



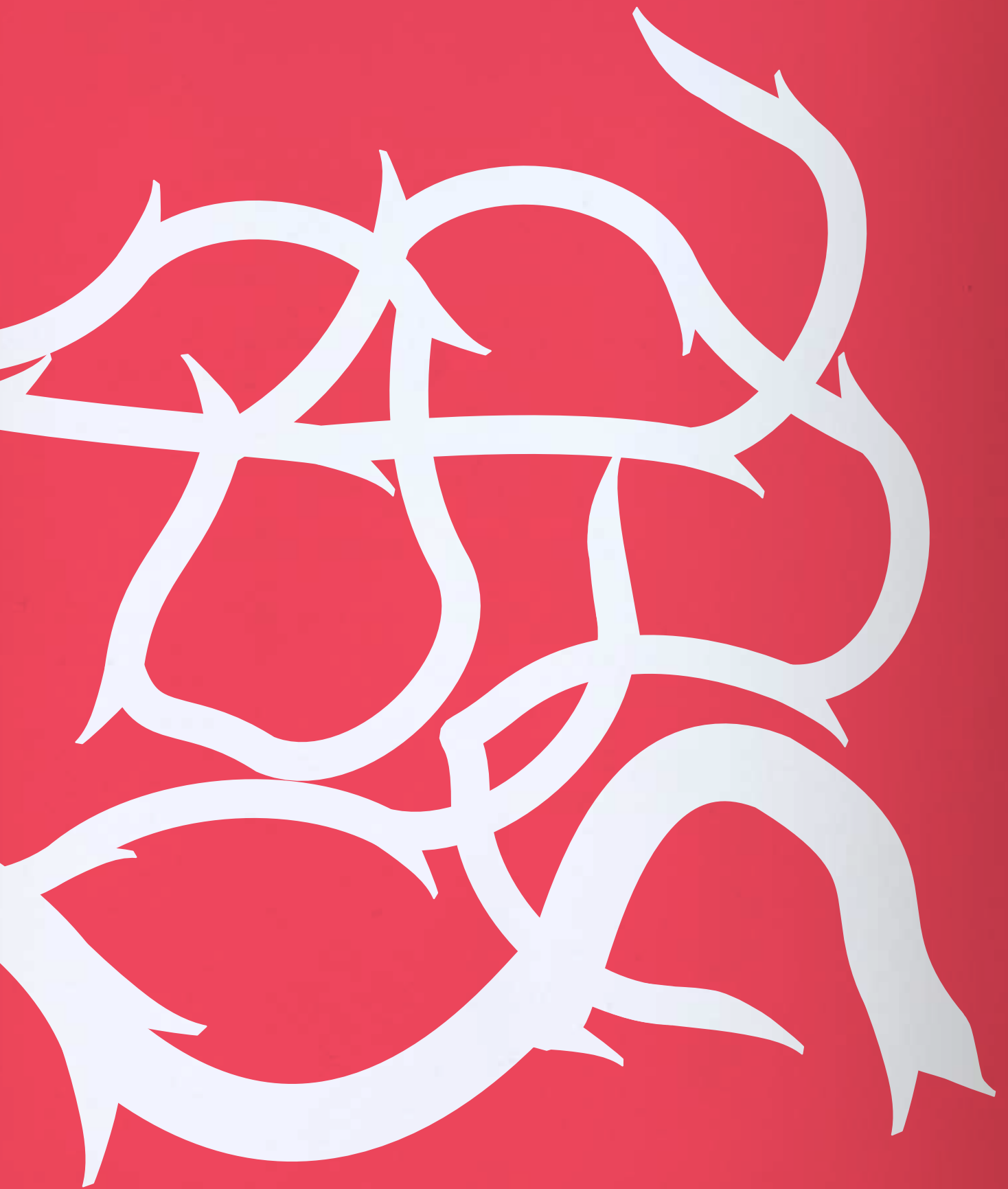
SIMURGH
СЕЛФ-ХЕЛП



SLAVS AND TATARS



СИМПЛ
SELF-HELP



One of the more compelling tales stitched, embroidered, and needled throughout our region is that of the Simurgh, a mythical bird found across the Eurasian landmass. A winged creature with the head of a dog and sometimes the face of a human, often female but essentially of indeterminate gender, the Simurgh is so old it has witnessed the destruction of the world three times over.

Sufis see in the Simurgh an allegory for the Transcendent, or the Oneness of Being. In Fariduddin Attar's *The Conference of the Birds* (1177 CE), a twelfth-century epic poem, various birds set out on a long journey to find their sovereign, the legendary Simurgh, who represents the unity of earth and sky, a threshold of revelation and truth. Seven valleys and 4,724 rhyming Persian couplets, or *masnavis*, later, only thirty birds remain. Upon finally reaching their destination, they

discover, much to their astonishment, that the Simurgh or the Transcendent is not there. In its place, a pond with a reflection of themselves, the thirty birds.¹ It dawns on them – and on us, the reader – that the Divine is not an external being but rather a reflection of their and our collective selves.

While most studies of the Simurgh tend to focus on its Persian origins, we are more interested in the hazy perimeters of its imprint, where the ink bleeds to and what it stains, not where it comes from or originates. Slavs and Tatars have long been more interested in the peripheries of knowledge production than its so-called centres.

It is at these borders – the edges of belief systems, the margins of rituals, the limits of language groups –

1. Attar actually employs a pun at the climax of an otherwise metaphysically robust epic poem. The name Simurgh is a composite, in Persian, of *si* (literally, 'thirty') + *murgh* ('birds'). To resort to a pun, amongst the less edified turns of language, at the end of such an esoteric, elevated text is a linguistic flex on Attar's part, if anything. Imagine, for context, Homer employing at the end of *The Odyssey*, where Odysseus reunites with his father Laertes, a fart joke.

where syncretism and hybridity thrive. In our case, the Simurgh stretches not only across the collective's regional remit – Asia Minor, to the Caucasus and Central Asia – but further east into China and west to Ukraine. While the Kurds have *Sîmir*, the Bashkir *Сәмреғош*, and the Kazakhs *Самұрық*, the bird's occidental frontier is less known, lying somewhere west of Chernihiv, in northern Ukraine, where *Semargl*, the East Slavic winged god, can be found on the capitals and iron balustrade surrounding the Boris and Gleb Cathedral. One of only seven gods mentioned in the *Primary Chronicle*, a chronicle of Kievan Rus' from around 850 to 1130 CE, Semargl is thought by some to be a composite divinity of two separate creatures, Sēm and Rgel, the Slavonic equivalents of the Dioscuri or Gemini. The more we inch westwards, however, to present-day Poland, the less we see the dynamic divine twins

– Sēm and Margl – and instead we notice more and more eagles prancing about, in their neurotic, nationalist way. In this manner, perhaps the Simurgh offers yet another layer of complexity to understandings of the geographic thresholds or fault-lines between East and West.

If publics in Europe may not be familiar with the Simurgh, it is safe to say that in the Turkic-Persianate world the mythical bird is as well known as the eagle is in Europe. But where the eagle is almost always depicted as an alpha bird, with ripped abs, the Simurgh is ethereal and flamboyant. Where the eagle is the go-to bird for nation-states (from Albania to Germany, Poland to the United States of America), the Simurgh occupies the after-world. The eagle is, alas, to use the terminology *du jour*, a toxic-masculine bird: we have yet to come across an effeminate eagle, only

hordes of macho male ones. So it follows that the Simurgh is flaming both literally and figuratively: non-binary and extravagant, the Liberace of birds if you will. While the Simurgh is absent from this world, it reigns supreme in the imaginal one, that which is only attainable when one has shed oneself of physical and metaphysical belongings to achieve what is known in Sufism as Fana al-Nafs, فناء النفس: the passing away or annihilation of the self, a demolition derby of the ego, akin to, say, nirvana in the Buddhist tradition.

Since the fall of the USSR – and in particular the full-scale Russian invasion of Ukraine in 2022 – there has been an important drive towards articulating self-determination away from the top-down, imperial influence of Moscow. Most efforts focus on buttressing local languages and embedded traditions ravaged by the one-two punch of Empire

and Capital. In the wake of these otherwise noble initiatives, though, a regime of identity politics has whittled each of us down to a scrawny matchstick of a figure, flammable but too meagre to keep anyone or anything warm. Hyphens (Chuvash-Czech, Saka-Swiss, Belgian-Buryiat) won't make us any more muscular or resilient or help us burn any brighter. If anything, they are clumsy attempts to add much-needed bulk to our bony selves, leaving us more exposed than an orphaned pronoun. Punctuated peeps reveal (and too often, revel in) the knees of our various destinies, the joints where it could all go wrong, the weak spots of our miscellaneous me's.

As opposed to the vertically imposed assault of ideologies, be it Soviet communism or Western neoliberalism, we look to permissive stories and symbols that are written and drawn from the bottom up. That way we can

acknowledge what distinguishes us, but without forgetting also what binds us: the memory, but also the mucous.² Our Eastern Star, if you will, is fundamentally regional. And regions, unlike empires or nation-states, are fluid and heterodox. They are defined not by national borders or ethnic identities but rather by affinities or solidarities – at times ritualistic (*Dożynki/обжинки*, the harvest festival), at times mineral (the amber route), at others botanical (the importance of birch), or even culinary (say, pickles, samovars).

This publication began as a translation, not of one language into another, but of a tradition into another. Slavs and Tatars have previously translated Catholic rituals into Shi'a ones, Polish crafts into Persian ones: here we are adapting one universal ornithological creature into another, with

2. Anybody who shames a bottom-feeder has clearly not eaten a bottom. Lustrous and slick, viscous and vicious, bottoms are the glue that binds, the goo that helps things slip and slide across frontiers and borders.

all the baggage and cultural claw-prints you would expect. Marcel Broodthaers' seminal *Musée d'Art Moderne: Département des Aigles* (1968–72) serves as our lodestar or hoopoe, if you will, the wise bird guiding us in search of the Divine, with couplets from Attar's *Conference of the Birds* interspersed throughout the publication as a refrain. As we are wont to, *Simurgh Self-Help* broadens the constellation, albeit with clenched talon, expanding our understanding of the world, both geopolitical and metaphysical, that Broodthaers so eloquently and originally critiqued.

