

**DANIELA KRAJČOVÁ**

**PORTFOLIO**

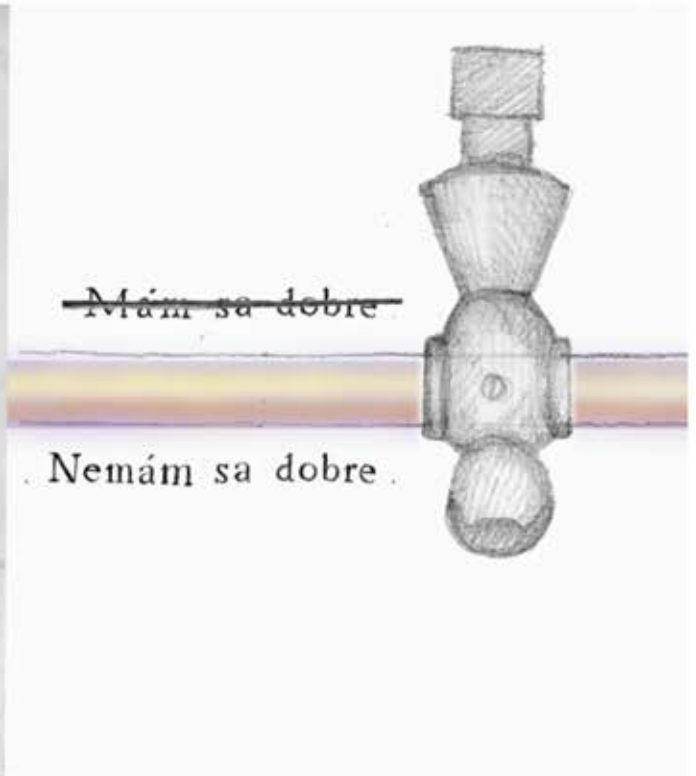
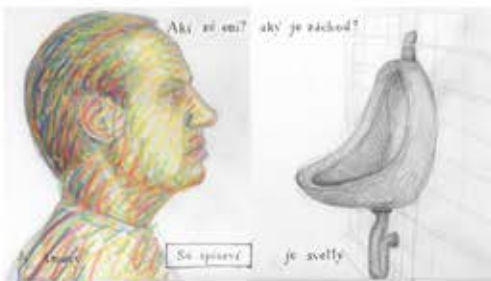




**LENGTH OF THEIR STAY**, 2007  
animation, 14'11"

<https://vimeo.com/7339338>

Animation made during my stay in Aix-en-Provence in France about the situation of immigrants living there. I recorded interviews with more than 20 persons of different nationalities. From every person I cut just few sentences to create kind of mosaic of their story's fragments. Many of them have a strong accent and make a lot of mistakes speaking french. I used cuttings of lodging's advertisements symbolizing the naive imagination of "happy life". All the animation is situated in one room, where the objects evoke the memories of immigrants, drawn from photos of their families and friends which stayed in the native country. All the time we can hear the sound of turning the pages which underlines the quick and formal attitude to their situation



**SLOVAK FOR ASYLUM SEEKERS**  
2010, animation, 10'25"

<https://vimeo.com/14524367>

Project is based on the collaboration with the asylum seekers living in the refugee camp in Rohovce to create animation about their situation in Slovakia. The structure of animation is based on the lessons of Slovak language because it's one of the primary problems for refugees to be able to communicate in the new country. The grammar lessons are adapted according to the texts and conversations with the inhabitants of the camp. As the grammar lessons become more and more difficult, it shows also their difficulties in the everyday life of refugee.



**TABLECLOTHES, 2013-2016**

Installation of various painted textiles, app. 10m x 3m

Author organised workshops with refugees which took place in public spaces or institutions in Bratislava or other cities (marketplaces, train station, former textile factory, Goethe Institute, etc.). During these workshops refugees were painting on the common textile spread on the table. Themes of the paintings were subjective maps, memories on their countries of origin, comparison to Slovak culture, habits, proverbs.



**MANUAL SK: COMMENTED BOARDS, 2015**

installation of drawings on transparent foils, video, 6'14

<https://vimeo.com/97476771>

Author did walkings with various immigrants in the center and periphery of Bratislava. She did 2 drawings of the visited places in different colors based on the photos taken with the immigrants. The drawings on sheets of transparent foils are installed in front of the texts, interpreting the fragments of conversations during the walking, rewritten by the author. The light makes the optical effect of reflection of the drawing on the text. Part of the installation are postcards with the handwritten message from the immigrants and video based on the texts and drawings from the installation.



