

FACES OF RURBAN MOBILITY OF SLOVAK ARTISTS (PRELIMINARY STUDY)

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Abstract: *This paper focuses on the phenomenon of the mobility of artists from the city to the countryside in the context of rurbanization. It examines contemporary forms of artistic mobility that tend to be a new source of inspiration for artists, but at the same time also a stimulus for the general processes of rurbanization. The paper presents a preliminary investigation in terms of three case studies. The first one concerns Fero Guldan, a freelance visual artist, writer, sculptor, and painter; the second one focuses on Andrej Dúbravský, currently one of the most outstanding young Slovak visual artists; and the third case study deals with the Zaježová community, located in a widely spread-out village that attracts different forms of artistic activities. Research relied on the snowball method to extensively map the mobility of Slovak artists. The paper brings up such questions as what were the artists' motives for leaving the city and moving to the countryside; if and how mobility affected their manner of artistic creation, the nature of their works of art (types of artefacts, topics, or colours), and the ways in which these works of art are distributed (for example, changing concepts of exhibitions) and received (types and attitudes of audiences); and what are the forms of artist associations (groups, communities). Even if all three of the cases have their own particularities, we can see that all but one of these attributes are changing. Painting techniques, topics, and colours have changed, as have the concepts of exhibiting art, but forms of association do not seem to be affected much by moving to the countryside. Furthermore, the Zaježová community has broken the binary opposition of urban vs. rural by creating a form of life and associations that go beyond the pub/café split.*

Keywords: *Central Europe; rurbanization; visual arts*

Mobility of artists to countryside is a phenomenon that has existed in different environments, and in different periods and it has always had different peculiarity. Famous example is Paul Gauguin who repeatedly moved from big noisy cities such as Lima, Paris and Copenhagen to little countryside in Pont-Aven in France. He also lived for a time on the island of Martinique and the last part of his life he spent on the Marques Islands. His reasons to move out of Europe and out of big cities, too artificial and conformal to him, were the frustration and absence of recognition as well as bad financial situation (Paul Gauguin). We can find a similar example in Slovakia, Martin Benka (1888–1972), the Slovak greatest national artists who was awarded highest public recognition for his life's work, for pioneering contribution to the development of Slovak painting and for igniting interest in the Slovak region and people.

Benka changed his working environment several times. He went to Prague in 1909 and stayed there for few years learning, practicing and painting. Nevertheless, his true place of inspiration were villages and nature in the north part of Slovakia, Orava. As Benka said “Two temples of visual artists: Studio and nature” (Baranovič 1988). In the studio the artist is alone, undisturbed, retired from the world and freed of disturbing circumstances. Benka in his reflections talks mostly about nature and not directly about village as such, but from his description we can understand the word “nature” as a rural environment and the activities associated with it. In particular, he often depicts hard work of the Slovak people in the fields, their various occupations, their habits and traditions.

Nowadays, taking into consideration the fact that most of artists live in cities and concentrate in urban spaces, many researches and their publications explore the question of the role of artist in the urban change, and the question of the artists' impact on the urban economy, the ongoing processes of gentrification and regeneration. As stated by M. Murzyn-Kupisz and J. Dzialek “artists may exert an impact on the economic, social, cultural and ecological aspect of urban development” (2017), and may cover different type of roles that operate in urban space, such as cultural producers, employees, entrepreneurs, co-operators.

The topic of leaving the city for the countryside shares some features with the trend of leaving the city and going into the nature. It differs in the place where artists go. Under this trend we can distinguish the nature as the element of inspiration for the artist. Worthwhile movement is Land art, popular in America in the '60s of the 20th century. It is based on working with earth and its relocating. In that case nature is becoming their substance – *materia*

– which serves for producing their artwork. It arose as a reaction of resignation on the conformant practice of presenting the artefacts in galleries (Čarná 2007: 3). Another semi-trend is “Return to nature” mostly existing in former Czechoslovakia from the late sixties until eighties. The artists, who refused to give in to the dictate of social realism, were banned from public presentation of artworks and they could not exhibit in official venues. Therefore, for them the nature has often become their stable living environment, but their departure was not as voluntary as that of American land artists. For them the nature and countryside existed as a part of conceptual and action activities. It gained a character of celebrations, rituals but also of an introvert communication and intimate relationship with nature (Čarná 2007: 12).