Slavs and Tatars
Berlin, March 2026



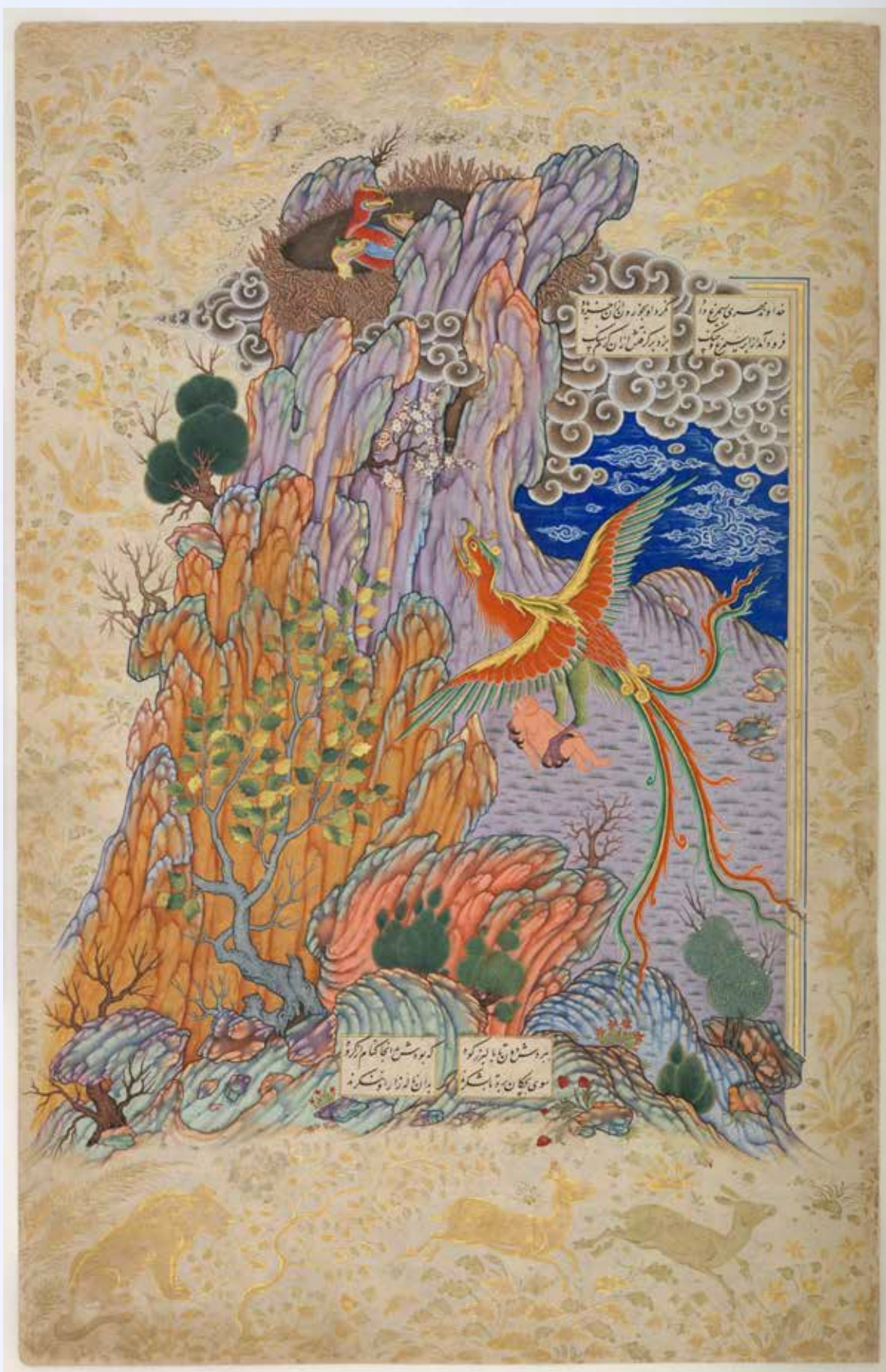


SIIR

Diyarbakır
Kitaplığı


Simurg'un Ahı Birsen İnal





خداوند کسی مرغ بود
فردا که از سر برآید
بزرگتر از قوس است
که در آسمان است

بر درشتن این با نیز کرد
سوی کاین بر با بست
که در درشتن این با کلام کرد
بان از زار به بست کرد

A close-up, low-angle shot of a person with long, wavy brown hair reading a book. The person's face is partially visible, looking down at the pages. The background is dark and textured, possibly a wall or ceiling. The lighting is soft, highlighting the person's hair and the book.

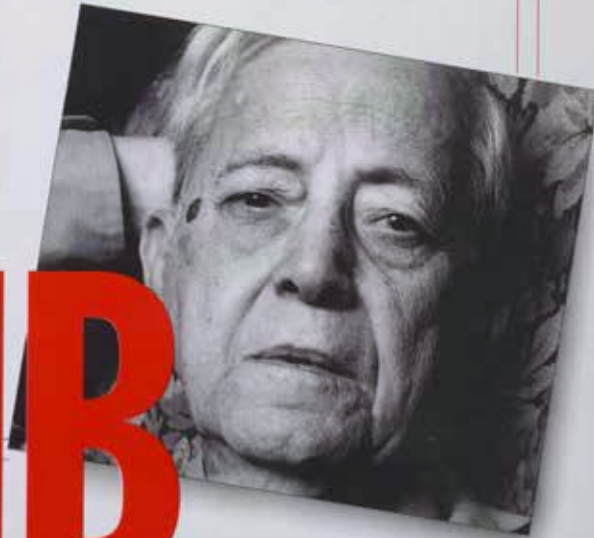
**It was
in China,
late one
moonless
night,**