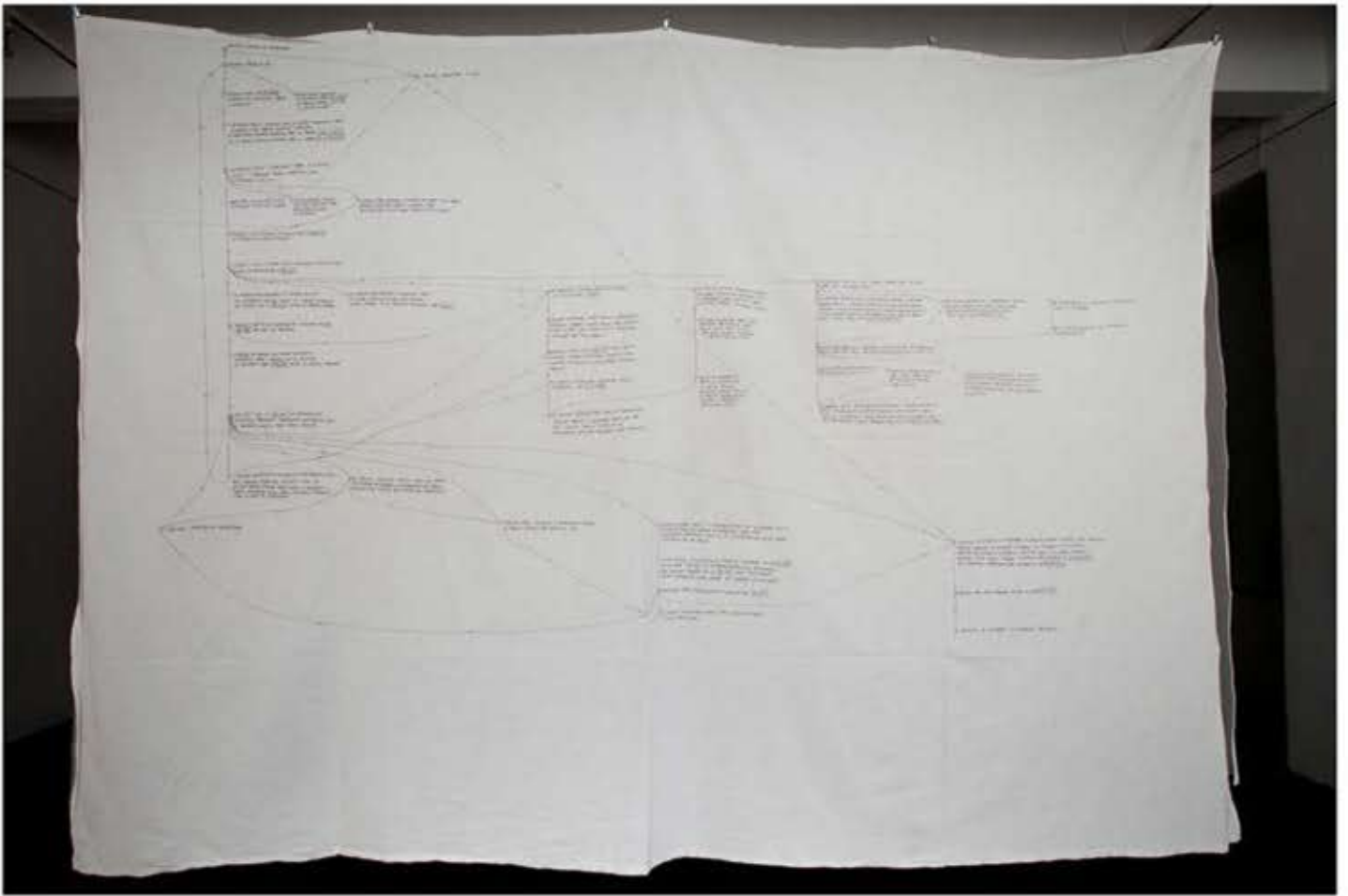
## **REASON TO STAY**

2016

Installation of sheets, videoprojection (53min), aquarel drawings

<https://vimeo.com/396978708>

The installation questions the motivation of foreigners to live in Slovakia. The space of the room is divided by authentic sheets from the refugee camp in Rohovce into two areas. They create semi-closed space where the visitor can sit and see the videoprojection of the video-portraits of 6 refugees. They tell their stories from the moment they arrived to Slovakia. Their speech is accompanied by animation which uses watercolour drawings and its slow fade-over to create associative moving image. Every drawing is made from several layers in different colors which are slowly overlaid by imaginary drawings of figures, animals, everyday objects. The second part of the installation is outside of the sheets. On the frontal sheet there is the drawing of the graph of migration system in Slovakia which underlines the complicated and very long process to get some kind of protection for refugees.