Furthermore, the trend of artists communities living in the villages can be observed all over the world. The villages already exist or are being created. To name a few – Yuanmingyuan, Songzhuang and 798 in Peking (Huang 2011); artist-in-residence programmes in rural areas in Ethiopia (Craen 2013); rural art village Saksalanharju in Finland (Jong 2009); or Wutai New Village in Central Guangxi (Qin – Yang 2014). At any rate, contemporary artists are able to explore the potential of mobility in different forms, for instance attending different venues, symposiums, workshops, artists-in-residence programs. As discussed by Witzgall, Vogl and Kesselrin, the artists can also “examine the phenomena of tourism, migration, and mobile labour, as well as the structures, sites, and border zones of mobility movements or the influence of new communications technologies on the behaviour” (2016). The authors take the idea further, and they see the artists’ examination of mobility as parallel, separate research approach (Witzgall – Vogl – Kesselrin 2016).

In the conditions of highly industrialized and urbanized countries, mobility of the urban population to the countryside shows various forms and functions. This paper focuses on the phenomenon of mobility of artists to the countryside in the context of rurbanization, which is an ongoing process of ever higher importance. Rurbanization is defined by S. Mahajan as “a process of altering rural forms with pre-selected urban patterns and lifestyles, which creates new genetically altered rurban forms” (2010). It was first named by French researchers Chapuis and Brossard during a census in 1982. They described the trend of migration to rural areas located nearby many of the major cities as a rurbanization (1989). Today, rurbanization is observed in some countries in Asia, Africa and South America but also in Europe. It is a slow change and growth process of transformation of rural areas by introduction of certain urban characteristics. As

maintained by N. Lichfield, rural villages “are not suburbs. [...] They have an autonomous economic, social and political base. They provide their inhabitants with an opportunity to live in a closely knit community, without the isolation common to purely rural areas” (1979). This process of changes should not be exploitative, but rather regenerative, restorative and revitalizing. It is neither generic, nor straightaway, nor standard process of change. Its uniqueness is in its complexity, variation, plasticity and adaptability (Mahajan 2010).

Focusing on artists, their passage from city to countryside can present some positive qualities, such as inspiration for their artworks, and from the opposite perspective, this mobility can also be a stimulus for the general processes of ruralization. The paper focuses on the first part of the question, namely on the contemporary forms of mobility of artists from the city to countryside, which tend to be a new source of inspiration for artists.

Considering the paucity of academic literature in this area that would systematically address this phenomenon at present in Slovakia, our paper presents a preliminary investigation in terms of three case studies. In the next step of research, we would like to continue by using the method of “snowball” and map further this phenomenon in Slovakia. Our case studies cover Fera Guldan, Andrej Dúbravský and Zaježová. We bear in mind following questions: what are the artists’ motives for leaving the city and moving to countryside, if and how mobility affects the manner of artistic creation, nature of works of art (kinds of artefacts, topics, colours), ways of distribution of works of art (e.g. Change concepts exhibitions) and its reception (types and attitudes of the audience), forms of association of artists (groups, community).

The first case study concerns the unique multi-faceted artist Fero Guldan, who decided to live in a remote area near a smaller town called Svätý Jur near Bratislava. In the years of the communism he lived in Bratislava, and he engaged in public life. He stood close to the founding of a democratic political movement in Slovakia “Public against the Violence” in 1989, for some time after the Velvet Revolution he worked as a director of the Slovak National Gallery. From the late 90ties till now, he considers himself to be a freelance artist, writer, sculptor, and painter (Guldan 1995).

In Bratislava, he is famous for his numerous artefacts and sculptures. For example, the statue Memorial for unborn children near the Blue Church in 1997, which emphasises the efforts for the protection of life after conception and for prevention of abortion (Epocha 2012), a four-meter sculpture Memorial to victims of fascism and communism in the centre of Bratislava or the gateway



Figure 1. **House of Fero Guldán.** Source: Petra Áčová, *Nový Čas Nedela*.

to Jewish tomb of Chatam Sofer¹. He is the author of statues for White Crow Awards (Kováčik 2014)², he exhibits at many places in Slovakia but also in Europe for example in Antwerp as a part of the European Capital of Culture 1993, in Baltimore, Brussels, New York, Paris, Prague and Vienna. He dedicates himself to many activities – “reconstruction, electrical wiring, wooden benches with metal support, sanctuary, fount, murals from different coloured and shaped tiles, and even a monumental picture of Christ (Abraham 2014).

