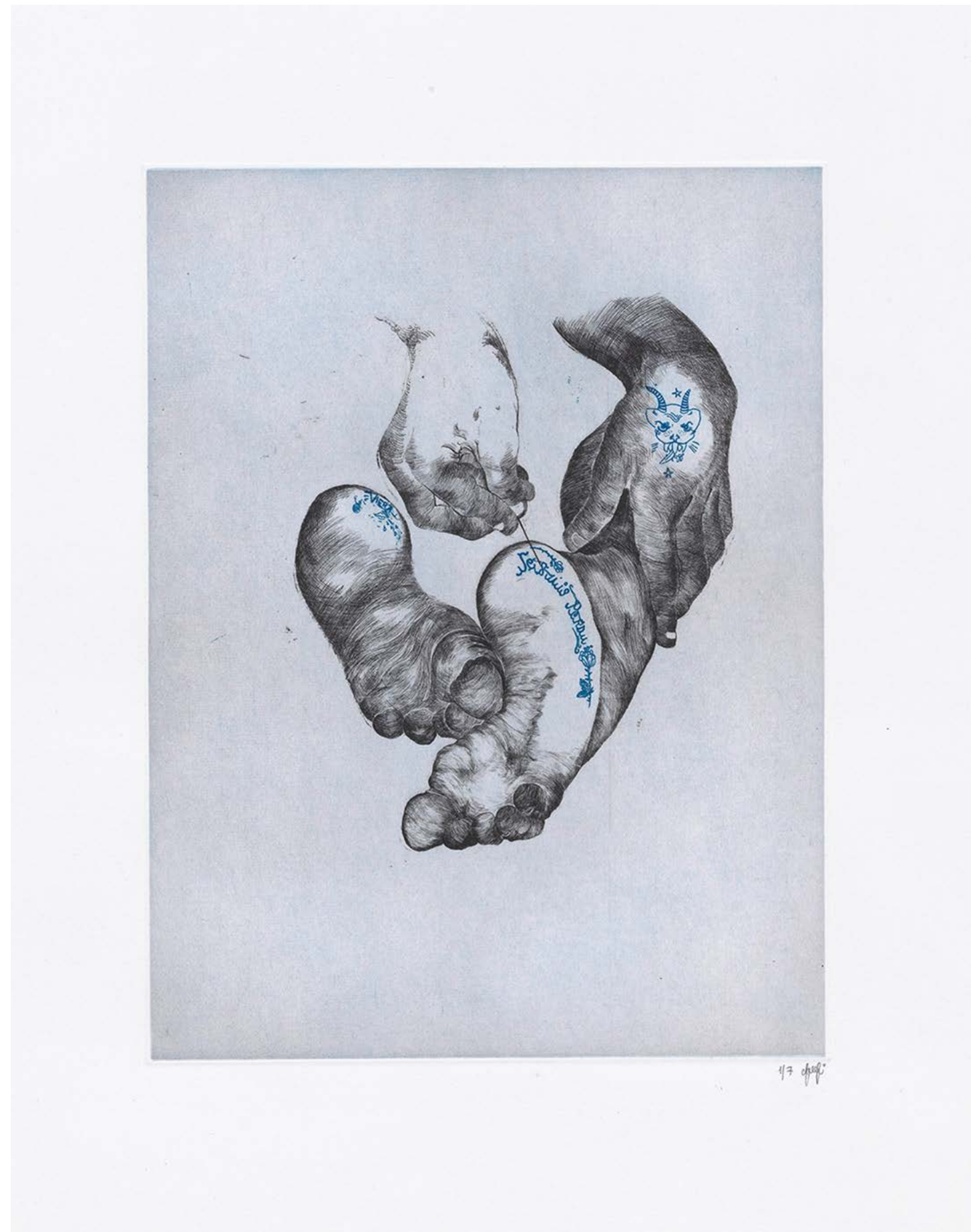


„VIERKA VASTU MERAV“ (Vierka I DIE FOR YOU) 70x50 CM, COPPER ENGRAVING ON PAPER  
PRINT 1 / 7, VIENNA / UDINE 2014





„NA BISTER MA“ (DONT FORGET ME) 70x50 CM, COPPER ENGRAVING ON PAPER  
PRINT 1/7, VIENNA / UDINE 2014



„JE SUIS PERDU“ (I AM LOST) 70x50 CM, COPPER ENGRAVING ON PAPER  
PRINT 1/7, VIENNA / UDINE 2014





Der Ort meines Lebens ist mein Körper. Da befinden sich alle Wunden und Schmerzen  
meiner Vergangenheit. Ich ritze sie mit Nadel und Messer tief in meine Haut.  
Meine Familie ist auf meiner Brust verewigt. So werde ich obwohl ich den Heimatort verlassen  
habe, mit meinen geliebten im Gefängnis zusammen sein. Wenn ich eines Tages hier raus komme, werde ich  
von einer Lebensgeschichte. Die nehme ich dann mit ins Grab."