**REASON TO STAY**

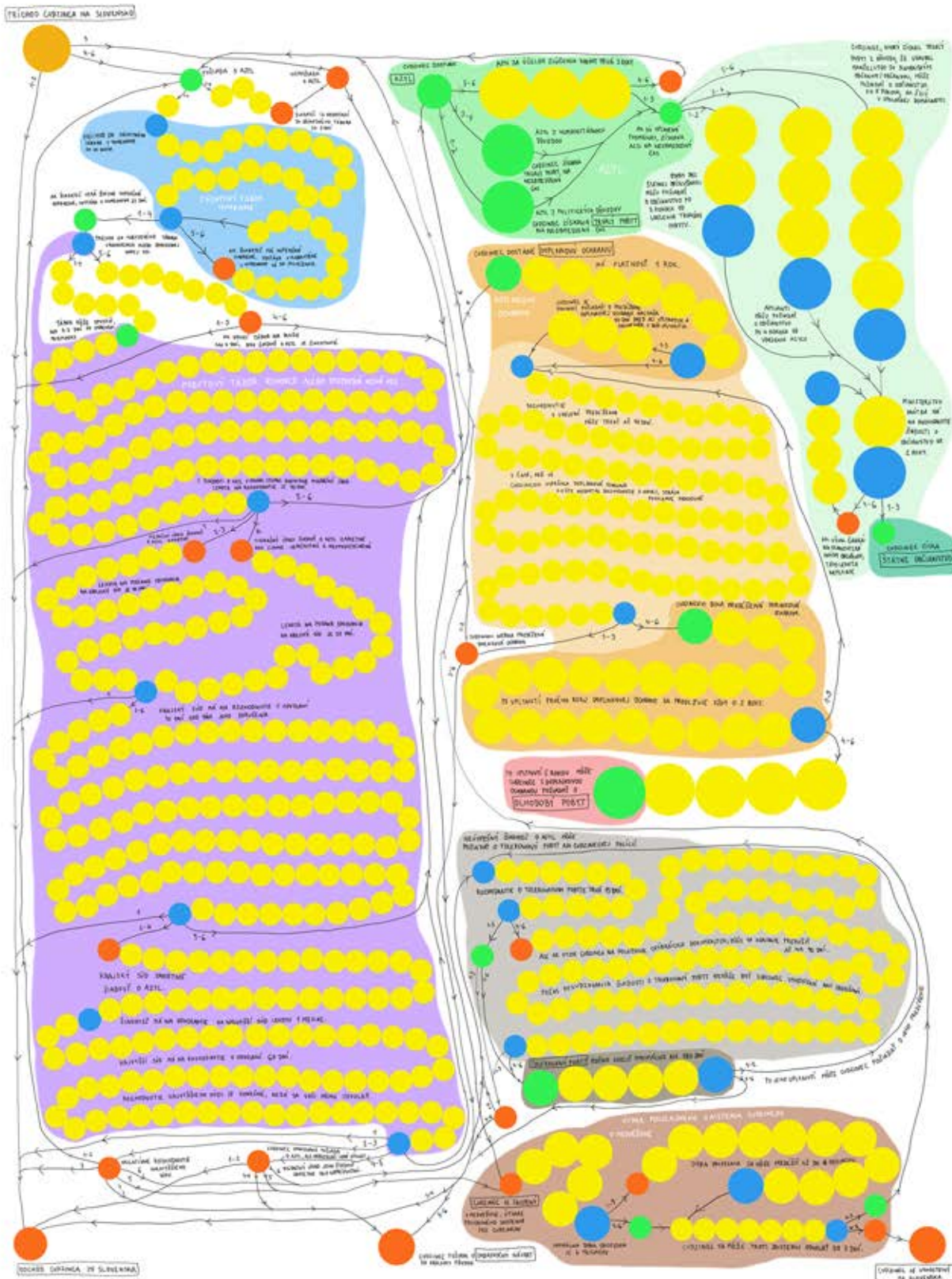
Installation of sheets, videoprojection (53min), aquarel drawings  
2016



**OVER THE HILLS AND FAR AWAY**, 2017  
animation (5min 15s), textile hand-painted bags.  
<https://vimeo.com/249856268>

Participatory project with the refugee women and children. During the regular workshops we watched Slovak animated fairytale for children. The women discussed about its story and created their own short sequences of animation using the characters of the cartoon. Later they repainted the images on the textile from which they sew simple bags.