His choice of moving out away from the city to the countryside was influenced by the desire for freedom and independence. As he likes to describe his way of living: “When financial demand of surviving falls, then freedom can increase. All my saved energy can be invested in what I really want to devote to. One does not need to be a slave of made up requirements of this day and age.” (Čorná 2005). Thanks to his minimalist approach resulting in financial modesty

¹ In 1942 the Jewish cemetery was destroyed because of a tunnel road under Bratislava Castle and only 20 graves of important rabbis were saved, in 1982 the tunnel began to serve trams and in 2002 Chatam Sofer Memorial was built above the site.

² White Crow (*Biela Vrana*) is an award to people who contribute to public life by performing responsible and valorous civic actions, who are defending truth, justice and public interest even at the cost of undertaking risk, condemnation or injustice. More about White Crow <http://www.bielavrana.sk/award.php>.

this artist sees the possibility to dedicate the time to his artistic activities, and he doesn't need to adapt to the modern consumer society (Čorná 2005). The reuse of materials, local stone, plastic bottles in cement concrete only reflect the general attitude of the priorities in his life. To him, comfort means that he does not have to spend time pursuing material goods and superficialities, instead of that, he can dedicate his time and energy "to the artistic work, and real values" (Slovenská architektonická revue 2004). Another reason, that he states, is rush, bustle and too many people in the city who did not allow him to concentrate on his work. Moving to the countryside increased his focus on creating.

Change of life environment as well as working environment in case of Fero Guldan, changes not only the work process but also the results of this creation. In the city his artistic activities were located mainly in the basement studios with little windows, from which only legs of passers-by could be seen. He took turns at several studios, a warehouse without any view, another studio of group of artists in the basement without windows that was enclosed only by depressing grey apartment buildings (Slovenská architektonická revue 2004).

On the other hand, the place where he moved is completely different. His artistic vision is manifested also in his house, situated near vineyards, 3 kilometres from Svätý Jur. It is built from recycled materials literally for a few dollars. The dominant feature of the current rural dwelling is his observation tower from which the view often inspires him to the themes of his work. The view is completely different from the city environment: clouds, their pink colour when the last rays illuminate the sky over the horizon of Small Carpathians, play with the light, nothing from this was possible in the dark studios. The view to 50 kilometres around in the country allows him to explore different landscapes, an impulse can be provided also by early morning haze and mists that create different visual effects. "The painting is light, so it is an incredible joy" (Čorná 2005), the artist confesses.

This artist never studied classical visual arts, but construction engineering. Maybe that's what allows him to look towards ever different and innovative directions. For the production of new artworks he uses tons of objects such as steel string, a piece of wood, fragment of glass, that are lying around the yard (Getting 2011). Often he combines several techniques in ways of which the result may seem to be impractical.

It is the moving from the bustling city to an open area that helped him to improve his own painting technique he calls *patinated assemblage*. It consists of