Mohammed Dib

Simorgh

Albin Michel

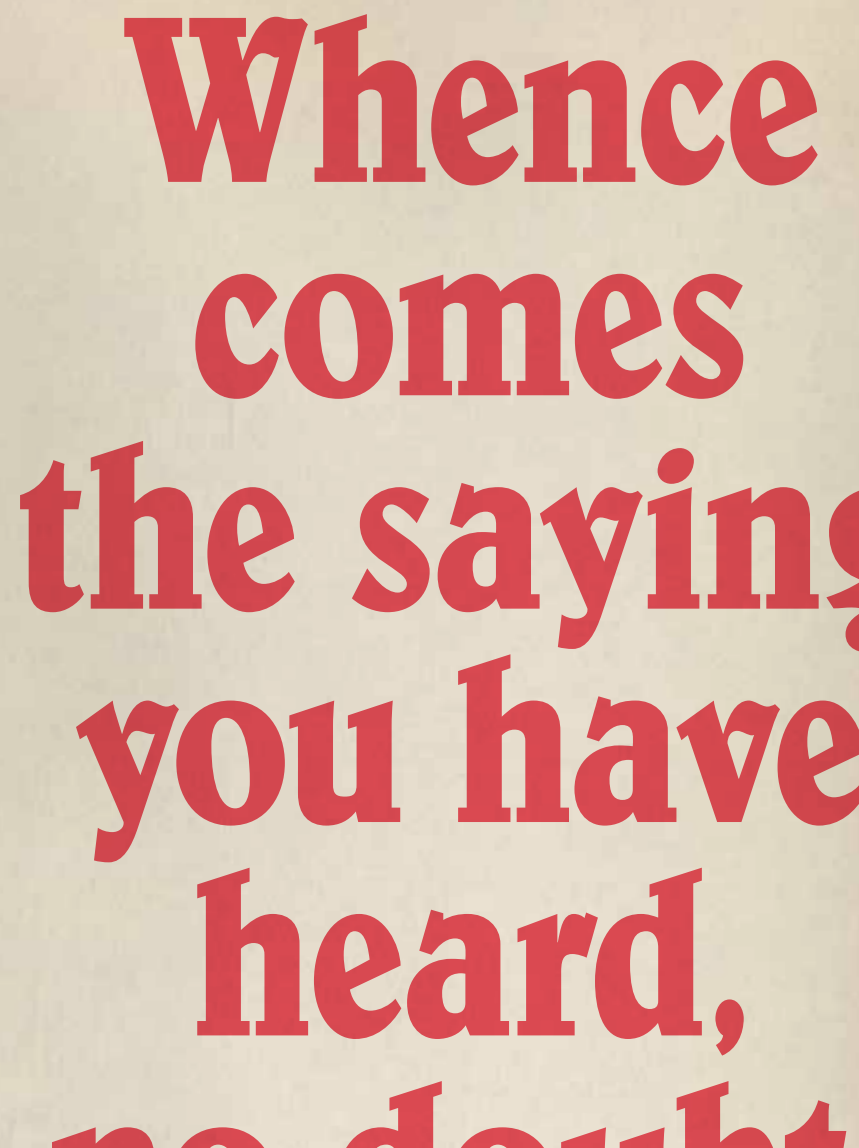


DIB









**Whence
comes
the saying
you have
heard,
no doubt,**





قاف للطيران
Qaf Airways





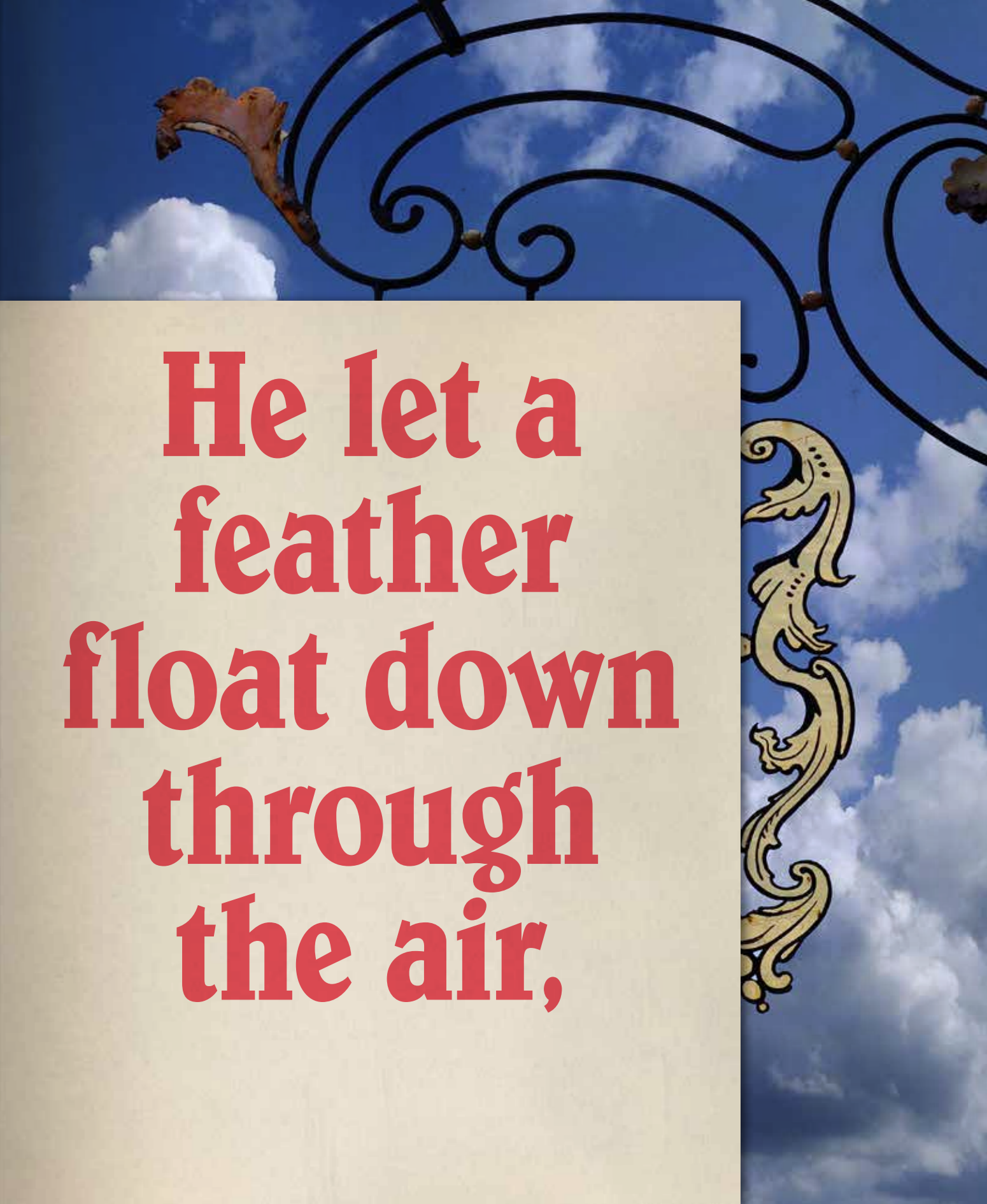
SEE
SEE
MORE











**He let a
feather
float down
through
the air,**







Studia Persica n. 3

Matteo Compareti

The Elusive Persian Phoenix

Simurgh and Pseudo-Simurgh in Iranian Arts

with an appendix by
Larisa Yu. Kulakova

𐎱𐎠𐎼𐎿



Paolo Emilio Persiani





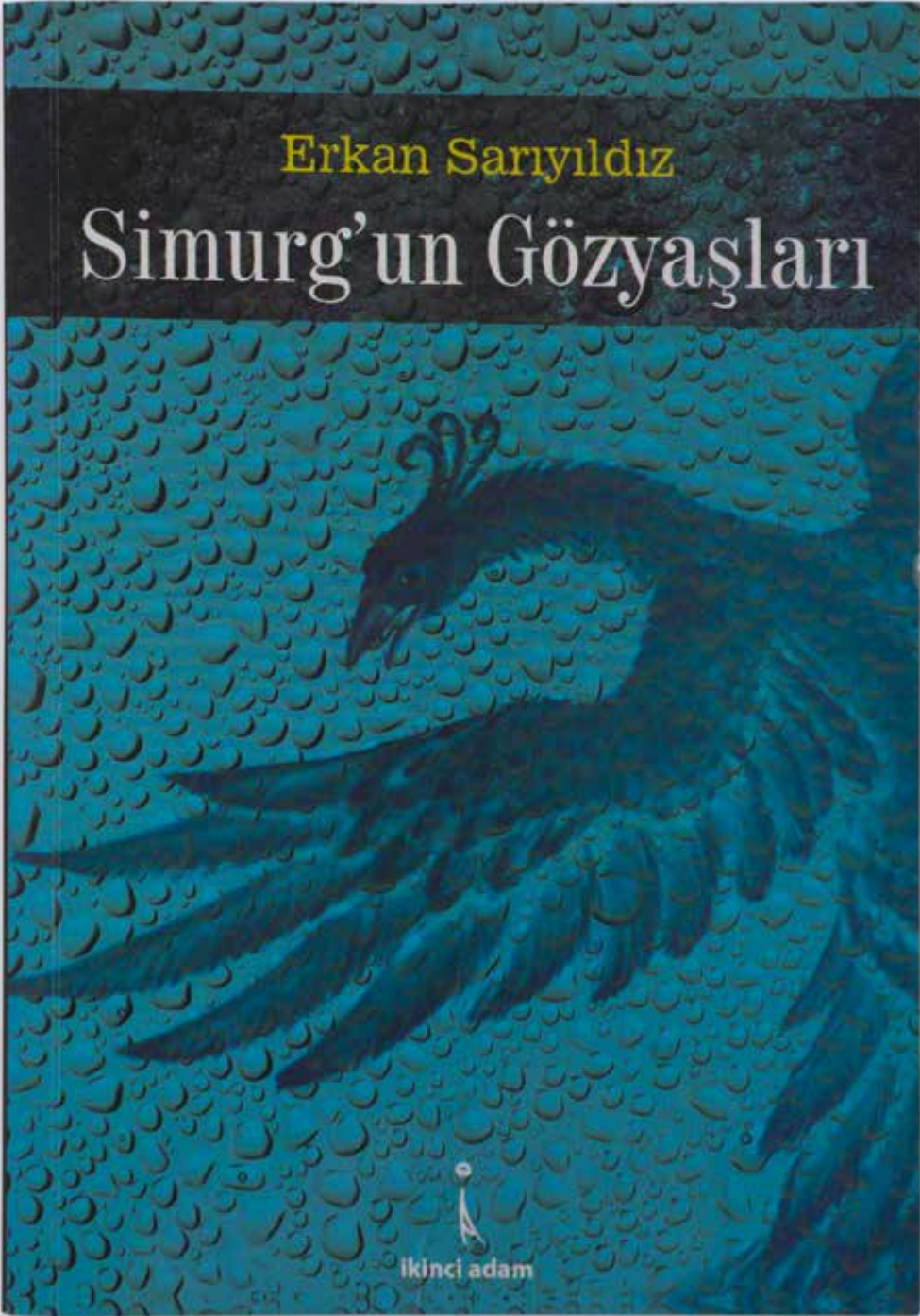


**This ocean
can be
yours;
why
should
you stop**



Erkan Sarııldız

Simurg'un Gözyaşları



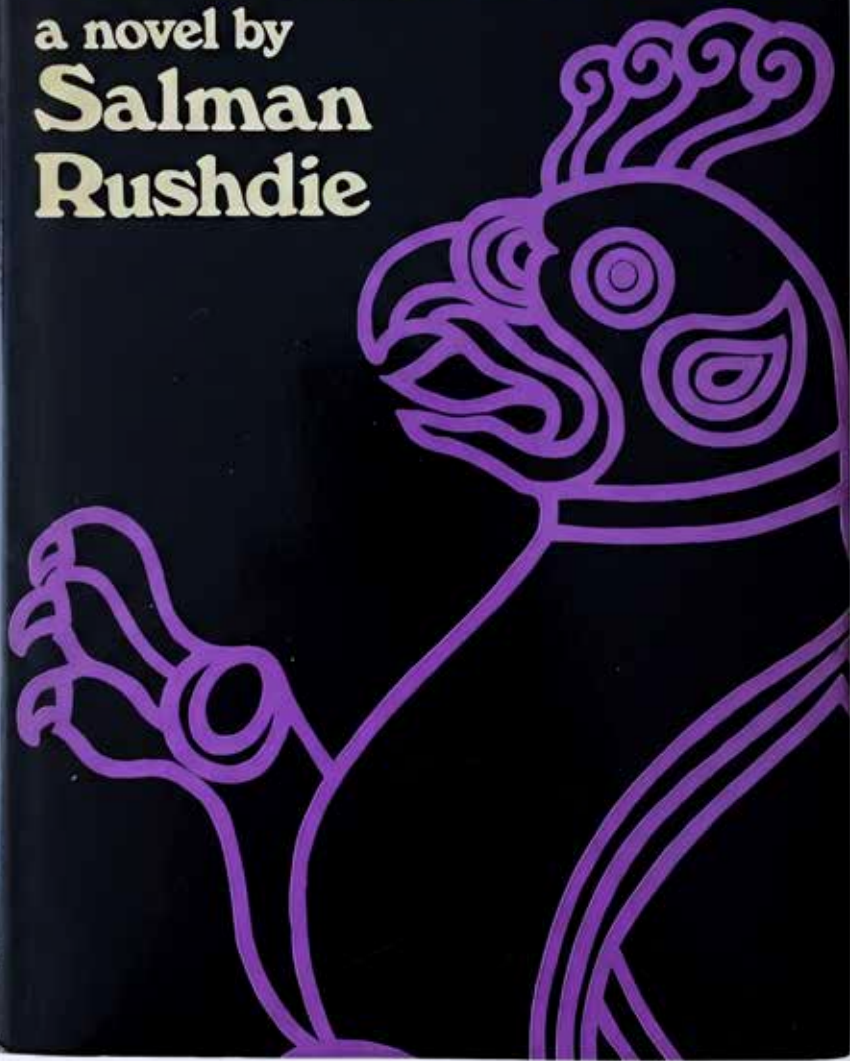
ikinci adam





Grimus

a novel by
**Salman
Rushdie**











Posteitaliana

PIERLUCA ZIZZI

QUINTO

DS

**The other
birds
in turn
received
their
chance**

50
GAMES











Une forme une surface un volume , serviles .
Un angle ouvert • Une ligne dure ,
Un directeur une servante et un commis .

MUSEUM

enfants non admis

... toute la journée , jusqu'à la fin des temps .

Une forme une surface un volume , serviles .
Un angle ouvert • Une ligne dure ,
Un directeur une servante et un commis .

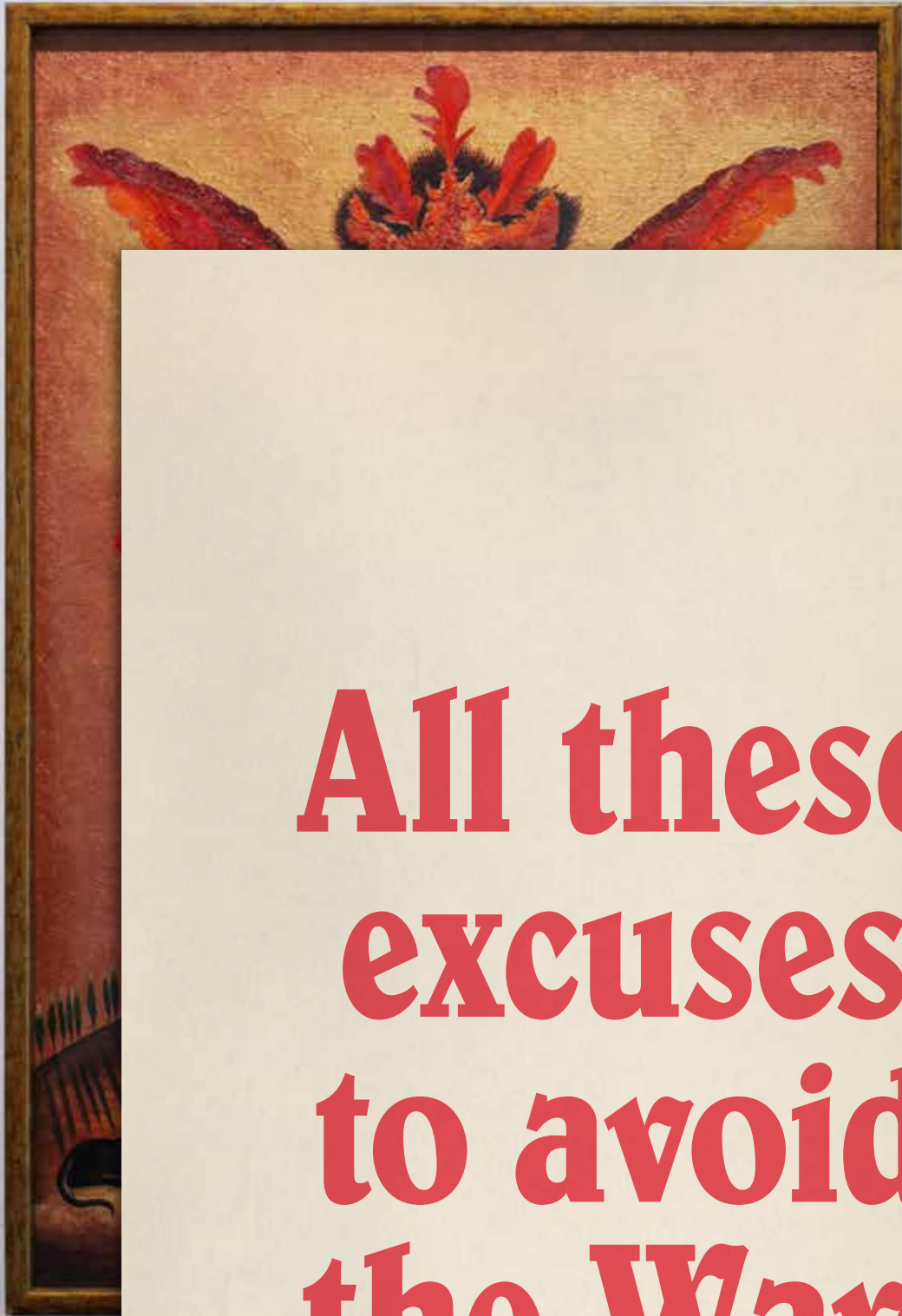
MUSEUM

enfants non admis

... toute la journée , jusqu'à la fin des temps .