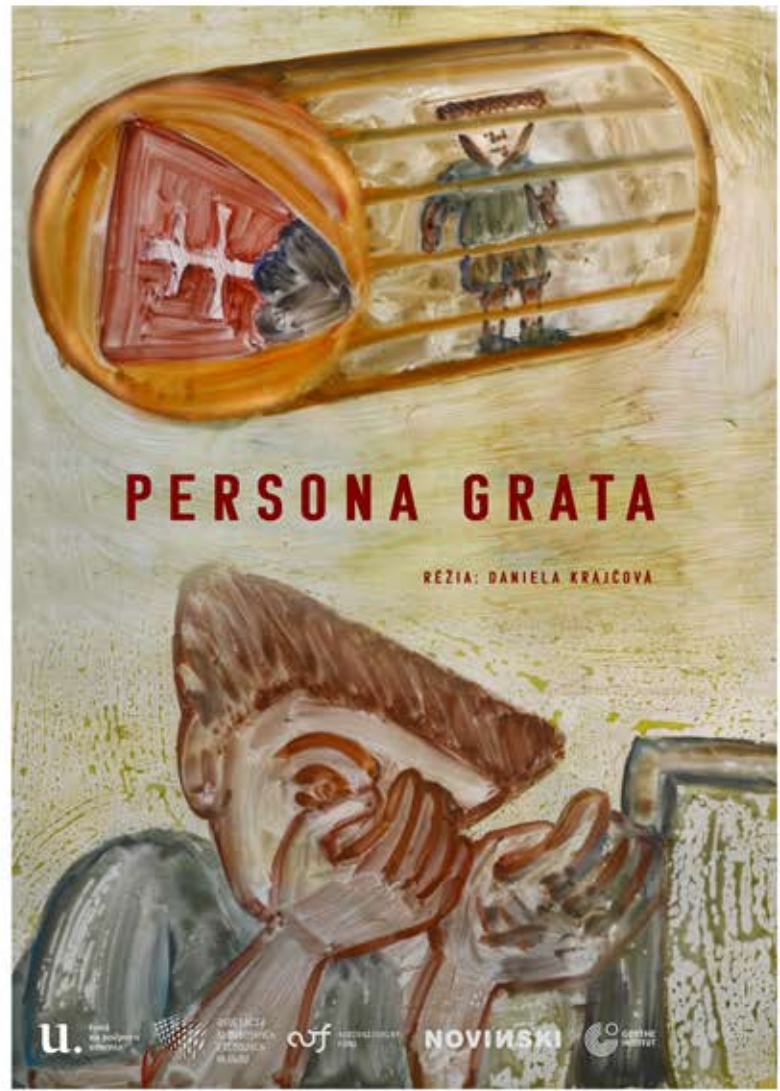


**MAN, DO NOT GET ANGRY!**

Play game, 4m x 3m, print on banner, playing cube presented by Potulna galeria Space, 2017

Round game for players of unlimited number who moves with a stone as figurine at the playing trajectory according to the roll of playing cube. The trajectory is designed according to the structure of migration legal system for refugees and foreigners. The players can experience complicated process of asking for an asylum. Who will be deported, who will spend all the time in the asylum camps waiting for the decision of the court and who will be so lucky to obtain subsidiary protection?



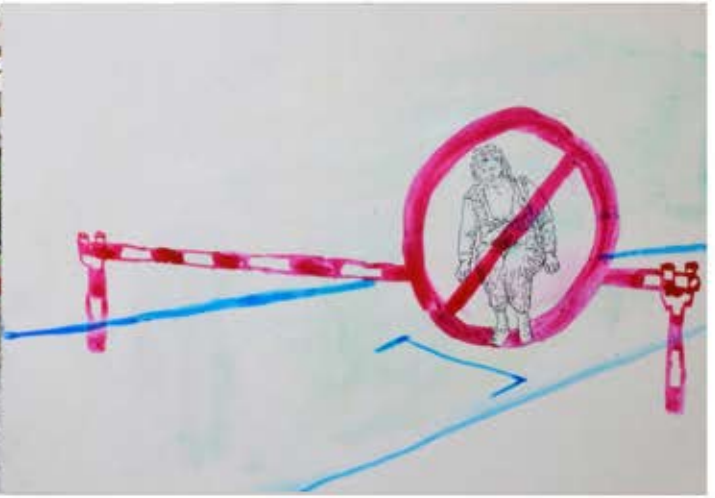


**PERSONA GRATA, 2018**

animation, 15'16", painting on transparent folia

<https://vimeo.com/312503749/9313ce87f7>

Story of the Afghan boy Faisal since his childhood in Afghanistan, journey to Europe and arrival to Slovakia. There we follow his staying in the refugee camps, attempts to find a job and normal life in Bratislava. Despite of many obstacles he is doesn't loose optimism and sense of humor. Despite of his loneliness, he imagines his parents near to him. Thanks to his openness and extrovert character he finds friends which help him to undergo bad moments.



**STATELESS**, 2014  
serie of 3 videoportraits

<https://vimeo.com/115328083>  
<https://vimeo.com/115826944>  
<https://vimeo.com/115395168>

Video portraits of various stateless persons living in Slovakia. Animation illustrates the difficulties of their life without documents in Slovakia.