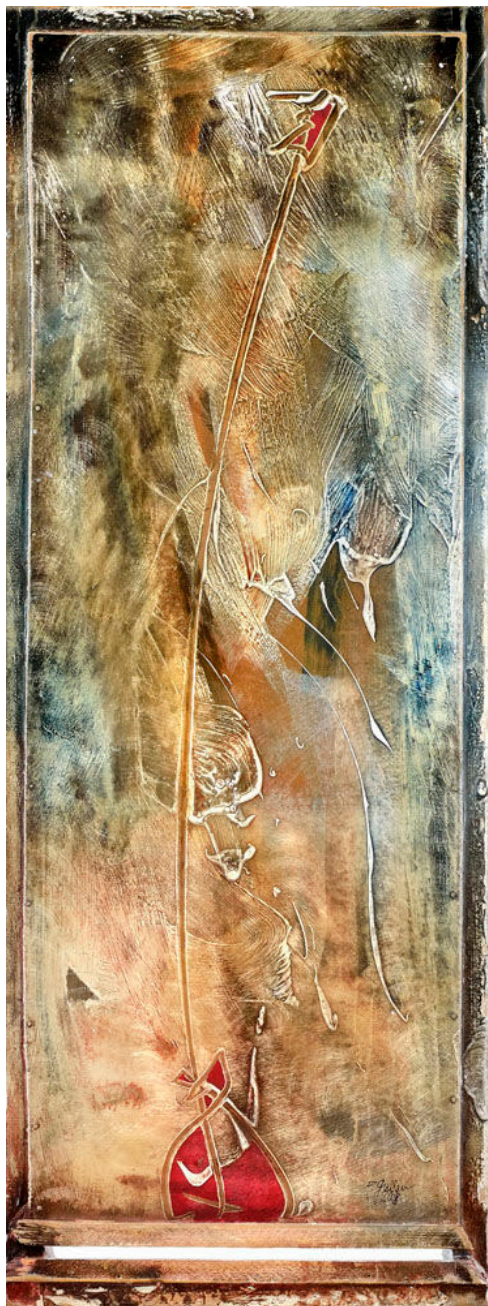


Figure 2.
Guldan's painting **Waiting**.
110 × 100 cm. Source: www.soga.sk.

creating a sculptured relief of diverse materials and real objects that is covered with a multi-coloured film of oil. Then follows the so-called “painting with fire” that wouldn’t be possible without the open space and environment he has. The final phase is the artist’s own interpretation by his personal imagination (Šebanová 2012). It is a creation in which the shares of chance and one’s own expression are in balance (Kultúrny magazín 2015). As stated by Soga, the Slovak auction company: “... his artistic creation has borrowed from remote guidance by lyric abstraction – gestural painting, while the aspect of playfulness and of carelessness- thoughtlessness of creative act is being emphasized” (Soga). Besides the paintings, inherent in his work are also sculptures, drawings, illustrations, mosaics of rubble ceramics, steel welded objects, etc.

His decision to leave Bratislava to the slopes of the Little Carpathians is also reflected in the actual places and the environments of exhibitions. His art, even though he left the city, is still visible in many places in Bratislava, cafés, his mosaic decorates antique shops like for instance the shop called Secession, close to Reduta (Guldán 2012), place of Slovak philharmonic. But his work has become also interesting in terms of regional institutions. The cross sectional exhibition of his artistic production simply named *Fero Guldán* was located in the Small Carpathian Museum in Pezinok, little city close to his dwelling. The exhibition captures the concentrated path of life of Fero Guldán as a recognized artist, author and sculptor. The visitor can appreciate diverse painting on canvas and wood, drawings, book illustrations, texts, feuilletons, interviews, objects, sculptures, mosaics, photographs of exterior realizations with architects (Pezinok city 2013). Since this is a famous painter, his artworks are spread also across a private distribution network. As reported by Fedor Gál, Slovak politician, sociologist, prognosticator and entrepreneur living in Czech Republic: “Me and my wife bought his first image for 1500 crowns from him 25 years ago [...] In the years that followed, I received from him dozens more ... I gave some of them to relatives and friends” (2006). Therefore, besides the exhibitions in galleries or in the open public space, his artworks find his audience also through private relationships.

Regarding the question of meeting other artists, Guldán is considered to be a man solitaire, and he admits that in his generation he has not found a partner or creative camp-follower, with whom he would concede on same trends and style of creation. According to him, he likes to work with writers and poets, nevertheless he defines himself to be an inventor and individualist and he concludes: “A certain loneliness is normal” (Čorná 2005).

The second case study focuses on one of the currently most outstanding young Slovak visual artists, Andrej Dúbravský. Dúbravský represents the artist of the 21st century, who entered the world of visual art not only because of his work, but because of the uniqueness of his personality. This 28 years old artist studied at the School of Applied Arts, Department of stone statues, and the Academy of Fine Arts and Design, Department of Painting and Other Media. In 2012, he won the award of PAINTING 2012, organized by VUB Foundation. He is represented in the Slovak National Gallery. He held several successful solo exhibitions in Bratislava, Prague, Berlin, Los Angeles and elsewhere (Stolárik 2014).