*THE CONFERENCE
OF THE BIRDS
PETER SIS*



**All these
excuses
to avoid
the Way;**



SimSim

Öz Ritminlə Yaşa




Simurq







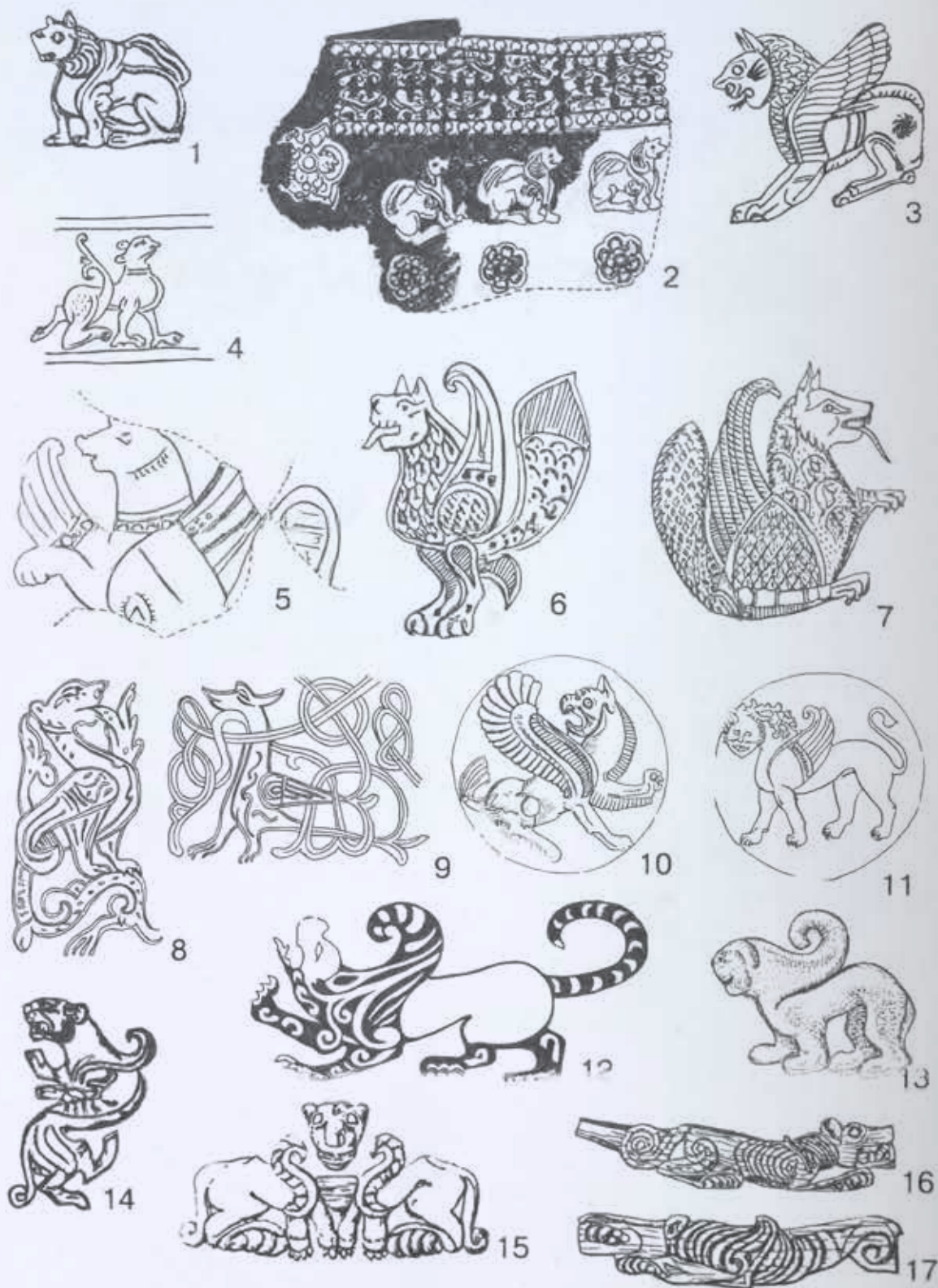


Рис. 1: 1 – Екатериновка III; 2 – Олтарь 1; 3 – Зивие; 4 – Киев, усадьба Трубецкого; 5 – Гнездовский могильник; 6 – Лысьево; 7 – Иран; 8, 9 – Киев; 10 – Амударьинский клад; 11 – Самарканд; 12, 15 – Пазырык; 13 – Семиречье; 14 – курган Иссык; 16, 17 – Уландрык



JUPITER ATONI
ZEUS MERCUR
ARJUN ANNEIS
RA KOUDDH A
DEU HERMES
USHNU YHWH
THOR OM THES
JEHVAHALLA
EISHMO



999.9

LANGOR SA
FIASSO

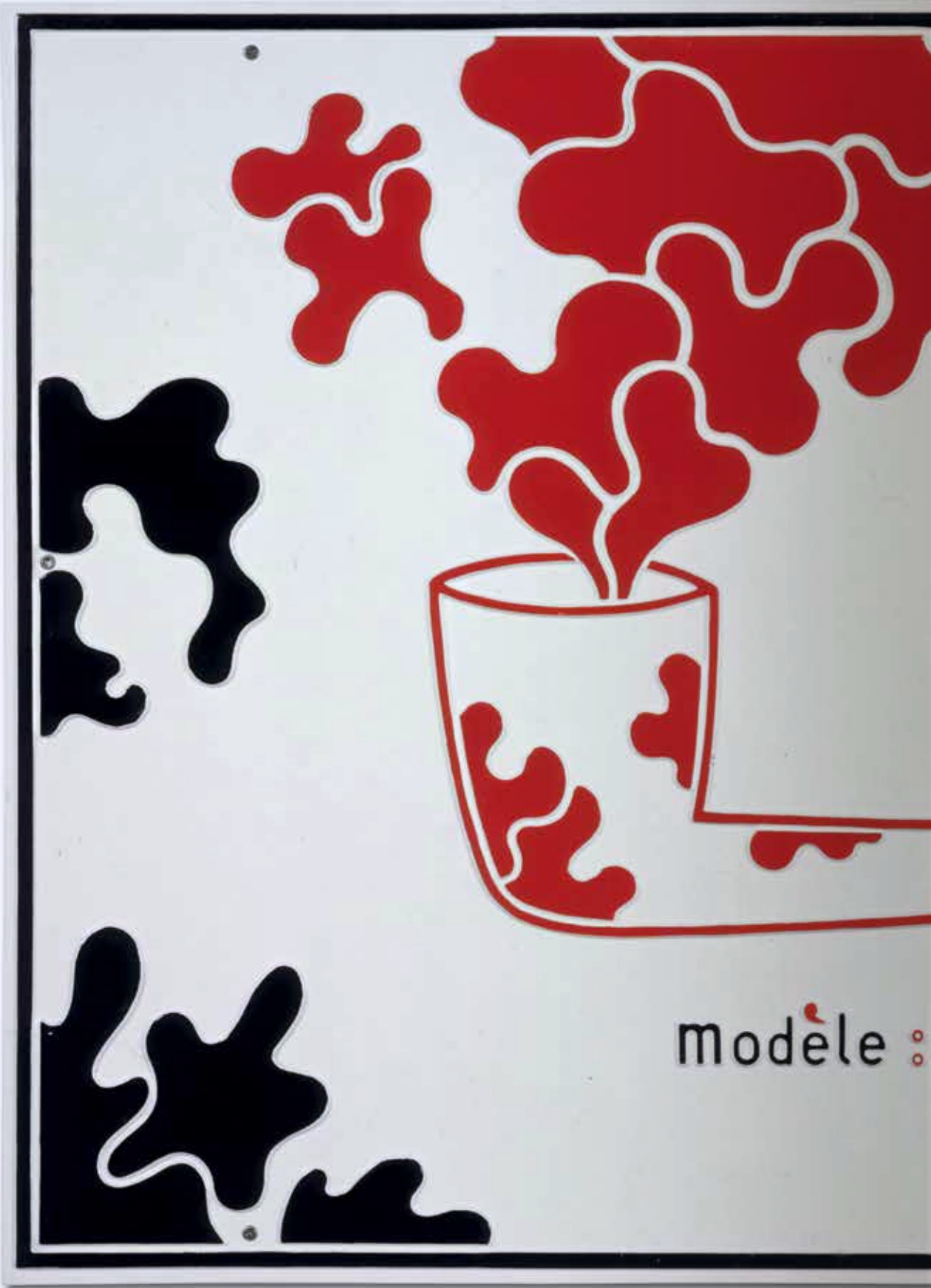


492927



**But in an
incoherent
rush they
came,**

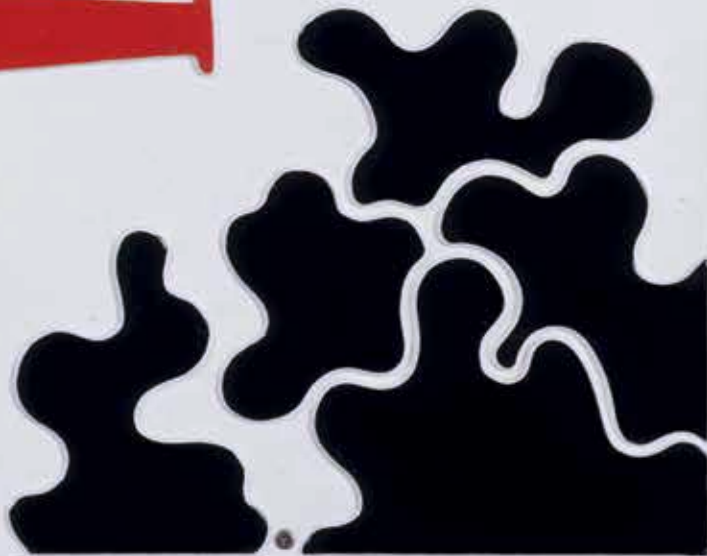




modele :