**DESTROYED PHOTOS, 2015**

Serie of drawings on transparent papers,  
animation, 24min 20s

<https://vimeo.com/144171580>

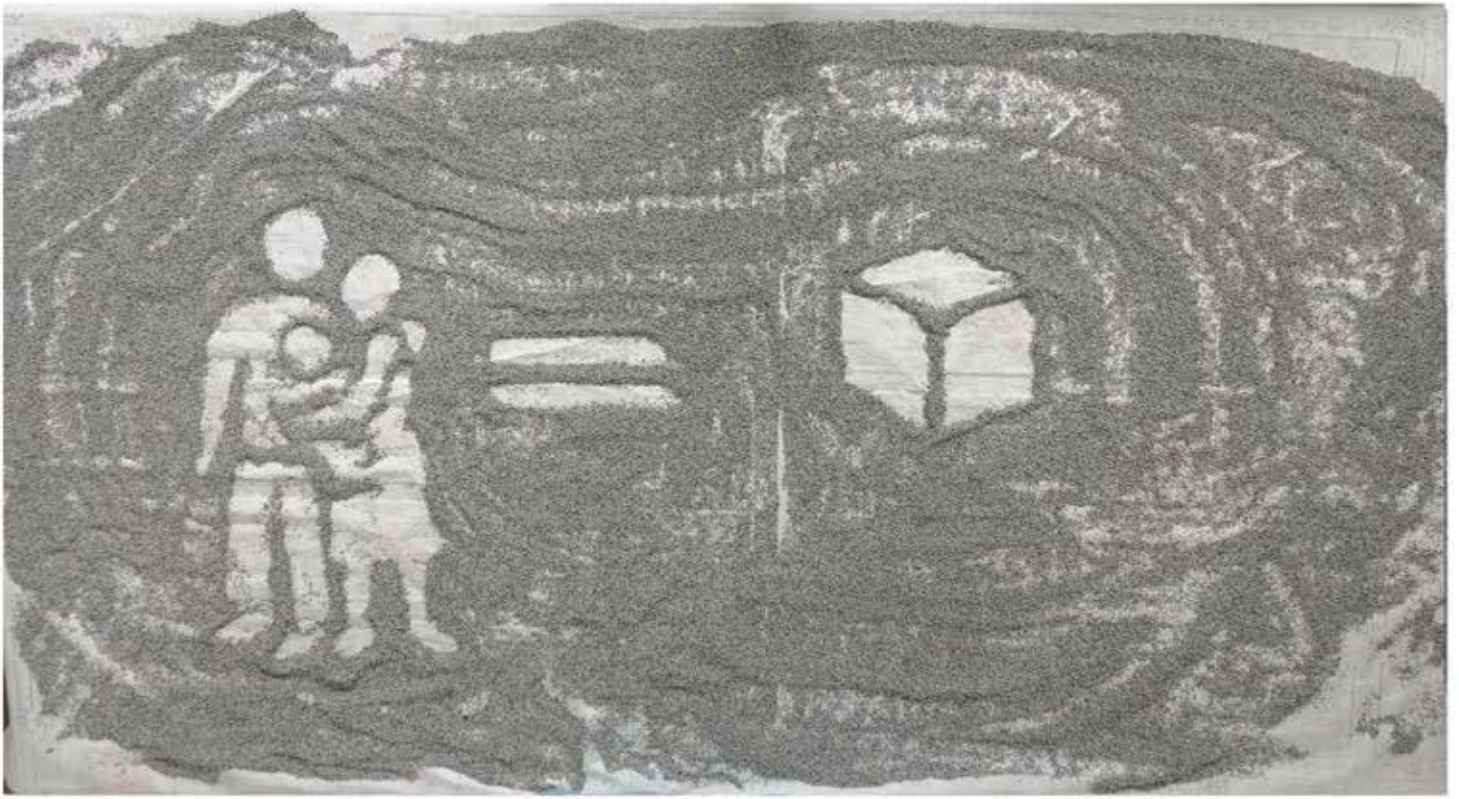
Mr. Dupal worked in a photographic studio in Banská Štiavnica during the WWII. Most of his photos from this period are destroyed or lost. Animation alives his memories about this complicated part of Slovak history.



**SALAMANDERS**  
animation, 90min  
2013

<https://vimeo.com/87383892>

Project about the jewish history in the city Banská Štiavnica. In front of 16 buildings which used to belong to jewish inhabitants of the city is placed the vertical blackboard with white charcoal animation about the movement in the inner space of the building. The emptiness of the space gets new meaning in the interviews with 16 persons who have personal experience with holocaust.



### **SELF-SUPPLY RATION**

Video, length: 6min 8s  
2015

<https://vimeo.com/127567940>

Animation illustrates interview with grandmother about the family story which describes the beginning of cooperation in the 1950s and its consequences on the life of young family. Animation is made at the grandmother's kitchen table cover with the poppies.