The Exhibition experiments directed by himself – in a closed butcher shop (No Ambitions, 2011), the island of Zlaté piesky (Golden Sands, 2012) and a scenery of flooded subway depot of planned Bratislava metro (The very exciting mysterious aquarium, 2013) – seem like a more natural environment for the work of Dúbravský. His artistic interests match the current principles of popular culture. As Prague Jiří Švestka Gallery describes, narcissistic self-presentation and examination of his own identity through the concentration on male body, paintings dominated by eccentric themes like homosexuality, self-gratification, or intergenerational affairs are typical imprint of his artworks.

Andrej lived alternately between New York and the Slovak Republic, Bratislava. Anyway, in the summer 2015 he decided not to stay in Bratislava, because he did not want to work in the complex of studios without windows, situated at Koliba, Bratislava. He figured out that he needed a change of the environment and that it would be appropriate for him to go somewhere to the countryside, where he could paint in the afternoon and evening, as it suits him best. He bought an old house in Rastislavice with entire crop, near the village where he used to go for holidays to grandmother and where he still has a few friends (Németh 2015). He built the studio in the summer kitchen, and decorated it with the rural objects such as the pieces of fence, plants, on the wood he hung the sausages.

Experience of rural life inspired him to the topic of his exhibition Rural Desires at the City Gallery of Bratislava, and it completely changed the concept of the exhibition. The countryside environment influenced him to the point that he changed the original idea of exhibition – that was the theme of internet, Instagram pictures and virtual reality – and he reflected local customs and traditions in his approach to creating (Németh 2015).

In his earlier images an object depicted in many variations was a young half naked boy with a bunny ears that has been representing the symbol of sexuality



Figure 3. **Andrej Dúbravský in Rastislavice.** Source: Andrej Dúbravský, DenníkN.

and animalism. After a summer spent in the countryside where the scenery consisted of fruit trees and plenty of vegetables, his paintings also changed. Objects become apples, different fruits, and symbols of corn, straw hats, sun and summer. The element of young boys still persists but their identity changes. They become farmers with a blade of grass in their mouth. The motives of paintings could be even identified with the feeling of socialist realism, for which was typical the celebration of work (Citylife 2015). In his artworks Andrej also represents the clichés that are connected to the romantic portrayal of villages. He wants to deny or refute them in his own way, that's why we can often face lascivious pose of naked boys, overweight or extremely skinny people. With this pictures artist threatens the rural idyll.

The colours also change. Before when he was working in unlighted studios he often used black. Now, in the process of creation, the artist uses a variety of pesticides and herbicides, which have been left in the house by original owners. It contains iron that gives the image brownish-red colour. As he explains: “when I am painting in the garden, fruit trees and vegetables are everywhere. I cannot



Figure 4. The exhibition "Rural Desires". 2015. Source: Andrej Dúbravský, SME.

use only black colour, as I used to do in dark studios in the United States or in Bratislava. Never before I would have thought that someday I will paint cherries or apples" (Lacková 2015). In addition to painting, Dúbravský displays very expressive pottery vases, based on the Baroque motifs of chubby cherubs (Hudec 2015). His vases, however, are decorated with his typical rabbit characters.

Andrej Dúbravský changes the concept of distribution and reception of his visual art in this particular exhibition *Rural Desires*, the author's first solo project in Slovakia. He himself recognizes it as the beginning of a new creative period. The exhibition was installed in Mirbach Palace on two floors with entirely opposite approach to the installation.

On the ground floor there are images installed in a traditional way that represent men and coloured fruit. The central space is filled with vases that are located on bales of straw or in corners with corn cob. In a completely different way his art gets to the audience on the second floor in the attic. Dimly lit space fenced by a wire net offers an experience that is in contrast to the first floor. Here a visitor can see paintings hung in the shadow or a too high, dried sunflower

leaning against the wall, corn, tents, barrel of cabbage, and sound of crickets. Spatial installation can be perceived also by other sense, and that is the sense of smell. Atmosphere is complete with omnipresent smell of bacon and sausages that are hanging in space, and fat dripping from them. The rural environment becomes more credible (Lacková 2015).