la pipe





ceci n'est p



دہلی سٹی







**Throughout
the world
spring from
Simorgh's
shade**





MUSEE D'ART MODERNE • DI DES AIGLES • S. LITTERAIRE FIG. 1 ET 2



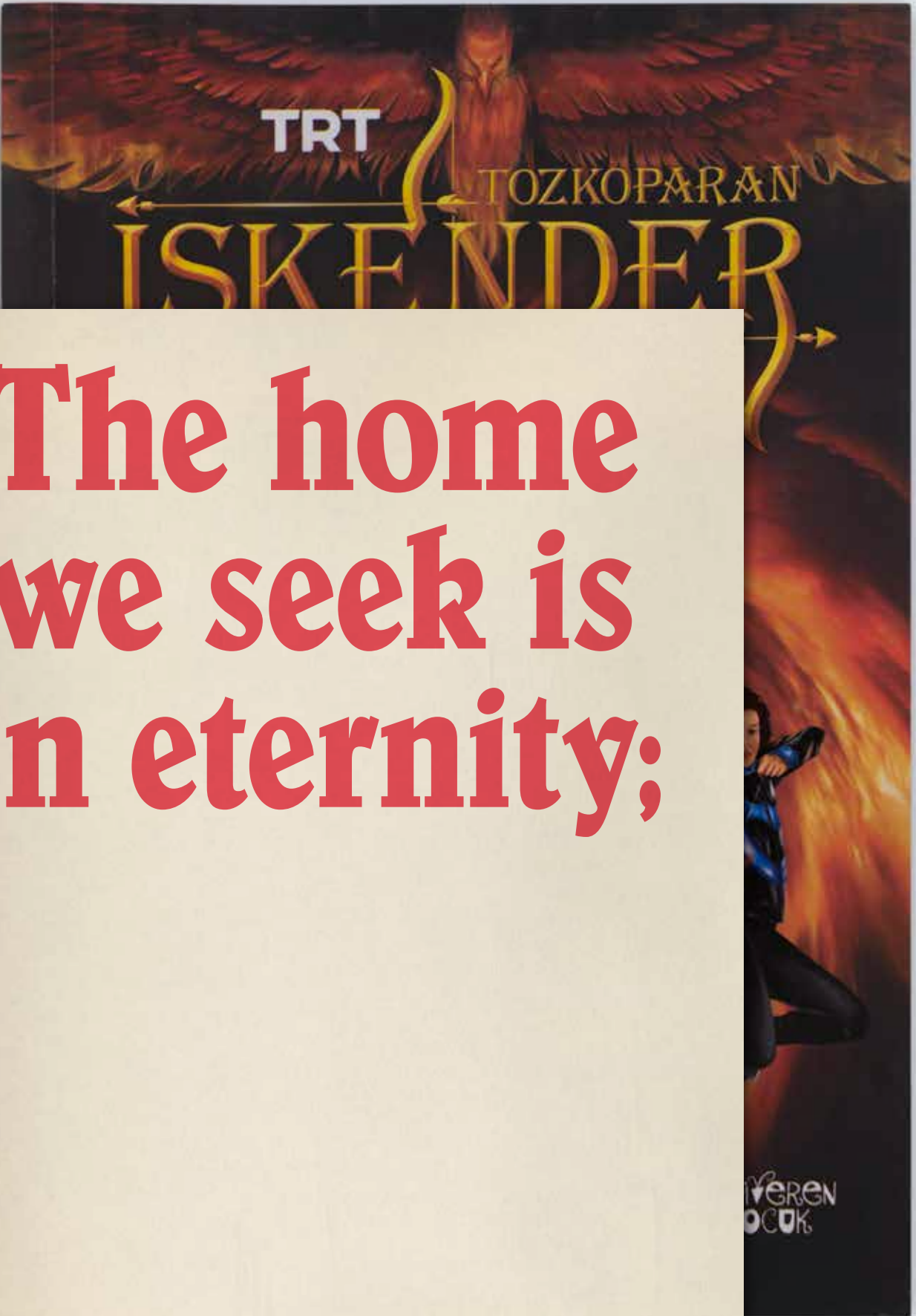












**The home
we seek is
in eternity;**













Handwritten text in black ink, possibly a signature or name, located at the top of the page.

**Who
snatches
at a crown
and thinks
he rules.**







Musée d'Art Moderne

**DEPAR
DES A**

 **VESTIAIRE**

DAVID • INGRES •

 **ESC. A**



Ou

DE 9



02 12 09 54

ne, Section XIX^e Siècle

TEMENT
AIGLES

RENSEIGNEMENTS 

WIERTZ • COURBET



ESC. B 

vert

A 18 H



02 12 09 54

Musée
d'Art Moderne

СЕКІ
Саму

Аттор  سهروردی 

Техни
Пере

15:00



بخش سيمرق

ЦИЯ

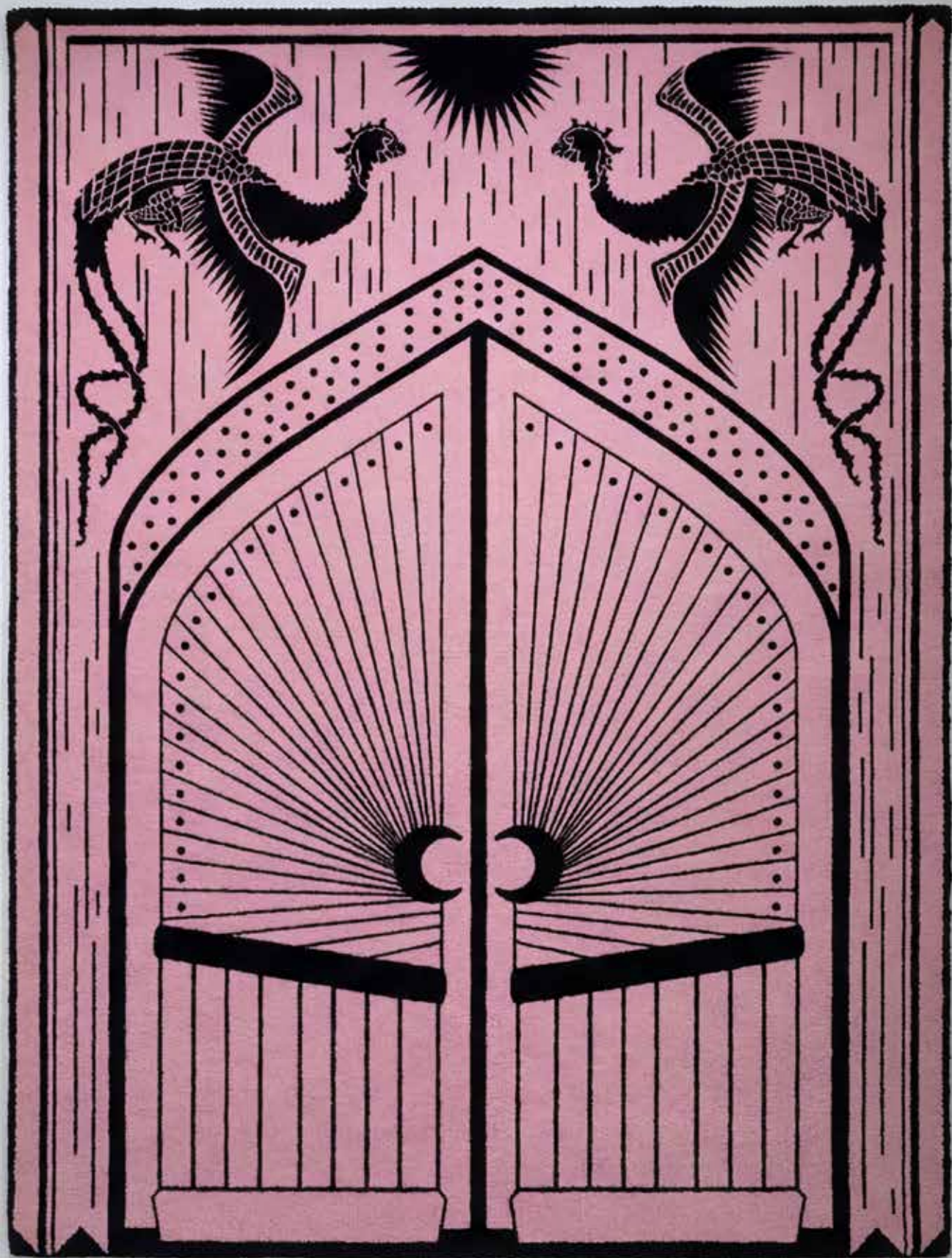
урьік

Газзолі  Әл-Халладж

ческий
ерыв

17:00







**How
much you
thought
you knew
and saw;
but you**







Der Wundervogel
Semurq



Die schönsten Märchenklassiker
der russischen Filmgeschichte

DVD
VIDEO




SIMURSH










**That 'we'
is not
distingu-
guished
here from
'you'?**


January 1901
Study of a Wing
oil on canvas
c. 1899
277 x 215 cm
National Museum in Kraków
MNK II-a-1206



1902
The Judgement of Paris
oil on canvas
1902
265 x 455 cm
National Gallery, Prague
O 3207



1901
9 April 1830



1912
John Gerrard Keulemans
8 June 1842 - 29 March 1912
1. Ibisrisor jacksoni;
2. Scaptelvis castaneiceps
Lithograph, photomechanical print
before 1912
52.8 x 65.7 cm
Catalogue of the Birds in the British Museum, Vol. 16




1913
Karl Wilhelm Diefenbach
21 February 1851 - 15 December 1913
Martyr and crucified, Son Helios
oil on canvas
1895
149 x 192 cm
wikimedia.org




1914
John
28 February



1922
Léon Bonnat
20 June 1835 - 8 September 1922
Eagle and Rabbit
oil on canvas
1897
Musée Bonnat-Helleu in Bayonne




1923
Théophile Steinlen
10 November 1859 - 13 December 1923
Cocorico
colour Lithograph on paper
1899
135 x 100 cm
Musée National d'Art de Catalogne
000178-C




1924
Léon
27 January



1932
Max Slevogt
8 October 1868 - 20 September 1932
Parrot Man
oil on canvas
1901
81.5 x 65.3 cm
Niedersächsisches Landesmuseum Hannover
KM Stg Wnd 15



1933
Margaret MacDonalld
5 November 1864 - 7 January 1935
The Mysterious Garden
watercolour and ink over pencil on vellum, laid on board
1911
45.1 x 42.7 cm
Scottish National Gallery of Modern Art
GMA 5156




1934
Berth
26 December



1942
Tina Modotti
16/17 August 1896 - 5 January 1942
Rene D'Harnoncourt
Parionette with Gourd Bird
gelatin silver print
1929
23.8 x 18.1 cm
Swann Auction Galleries



1943
Chaim Soutine
13 January 1895 - 9 August 1943
Dead Fowl
oil on canvas
c. 1924
110.4 x 81.9 cm
MoMA



1944
Ed
12 December





DR. ŞUAYIP DAĞISTANLI
Shuapgadzhi Nurmagomedov

biyoenerji

SİZ DE BİR 'SİMURG' SUNUZ




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2
BASKI

DR. ŞUAYIP DAĞISTANLI
Shuapgadzhi Nurmagomedov

biyoenerji

SİZ DE BİR
'SİMURG' SUNUZ







САМУРЫК ҚУСЫНЫҢ СИҚЫРЛЫ ҚАУЫРСЫНЫ
(ҚАЗАҚСТАННЫҢ КИЕЛІ ЖЕРЛЕРІНІҢ ГЕОГРАФИЯСЫ ТУРАЛЫ КІТАП)