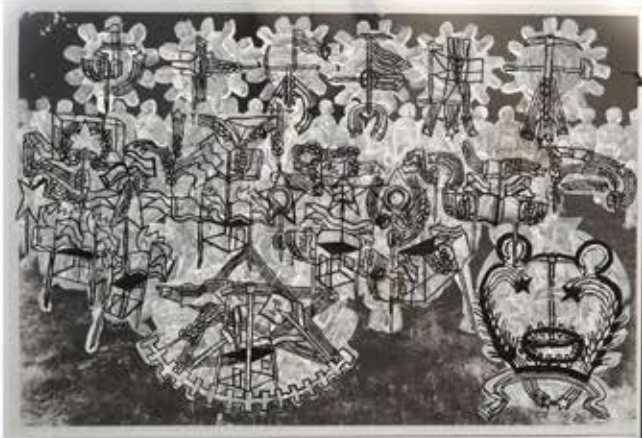
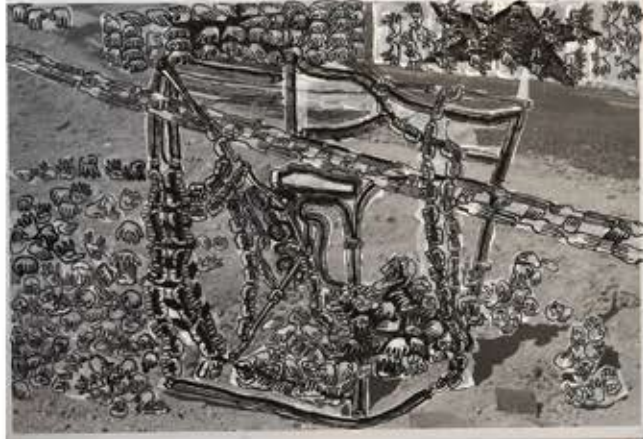
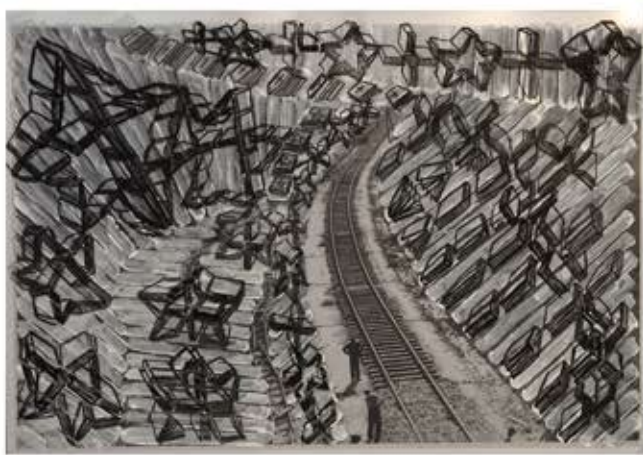
**FOUND PHOTOGRAPHS, 2017**

video, 12min 46s, stop-motion,

<https://vimeo.com/224855769>

drawing on the sand overlaying BW photographs

Video visualizes the narration of Alexander Bachnár about his stay in the Jewish working camp in Nováky between the years 1942-1944. He came to the camp between the first prisoners who helped to build the camp, worked as the teacher and director of the local school and was part of the secret guerrilla group who later joined the Slovak national uprising. He describes the system of deportation of the Jewish inhabitants of the camp, the workshops and products manufactured in the camp, the behavior of the guards to the Jewish inhabitants. Video uses black and white photographs made by Mr. Bachnár during the time he spent in the camp.



**BRIGADE-WORKERS**, 2019

drawings in transparent folia, archive photos, videos (total length: 90min)

<https://brigadnici-tm6.webnode.sk/>

Project visualizes memories of 20 participants of the Brigade of Rail of Youngth during 1947-1948. It overlays the archive photos with white paint and black drawings to create animations in total length 90 minutes.





Ja som tam chcela ísť najskôr na chvíľu, na rok, na dva, našetriť si, chcela som si vtedy auto kúpiť, aj som si vodičák spravila.

Ich wollte zuerst nur für eine Weile arbeiten gehen, für ein, zwei Jahre, etwas Geld sparen. Ich wollte mir damals ein Auto kaufen. Ich habe den Führerschein gemacht.

Firstly, I planned to stay just for a while, for a year or two, to save some money, I planned to buy a car, I also acquired a driving license.



Ale nešoférujem doteraz, nemám nato odvahu, auto som si nekúpila, peniaze sa minuli na iné veci.

Ich fahre aber bis jetzt noch nicht, mir fehlt der Mut. Ich habe mir kein Auto gekauft, sondern das Geld anders ausgegeben

But I still don't drive, I don't dare to, I didn't buy a car, money went to other things.



A v podstate som si už aj na takýto spôsob života zvykla.