17 *fluf*<sup>v</sup>



*BIOGRAPHY*  
Born 1986 in Hnusta Likier (SK)  
living and working in Vienna (AT)

EDUCATION

2006 - 2010	Academy of performing Arts Bratislava (SK) Stagedesign and Costume by prof. Hana Ciganova Bachelor	2016	Food for everyone / Kali Berga / Ksiegarnia Wystawa	Krakow (PL)
		2016	Two portratits in etching / Auktion Kunstücke / Bildraum 7	Vienna (AT)
		2016	Lucky Pattern / Luxury War / Galery Halb7	Wien (AT)
		2016	Premio Combat Prize / Museo G. Fattori	Livorno (IT)
		2016	Lucky Pattern / Marketplace of Ideas / Interactive Installation	Wien (AT)
2010 - 2014	Academy of fine Arts Vienna (AT) Masterclass for Stagedesign by Prof. Erich Wonder Nicole Timm and Anna Viebrock Diploma	2016	The blue Heart / Romane Thana / Landesgalerie Eisenstadt	Eisenstadt (AT)
		2016	The blue Heart / Ghosts of the civil Dead / Gallery Tranzit	Bratislava (AT)
		2016	The blue Heart / Ghosts of the civil Dead / Gallery Tranzit	Bratislava (AT)
		2016	Interractive Installation / Spettacolo Barocco / Theatermuseum Vienna	Vienna (AT)

SOLO EXHIBITIONS

2019	Daydreams / Gandy Gallery	Bratislava (SK)	2014	Cigan Mucha / Jaw Dikh JCC Cetrum	Krakow (PL)
2018	Fragmente / Bildraum 07	Wien (AT)	2014	Kunstasyl / Semperdepot	Vienna (AT)
2017	The Sewingroom / Gallery8	Budapest (HU)	2014	Family / Have a look into my Life / Fnast	Paris (FR)
2017	Lucky patern / Volkskundemuseum	Wien (AT)	2014	Self portrait / AMG Gallery	Vienna (AT)
2017	The forest / vicino-lontano festival / Bunker del Castello di Udine	Udine (IT)	2014	Family / Have a look into my Life	Graz Museum (AT)
2017	The Sewingroom / Gallery Lokomotiv	Örnsköldsvik (SVE)	2014	Portrait with 2 Birds / Europe exhibition at the fair Graz	Graz (AT)
2016	13 portraits for human rights / FRA	Vienna (AT)	2014	Family / have a look into my Life	Strasbourg (FR)
2016	Herzblut / Akademie Graz	Graz (AT)	2014	Death / Diploma exhibition / Academy of fine Arts Vienna	Vienna (AT)
2015	The Dream / Collective by Pure	Shanghai (CHN)			
2013	Abbilder / Amerlinghaus	Wien (AT)			

GROUP EXHIBITIONS

2019	Cyberlove / Art queer space Vienna / Kunsthalle Exnergasse	Wien (AT)
2018	Cyberlove / Queer Stories / Tranzit Gallery	Bratislava (SK)
2018	Invisible Museum / Galerie Tranzit SK, Vienna Contemporary	Wien (AT)
2018	The blue Heart / Peace / Österreichisches Kulturturforum	Bratislava (SK)
2018	Sukar / German Foreign Mission	New York (USA)
2018	The blue Heart / Peace / AkBild	Vienna (AT)
2018	The Forest / Eriac	Berlin (DE)
2017	AEM / Avu Gallery	Prag (CZ)
2017	The Forest / Schloss Freiberg	Ludersdorf (AT)
2017	Anatomical Landscape / Moravian Gallery	Brno (CZ)
2017	Hypodens / Burggasse 21	Vienna (AT)
2017	The blue Heart / Vorarlberg Museum	Bregenz (AT)
2017	Drawing from the future / Salon für Kunstbuch im 21er Haus	Vienna (AT)

ARTIST IN RESIDENCE

2018	Banska Stanica	Banska Stiavnica (SK)
2017	Gallery8	Budapest (HU)
2017	Lokomotiv	Örnsköldsvik (SWE)
2016	Jaw Dikh	Czarna Gora (PL)
2015	Swatch Art Peace Hotel	Shanghai (CHN)
2015	Internationalart Colony	Trebinje (BIH)
2014	Copper engraving in the Stamperia d'arte Albicocco	Udine (IT)
2014	Jaw Dikh	Czarna Gora (PL)



*All rights reserved  
Robert Gabris*

*Graphic Design  
Sina Gerschwiler*

*Vienna / 2019*