ВОЛШЕБНОЕ ПЕРО ПТИЦЫ САМУРК
(КНИГА О САКРАЛЬНОЙ ГЕОГРАФИИ КАЗАХСТАНА)




Fantastik Canlılar
Anka Kuşu

ANKA'NIN DOLU GÜNÜ

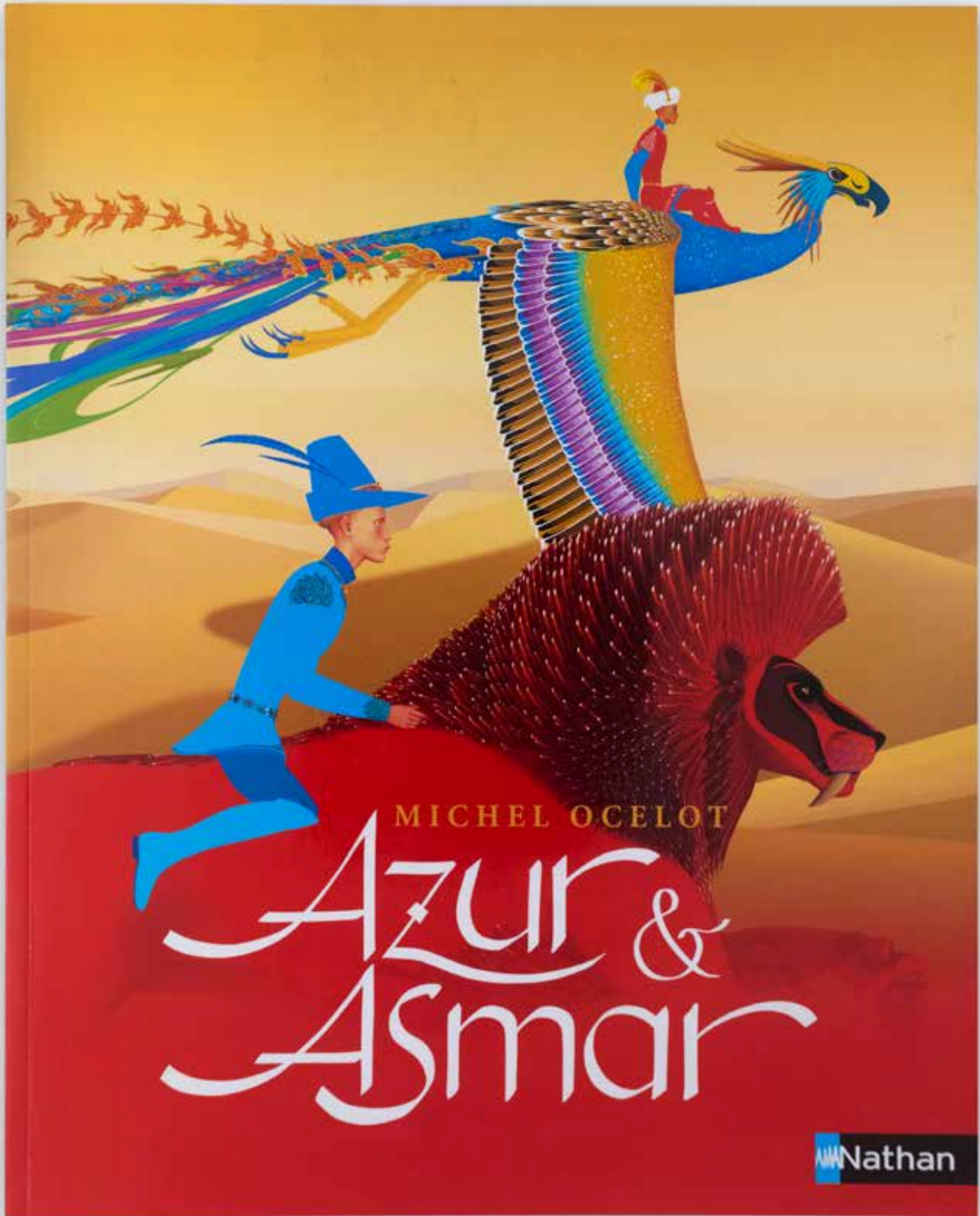


düşerikitap





**And
silently
their
shining
Bird
replies:**



MICHEL OCELOT

Azur & Asmar

Nathan



S İ M

super

“Topdancı İ



U W R Q

market

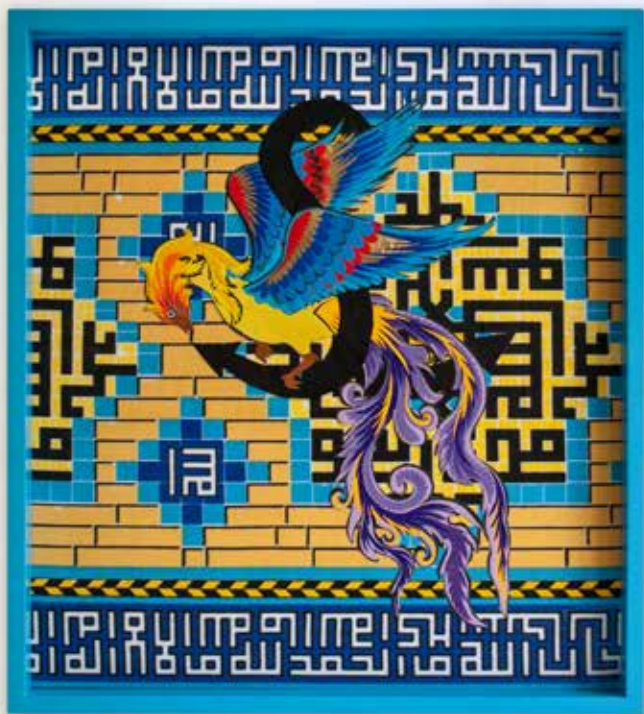
Marketiniz”