Ich habe mich aber eigentlich an diese Lebensweise gewöhnt.

And in the end, I got used to this way of life.



Ja mam v poslednej dobe také ťažké stavy, doslova ako na umretie.

Letzte Zeit habe ich sehr schwere Pflegefälle, die fast im Sterben liegen.

Lately, I've been having serious conditions, literally close to death.



Prúdu z nemocnice domov, lebo ich tam už dlhšie držať nemôžu.

Sie kommen vom Krankenhaus nach Hause, weil sie dort nicht länger bleiben dürfen.

They return from hospitals, because hospitals cannot keep them there any longer.



Babka pred tým mala 96 rokov, povedali, že ona už len dožiť príde. Ona nechcela jesť, nič nechcela.

Das Großmütterchen war 96 Jahre alt und mir wurde gesagt, sie ist nur gekommen, um ihr Leben zu vollenden. Sie hat das Essen abgelehnt, sie wollte gar nichts.

The previous old lady was 96, they told her, she'd come there just to die. She refused to eat, she didn't want anything.

## NACH WIEN

aquarelle drawing, animation, 13'09"  
2018

<https://vimeo.com/57135540>

The animation visualises experiences of Slovak feminine home-nurses for the seniors in Austria. It uses the redrawn scenes from the Slovak movie "Tisícročná včela" (1983, directed by Juraj Jakubisko), which shows the emotional phases of the wives and girlfriends of the masons working abroad. The image is accompanied by the talking of the author's cousin which works as the nurse for seniors in Vienna. Frames from the animation with extracts from the home-nurse for seniors experiences were installed in the windows of train which travels daily between Bratislava and Vienna (project TRAM).



Toto ľudské mesto nepočúva, nie odhlasuje.

It is not listening, it is not voting, it is not even just, it is not even listening, it is not even listening.

Niekoľko ľudí je tu, ale nikto sa im nezaujíma.

Meine derzeitige Klientin spricht kein Wort, sie hat Alzheimer.

Ich sage ihr... Wir stehen auf, jetzt gehen wir essen. Haben Sie Hunger?

Manchmal nickt sie mit ihrem Kopf, meistens lächelt sie bloß.

My current old lady doesn't talk at all, she suffers from Alzheimer's.

I usually tell her, that now we're going stand up or eat, have lunch, whether she's hungry.

Sometimes she nods, but mostly she just smiles.



Potom ma nechala agentúra zas dlho čakať, keď moc často vystrkujem rožky. Nenašla mi robotu do dvoch týždňov, ale za dva mesiace.

Sice tvrdili, že nemajú akurát rodiny, ale ja tomu neverím. Chceli ma vytrévať za to, že som si dovolila po dvoch mesiacoch odísť.

A že som povedala, že sa mi tam nepáči a že tam nebudem.

Dann hat mich die Agentur lang warten lassen, weil ich zu viel aufgemuckt habe. Die Agentur hat mir nicht innerhalb von zwei Wochen Arbeit gefunden, sondern innerhalb von zwei Monaten.

Sie behaupteten, dass es gerade keine Familien gibt, aber ich glaube es nicht. Die wollten mich bestrafen, dass ich mich getraut habe, nach zwei Monaten wegzugehen.

Und dass ich gesagt habe, es gefällt mir nicht und ich bleibe nicht.

Later, my agency left me to wait for a long time, as I too often stepped out of the line. They found me a job not in two weeks, but in two months.

They claimed, that they didn't have any families, but I don't believe. They punished me for daring to leave one family after two months.

And for telling them, that I didn't like the place and that I wouldn't stay there.



Idem do takej rodiny, kde viem, že ma pustia von.

Lebo to je o nervy, keď stále sedím vnútri medzi štyrmi stenami, to má človek aj depky z toho potom.

Keď nemôžeš ísť von, to je jak vo väzení.

Ich gehe nur zu einer Familie, von der ich weiß, dass sie mich hinausgehen lässt.

Es geht mir auf die Nerven, wenn ich immer drinnen zwischen den vier Wänden sitze, man hat dann auch Depressionen.

Wenn du nicht hinausgehen kannst, ist es wie im Gefängnis.

When I choose the family, it must be one, that allows me to go out.

Because it's frustrating to sit all day long inside four walls, it can make you feel depressed.

When you can't go out, you feel like in prison.

## NACH WIEN

aquarelle drawing, animation, 13'09"  
2018

<https://vimeo.com/57135540>



**PROJECT KARAVAN** (in collaboration with Oto Hudec)

2013-2019

<https://www.projektkaravan.sk/>

participatory project with Roma children. Authors travelled with an old caravan to the Roma communities in Slovakia and during 4-5 days created short animations, videos about day everyday life, games, dreams, recorded their songs and dances. Last year they created wooden painted object which could evoke the block of flats in the biggest Roma community Lunik IX in Košice.