As different reviews show, the author has managed to bring authenticity of villages and transform the exhibition space in the garden. The viewer can perceive it and he is looking for connections between objects. Visitors can find on this exhibition the continuity with his own perception of village as an environment, where he spent a period of his childhood. The viewer is walking in the garden, which can be often “an open air museum of memories of childhood in the countryside” with their parents or grandparents, says Dúbravský (Lacková 2015). The exhibition is a mirror of what he was living some time former the exhibition (Stolárik 2015). Concerning the argument of Dúbravský’ association with other artists, we can only state the fact that the life in a village of fewer than 1,000 inhabitants offers several types of relationship. From the moment he arrived to the village, local people know him and greet him and chat with him above the gardening. The available literature does not offer any answers on the question of closer relations communication with other artists.

Third study case rather than deal with specifically one person it focuses on one of the aspects of the community “Zaježka”³, which is located in Central Slovakia in widely spread out village Zaježová, near the town of Zvolen. This community brings together people who declare that they want to live freely, to protect the local landscape and nature, to make life more valuable. This almost abandoned area started to regain an active life functions in 1991, when a few NGOs began to operate and they were concentrated on traditional crafts, folk architecture. They were trying to live sustainably in a rural environment. Their activity began to attract many people, some of them have settled there permanently. Today, in this area you can meet different people, newcomers who have been here for over 10 years, recent newcomers, people in rented houses, guests, participants of various courses, or tourists (Zaježka o nás 2015).

In the process of populating Zaježová, on one hand there is a tendency of people leaving the city precisely because of the village’s specifics, in this case, into very specific area. On the other hand, we see that their arrival also brings elements of the city. It can be observed in their job description. Their main

³ More information available at <http://www.zajezka.sk/sk>.



Figure 5. **Village of Zaježová.** Source: www.zajezka.sk.

source of income is not farming, although it is quite evident in the forms of small gardens and orchards where residents grow food for themselves. Besides this, there are programmers, teachers, artisans, environmentalists, people devoted to personal development, education, organize seminars. This way of clustering and individual but interdependent cohabitation/coexisting embodies certain Genius Loci.

Zaježová offers different places and the people dedicate themselves to various activities. Traditional farm of eco-community Sekier; an educational centre Zaježová; a primary school Zaježka for children of grades from 1 to 4; the Brána community; Socrates Institute primarily designed for university students from any field, for future artists, journalists, scientists, lawyers, economists; an initiative for local protected areas; the Food Bank, food production and Permaculture gardens in Zaježová aiming to reduce food cost (Kašiak 2014, dec. 5) and testing the sustainable lifestyle in reality (Kašiak 2014, dec. 13); a forest kindergarten; natural building, and Zaježová Community, which represents a form of rurbanization where the process is being pushed forward

by the individuals of community and not by government. Members coordinate and run collective work on public projects (bus stop renovating, waste separation, planting tree and plants, constructing playground etc.), local parties and regular celebrations, excursions of families, local involvement in protection of environment, etcetera.

From the point of view of art, festivities are very important. Smaller festivals are organized in the village throughout the year⁴. The most important is a festival called Celebration on Meadows. The program consists of concerts of all genres, dance performances, film screening, lectures, meditations, exercises, belly dance, workshops, crafts workshops for carpentry, wood carving, pottery, metalwork, demonstrations of traditional crafts, theatre, games for children and others (Zaježka Letná slávnosť 2015). The emphasis is on interactivity – the blurring of boundaries between performers and spectators. Visitors come to camp, enjoy the informal concerts, workshops, presentations. All events take place in the open meadows Sekierska that allows various forms of art to find its stable place.

The Festival is attended by all who are closed to Zaježka. Young people as well as families with children, people living in the cities and local folks or philosophers. It is a relaxing informal meeting of friends. They are encouraged to interaction and participation on the common production, which highlights the community-based character of this natural open space festival. Even though their PR and promotion is rather small, it is a highly popular festival. As reported by the official announcement (Zaježka Letná slávnosť 2015), attendance is above 700 people.