**A
trembling
dissolution
filled
the birds**

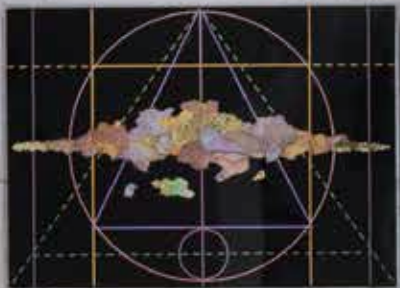












D. H.


LAWRENCE

ANKA

KUŞU







**There
in the
Simorgh's
radiant
face they
saw**









**SAMRUK
ENERGY**



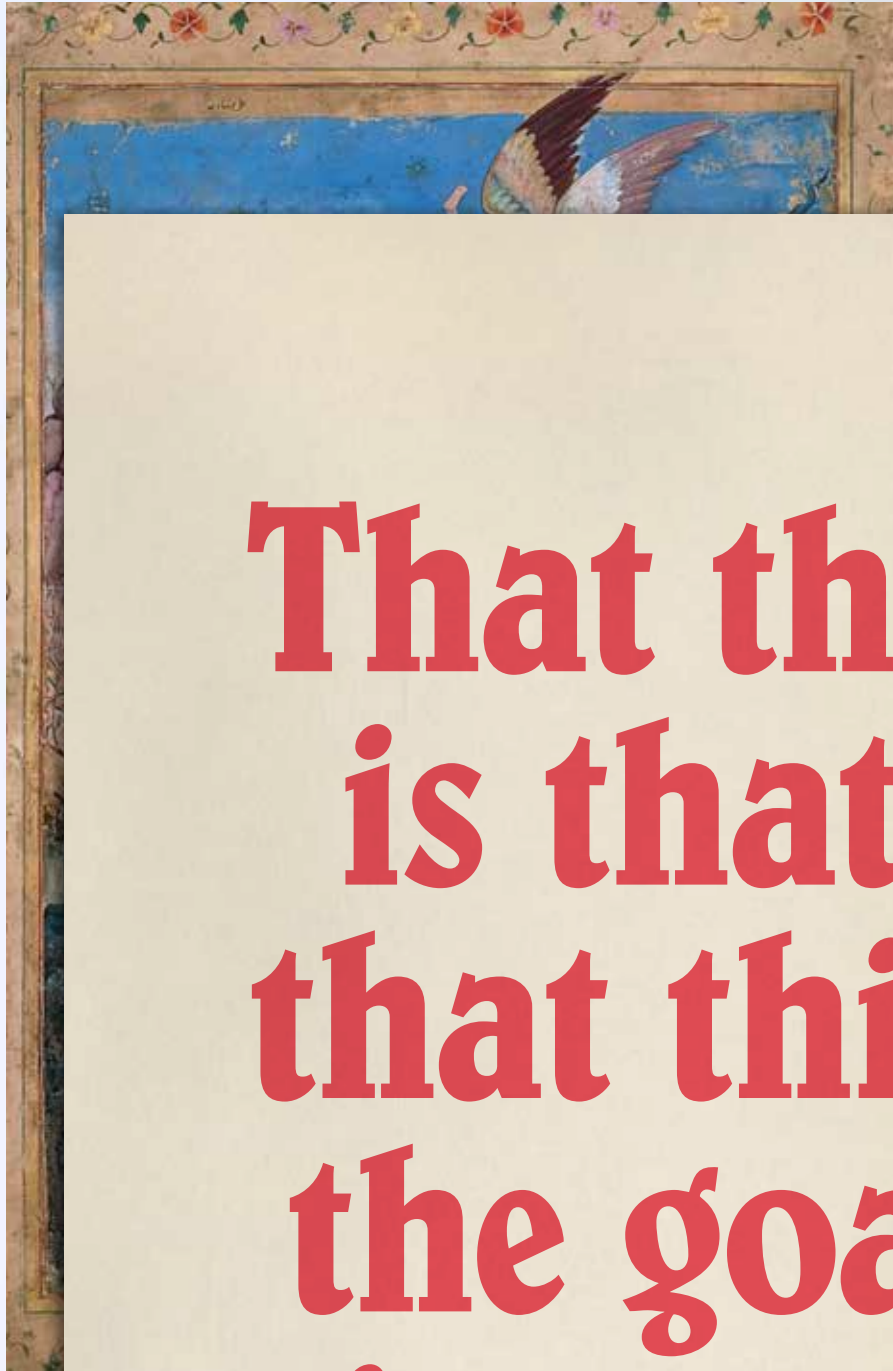
NOVELA II

LUIS RONCAYOLO

LA ESTRELLA DEL

SIMURGH





**That this
is that,
that this,
the goal
is won.**



Chez votre fournisseur





У

БА



ИОСТАЕ

ШЕГО



ВЩИКА





TÜRKÇENİN MUHAFIZLARI

7.
baskı

Özgür Aras Tüfek

SİMURGA YOLCULUK

Ali Şir Nevaî Romanı



erdem
çocuk

**What anvil
could be
lifted by
an ant?**







Abdel Saadi

LA PLUME DU SIMORGH

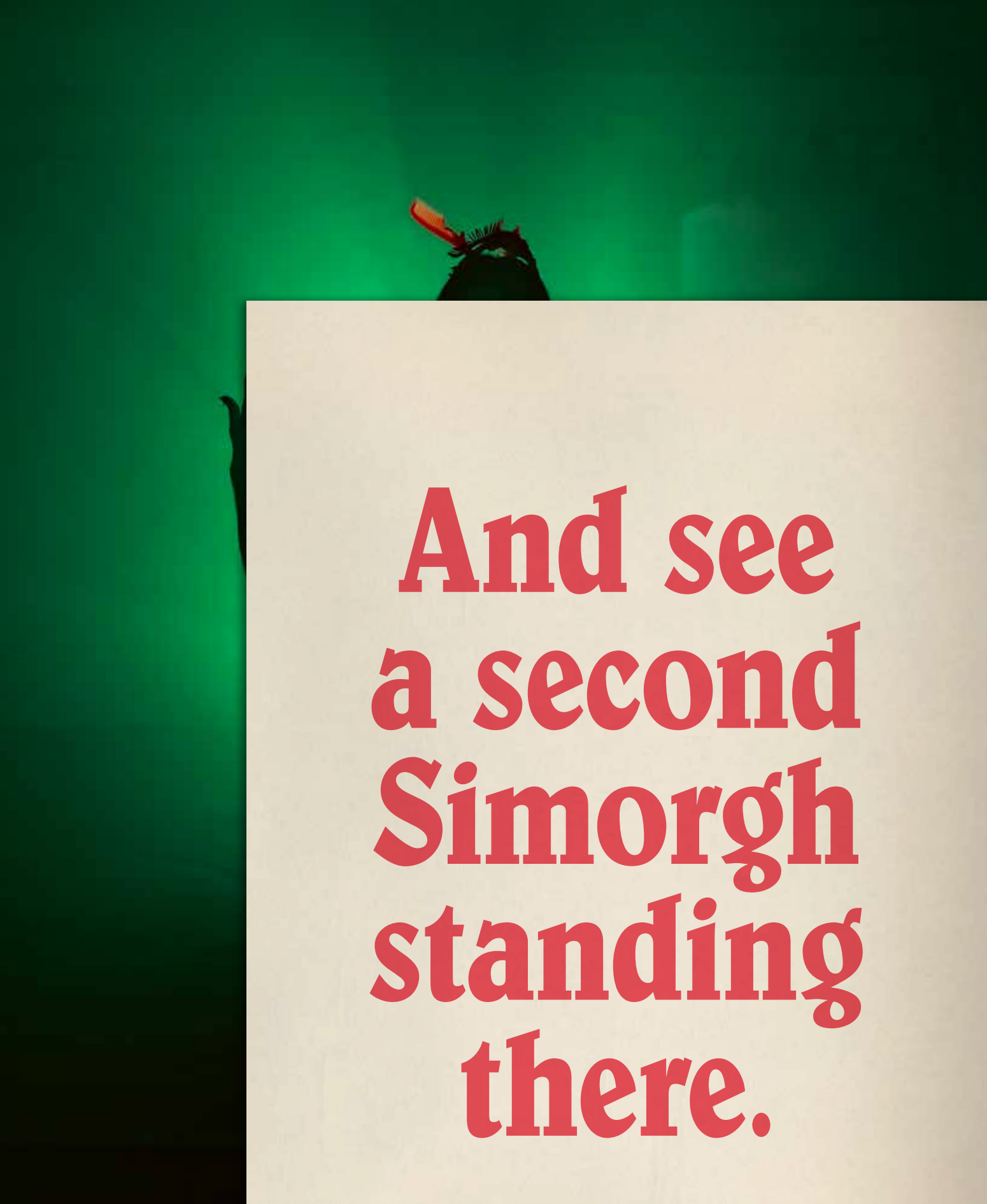
Sept contes soufis



Les Deux Océans





A Simorgh, a mythical bird with a human-like face and wings, is perched on a dark branch. The background is a solid, vibrant green. The text is overlaid on a white rectangular area in the lower half of the image.

**And see
a second
Simorgh
standing
there.**

BUNDESREPUBLIK



DEUTSCHLAND







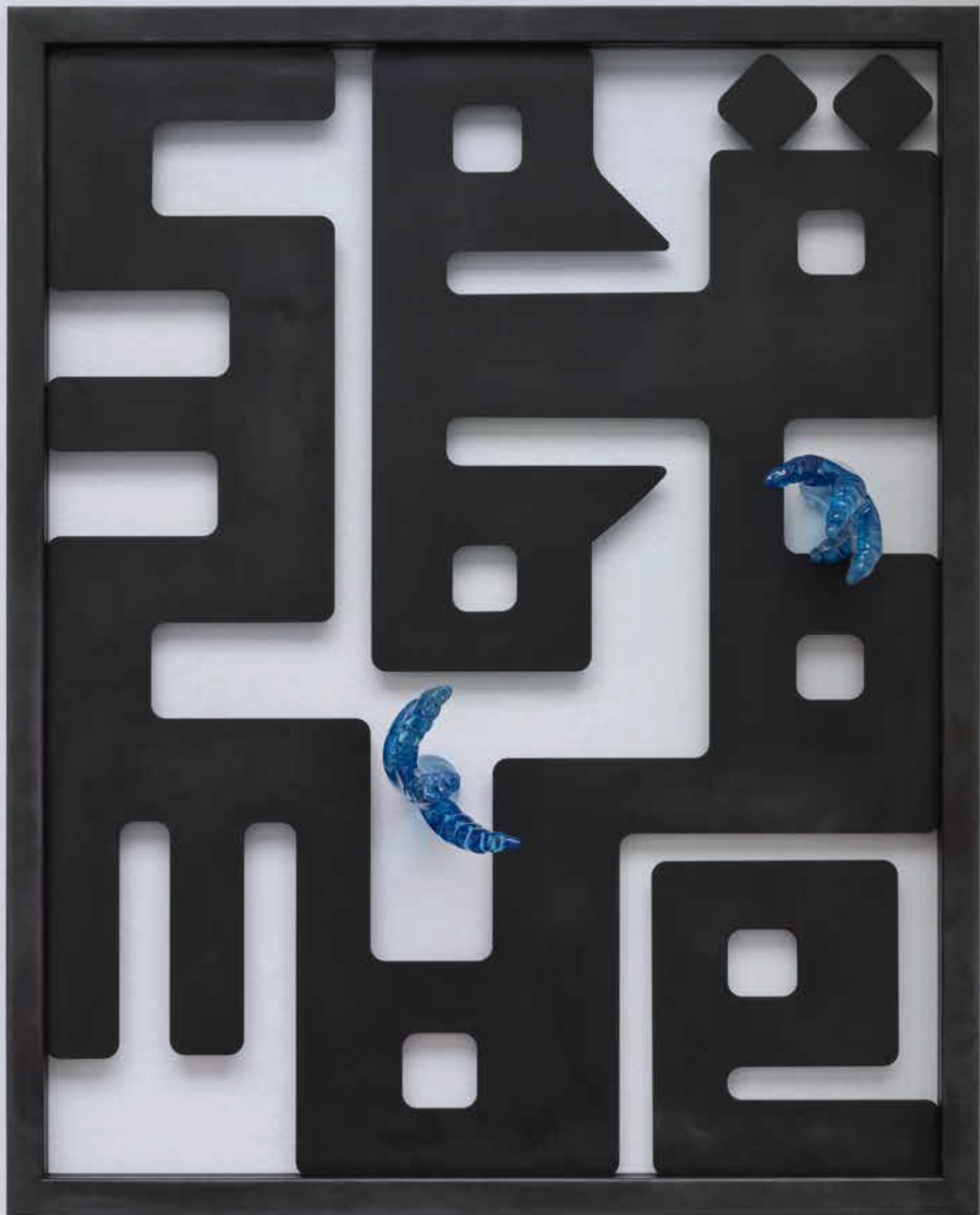
C . D . E . F
H . I
Mareel Broodthaers
T .
Y .

Mysticism
and
Dissent
Socio-religious Thought in Qajar Iran
MANGOL BAYAT









Simurgh Your Trusted Technology Partner for Digital Transformation

**The
substance
of their
being
was
undone**

digital assets and user data
protection and secure storage

seamlessly integrate and manage
environments, enhancing

manage decentralized
secure, and distribute digital

leverage AI to optimize the
creation and distribution of multimedia

powered IoT hardware and
content creation for
ensuring secure and

secure and transparent
assets and documents in





ASTANA



ASTANA
PRO TEAM



ASTANA
PRO TEAM









برین سوزن کار دشوار است
 که سیم مرغ سزانی و را کجوی
 بنسند همداشتن هیچ مرغ
 جواد بر هوا افتد سوزند بر
 شفته خنک کفایتی نکند
 جو خورد شد تا باده نمود داشت
 همه شب که را دلش کور کرده
 چراغ زمانه زمین تازه کرد
 سبه را بسلازلش کور کرد
 همه را در خون باد فغان روان
 جو سیم مرغ از کوه صندل زید
 بدان بد که کرد و ز کبر و جنگ
 جنگ گفتار بینی جلد
 جان بر بیدار جان جایگاه
 ز صد و زجر سینه سوزان

اگر اندیشه ترا باشد میزارش
 جو بر نه کوهیست کجای جوی
 هر روز را جو کر که جو جادو سنج
 ما از زمین خضر خورشید فرا
 سبکان روزم مراد او گفت
 دل جادو را در سوزان ز درشت

یکی کوه بینی سر از ره سو
 اگر بیل بیند بر ارد با بس
 دو وجه شاد و سبالی او
 اگر باز کردی بوی سوزند
 بوم بنمشه شد و سرش
 سر جنگ میان سبه و کوفت

بروی کجی سیم مرغ زمان روان
 ز دریا نهند و درها مون مرغ
 همان دای پیوسته با دای او
 شبانی سیم مرغ و کوه بلند
 بخاک اندازم زبالا پرش
 صحای سیم مرغ در کور کشت
 جو خورد شد تا باده نمود داشت
 در دشت بر یکم انداز کرد
 بیرو جای مردانه تیشا رسید
 دو اواز با اندیشه اندک گشت
 نه جو شدید پیداز پرش ماه
 تا راج سیم مرغ را ز نور و سوز
 خورشان و خون زود در چکان
 خوزان کبر و خون و نه شوش
 چه زود آورد مرغ سوزننگ

کتاب سینه سیم مرغ را

همان که در کوه صندل زید
 یکی کوه را دید سر در ره سو
 همان ماله کوهی بود زید
 بر این ساز که بخیر کبر و جنگ
 جو جنگ اندامه فرو از مید
 اگر شد تو را در جرح ماه
 بفرما بالذکر از ان

بشا کوهی که در کنار بید
 بران سایه بران کبر و جنگ
 کوه اندامه جو کوهی سیاه
 همان چینه از زود و با دو سو
 ز دیدن سیم مرغ را چکان
 جو سیم مرغ از ان شفا گشت
 خورشان و عشره شد و جنگ

بروی کجی سیم مرغ زمان روان
 ز دریا نهند و درها مون مرغ
 همان دای پیوسته با دای او
 شبانی سیم مرغ و کوه بلند
 بخاک اندازم زبالا پرش
 صحای سیم مرغ در کور کشت
 جو خورد شد تا باده نمود داشت
 در دشت بر یکم انداز کرد
 بیرو جای مردانه تیشا رسید
 دو اواز با اندیشه اندک گشت
 نه جو شدید پیداز پرش ماه
 تا راج سیم مرغ را ز نور و سوز
 خورشان و خون زود در چکان
 خوزان کبر و خون و نه شوش
 چه زود آورد مرغ سوزننگ