**KRIEG OHNE MOLCHE**

ceramics, children's clothing, acrylic paint  
2019

"War with the Newts" is the title of a book by the famous Czech writer Karel Čapek, who warned the world of the coming fascism (1936). The newts learn from people to handle weapons, gradually acquire human qualities, become more and more aggressive and begin to threaten human civilization. The book warns against the abuse of uncontrolled forces. Daniela Krajčová's work *Krieg ohne Molche* (War without Newts) rehabilitates the newts. She does not attribute human characteristics to the newts, but expresses the man's dependence on nature. People do not need humanized newts for their own threat, they are already posing their own threats. At the same time are humans also threatening the surrounding nature full of sensitive organisms such as newts, which are currently protected. Every human generation has a challenge: while fascism had to be fought in the first half of the 20th century, today's society is must stop the climate change and pollution of the environment.

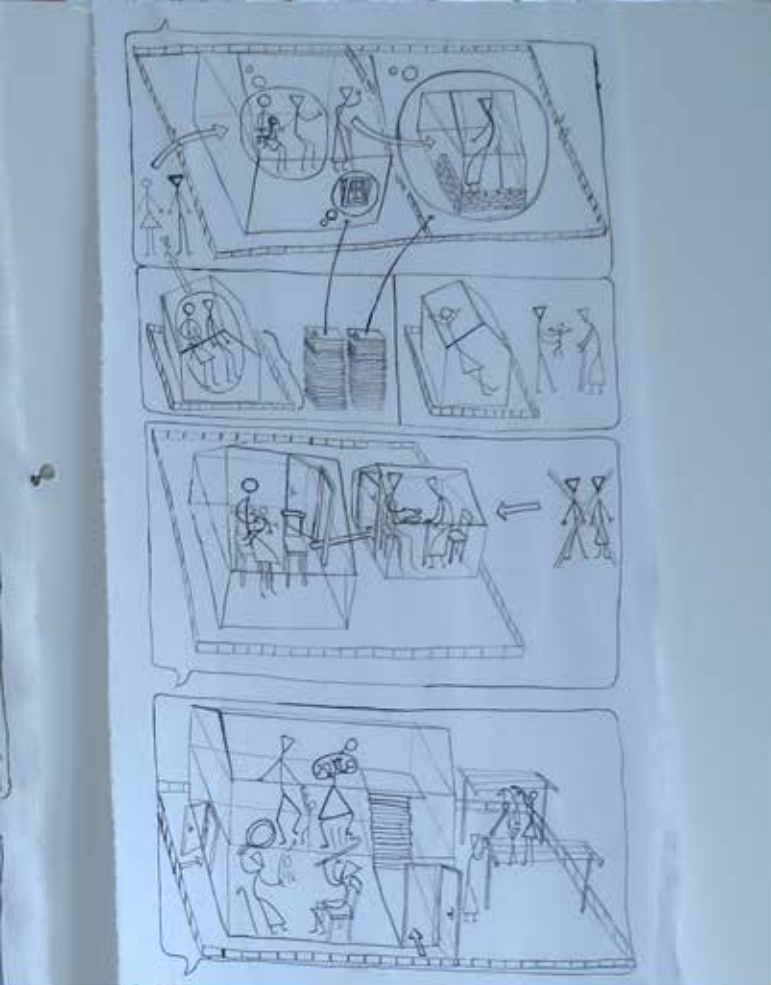


## MAPS OF FRIENDSHIP

2019

serie of paintings on textile, 2m x 1,5m

Serie of five "maps of friendships" is based on interview with a refugee living in Slovakia and the sketch in which he draws countries where his friends live. Authors copies refugee's map in the middle of the textile with black colour and around it paints visualisation of the talking about the refugee's friends with white colour. The project underlines importance of friendship and shows in how map of countries our friends live can reflect the story of our lives.



ANONYM  
2020  
serie of drawings with ink on textile, 30cm x 260cm

Drawings on the textile visualizes the conversations of women on facebook private groups for mothers. It depicts problems of young families as living with parents-in-law, chicane in school, alcoholism, economical migration, eating sweets, depression etc.



BEHIND THE RAILING

2020

serie of paintings on the textile with white paint or colour ink, 270cm x 150cm



## BEHIND THE RAILING

2020

serie of paintings on the textile with white paint or colour ink, 270cm x 150cm

Author walked through the public space with her children to discover places interesting for the children's play or relax. She painted these places with a white paint or colour ink on the big textile to create subjective maps of visited places. Depicted places are not primarily designed for the children's play, there are various fences, railings, grass areas, walls, etc. It shows places which are just next to car traffic or garbage. The project shows the public space from different perspective, it tries to show how much it is friendly for our walking, relax or play.