In this locality, we can observe one notable phenomenon, namely that the locality itself tends to attract the artists, the journalists, the filmmakers, the musicians, the photographers. In 2004 the student film called “Zaježka – Place of Sunbeam” (in Slovak *Zaježka – miesto slnečného lúča*) (Priehradník 2004) was made about local settlement Zaježová. In 2014 three students from the Academy of Arts in Banská Bystrica produced a short documentary “Sekier” (Pavlička, Matejová, and Vašicová 2014) about one generation of inhabitants in eco-community Sekier. In 2012 Slovak band Chill on the Sun moved to Zaježova where they recorded their album *Polo My*. As they revealed: “It is an incredibly charming and inspiring place [...]. The focus of recording captures the unique

⁴ Detailed information about events can be found at <http://www.zaježka.sk/sk/article-categories/kultura-umenie>.



Figure 6. Festival "Celebration on Meadows". Source: www.zajezka.sk.

atmosphere and etheric sound space (Kráľ 2015). The environment is especially suitable for photographs even amateur or professional because yearly there are many occasions for this creative activity. These are the examples of how the locality of Zaježová can be a source of inspiration for artists.

Visitors can experience Zaježka for themselves in different ways. As a tourist one can try hiking, biking, cross-country skiing. Besides this, one time per month there is an organized excursion around the community to understand their life better. One can participate in workshops, seminars, summer camps, organized by the education center Zaježová. More traditional is Eco community Sekier. One can also come as a volunteer and help the community in exchange for accommodation and food, especially during seasonal work in the area of Zvolen.

The form of meeting acquires a new dimension compared to urban or rural pure forms, or cafés and pubs, respectively. Artistic and other discourse takes place in the local tearoom on Polom or in the Čarovare vegetarian cuisine, in educational centre, or in private homes of community members. The locality Zaježová breaks the binary opposition urban versus rural, or café versus pub, respectively. This opposition leads to a form of life that is more advanced than the pub or café.

We studied the artists' mobility mainly from the perspective of the impact of countryside on the artists rather than the other way around, that is how artists can change the space of the village they live in. Bearing in mind all three case studies, we can see that the declared reasons why artists leave the city and go to the countryside are the need for change and inspiration from rural environment. The intensity of inspiration by nature is different when the author lives in a village from when he lives in a city and goes to the nature occasionally (Stolárik 2015). Further reasons cited are searching for freedom, nonconformity and the new way of life. This transition of artists changes the aspects of creation of their artworks in terms of colours, techniques, objects and nature of creation. In two cases, it modifies also the distribution of artworks. In case of Dúbravský it is the place of exhibition and in case of Zaježová it is the form of events' venues – the open area of Sekier meadows. Analysing the change of reception (the audiences), it remains partly the same as the audience from urban cafés, and partly is the art consumed by people living in the close surroundings.

Moreover, all three cases differ in the particulars of settling in the countryside: Guldán is settled for more than 25 years, and he still lives there; Dúbravský spent in his house with the garden only one summer and the period of stay of

artists in Zaježka is also very variable. In the research, it would be interesting to go into detail on both artists Guldan and Dúbravský, and to expand on the question of forms of association with other artists and with people from the locality.

On the example of only three case studies it is not attainable to determine broader universal trends or phenomena. Yet we can agree that all of them present same similar features, which break the standard bipolarity: urban-vs-rural and café-vs-pubs. It is not valid and there are other forms beyond this division, as shown by Zaježová area.

We can presume, that the mobility of artists is their individual choice, and that their interest is not for the revitalisation of the village in the first place, but for their inner motives that can be diverse for all of them. Therefore it is not possible to address some general tendency on these three case studies, that would show correspondence between presence of artists in village and some of the processes as gentrification or regeneration (even if the case of Zaježka presents some features of gentrification process). Nevertheless, associated effects can be counted on both positive, it can be an inspiration for others to move to the countryside, or for the dwellers to remain, etc., but also it can bring some negative aspects, as well as it still can remain intact as the local inhabitants can ignore the presence of artists, or as the artists live in solitude and secrecy.

The research shown in this paper is in the initial phase. It provides a preliminary study to the further mapping of the phenomenon of rurban mobility of artists in Slovakia by using the method of a snow-ball, which will focus on greater number of artists and will research broader the subject in question. Understanding the role of artists' mobility to countryside, its peculiarities and its associated effects can be a helpful element in the current examination of processes of rurbanization.

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