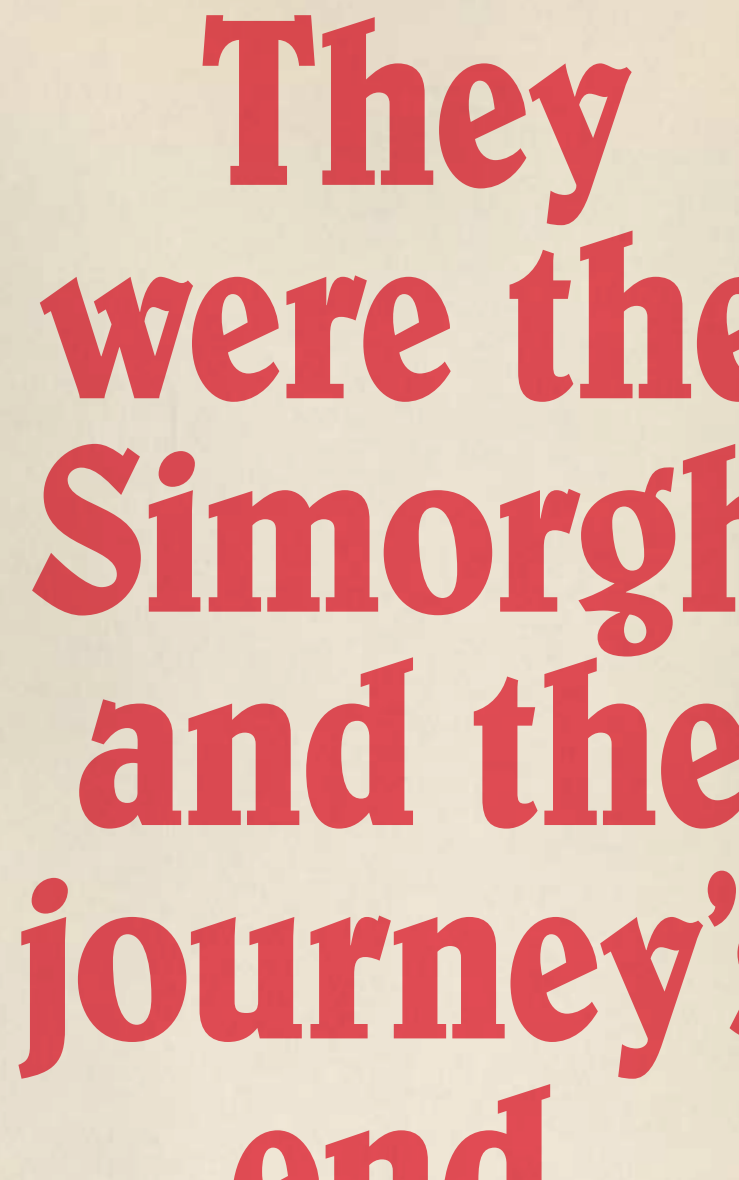


از انجا که مرغ سوزان گشت
 جنر کفایتی داد و دان کرد
 او سباده سیاه و سباده

نه در سیم مرغ ما بار گشت
 نو دادی مرغ سوزان زود
 زنگان ایران ز نایح و کمر

بر آمد ز خداوند ما
 اما که جو شد از کوه مانی
 آن کشته خون روی ما مون

که در سیم مرغ سوزان گشت
 شو سباده سیاه و سباده
 همان کوه کبر و خون و نه شوش

A blue banner with a black border at the top and bottom. It features a stylized illustration of a Simorgh, a mythical bird with a black ring around its neck and a tail of red and yellow feathers. A small portion of a purple and yellow flower is visible on the left side of the banner.

**They
were the
Simorgh
and the
journey's
end.**

DEVLET KUŞU

VIDEO

GARANTİLİ
KOMEDİ



kemal sunal

DEVLET KUŞU

SERPİL ÇAKMAKLI
BÜLENT KAYABAŞ
HÜSEYİN KUTMAN
VE
MEHTAP AR



BAJURA &



PIÓRA





SIMURG

Ассоциация
азербайджанской
молодежи



خوشان بریدند و کشیدند	با ندهند ما بر بره و گوگرد	بر سپهر خزان کاشک پست	بوی اسپه گروین شمشاد
ز صند و قچ چون شد پندار	بزمه با آت کازار	نزد اار و شیر سندی شک	بیر زور آور همی زین رنگ
می نه بر و تیغ تا بار کشت	خنان عازر که مرغی کجاست	چاید پیش منده او نده ما	گر او او از هر مرغی است کما



میز کشت کاج او را در	ند او نده بیک و فرزند	تو ز جی ال جا و زانجای	تو گوی بر یک گوی رستهای
مکافه و شمشاد کز گزای	بشوتن میا و پر بر بستی	بوز یک استنیا آرد	بر عهستان با نثار آمدند
زین شمشاد و می نمون چه	جز اندام هیچ و رو خون نبع	زمین گوا که پر پر شده	ز پرش سر است ز فرشته
جودیه پر خون تن شامرا	آب کوی بر دی مرغ دارا	می آفرین نده پیش سران	سواران مسکی و کند آفران
شیدان شغ ز نایک کما	کیر و ز شد نامور شد	بشکشت از زان بر شد	می بود گریان اول پر نداد
سرا بر آورده شمشاد باری	کبر و ش از رو شمشاد	زین را دید با سپار شده	شیدان رخوان و می و شه



LIST OF FIGURES



Illustration by E. Petrova and A. Lebedev in **В стране сказок** [In the Land of Fairy Tales]. РОСМЭН / Rosmen, Moscow, 2010. Courtesy of the publisher.



“You want empathy?! I’ll show you some empathy!” says the emphatic eagle. Copyright of Fredweiss, dreamstime.com.

Birsen İnal, **Simurg’un Ahı** [The Sigh of the Simurgh]. Lis Basın Yayın, 2019. Courtesy of the publisher. Photo by Natalia Sucharek.



Zal rescued by the Simurgh, attributed to Sadiqi Beg (1533–1610). A folio from the **Shahnameh** of Shah Abbas, Chester Beatty Library, Dublin.

Taras Gambik, **The Infinite Now**, tea afternoon with poetry at ‘Fuel and Feathers’, curated by Slavs and Tatars and Michał Grzegorzek, Biedermann Factory as part of The Łódź of Many Cultures Festival, 2025. Photo by HaWa.



Slavs and Tatars, **Simurgh**, 2024, screenprint on t-shirt and **Astaneh (Ukrainian)**, 2024, steel, glass, 105 × 75 × 18 cm. Installation view at ‘Simurgh Self-Help’, Raster Gallery, Warsaw, 2024. Courtesy of Raster Gallery, Warsaw. Collection of Grzegorz Bielowicki.

Slavs and Tatars, **Simurgh**, 2024, screenprint on t-shirt. The bird can be found across the Turkic-Persianate world and so it follows that its name takes many guises whether in Bashkir, Tatar, Kazakh, Chuvash, Tajik, and Kurdish to name just a few.



Mohammed Dib, **Simorgh**. Éditions Albin Michel, 2003. Courtesy of the publisher. Photo by Natalia Sucharek.

Bakhyt Bubikanova, **Poem of Ferdowsi #1**, 2019, canvas, acrylic, 110 × 70 cm. Courtesy of Aspan Gallery, Almaty.



Edith Karlson, **Return to Innocence**, 2023, clay, dimensions variable. Installation view at ‘House of See-More’, curated by Slavs and Tatars and Michał Grzegorzek, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Kristine Madjāre.



Aman Saspaev, **Чудесная птица Симург** [The Wonderful Bird Simurgh]. Mektep, 1972. Courtesy of the publisher. Photo by Natalia Sucharek.

The eagle can bench-press its own weight but the **Simurgh**, according to some experts, the weight of the world. Copyright of Chudtsankov, dreamstime.com.



Qaf Airways, flying to 30 destinations worldwide.

Kim Khan. Photo by Martin Lazlo Rouille.



Slavs and Tatars, **See More**, 2024, screenprint on t-shirt. In Fariduddin Attar's epic poem *The Conference of the Birds*, the birds seeking Simurgh (or transcendence) finally arrive at a place where the mythical bird is supposed to reside. Upon entering the castle, they discover that instead of the bird, there is a pond reflecting the image of the 30 birds back unto themselves. Photo by Mari Kalabegashvili.

Slavs and Tatars, **30**, 2024, digital print on leggings. According to Attar's poem, at the end of the long journey, only 30 birds remain who can meet Simurgh, whose name literally means in Persian, thirty (سی "si") birds (مرغ "murgh").



Kosovo fans with flags. European Championship qualifier, Switzerland vs. Kosovo, Basel, 18 November 2023. Photo by Toto Marti.



Astrit Ismaili, **Miss Kosovo**, 2024, performance view at 'Fuel and Feathers', curated by Slavs and Tatars and Michał Grzegorzec, Biedermann Factory as part of The Łódź of Many Cultures Festival, 2025. Photo by HaWa.

Schwarzer Adler [Black Eagle], a sign from a former guild tavern, circa 1400; restored in 1780. Gengenbach, Baden-Württemberg, Germany. Courtesy of IMAGO / imagebroker.



Filipka Rutkowska, **The Iron Lipstick**, performance view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzec, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Kaspars Teilāns.



First Glider adventure activities provided by Jungfrau Railways in Grindelwald-First, Switzerland, 22 August 2017. Photo by David Birri.

Matteo Compareti, **The Elusive Persian Phoenix. Simurgh and Pseudo-Simurgh in Iranian Arts**. Paolo Emilio Persiani, Studia Persica no. 3, 2021. Courtesy of the publisher. Photo by Natalia Sucharek.



Posting puns about birds of prey should be ill-eagle.

Tyrolean eagle tattoo. Photo by Remo Buess.



Slavs and Tatars, **Stiletto 'C'**, 2024, hand-blown glass, hand-made faux nails, silver pendant, 60 × 30 × 25 cm. Courtesy of Galerie Nordenhake, Mexico City. Collection of Quentin Moyses.

Erkan Sarıyıldız, **Simurg'un Gözyaşları** [The Tears of Simurgh]. İkinci Adam Yayınları, 2011. Courtesy of the publisher. Photo by Natalia Sucharek.



A drawing of the **Simurgh** by an 8-year-old child in India.



Salman Rushdie, **Grimus**. Victor Gollancz Ltd., 1975. Courtesy of the publisher. Photo by Natalia Sucharek.

Turul madár bird in Tatabánya, Hungary. Copyright Bernadett Pogácsás-Simon, dreamstime.com.



Mikhail Alexandrovich Salie, **Аладдин и волшебная лампа** [Aladdin and the Magic Lamp]. Malysh, 2024. Courtesy of the publisher. Illustration by Irina Andreevna Petelina.

Ali Cherri, **Monument to Rust**, 2024, mud and bronze, 267 × 181 × 81 cm. Courtesy of the artist and Galerie Imane Farès. Photo by Tadzio.



Bekhbaatar Enkhtur, **Falcon**, 2023, beeswax and steel, Posteitaliano box, 50 × 35 × 15 cm. Installation view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzek, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Kristine Madjäre.

Pierluca Zizzi, **Simurgh: Das Erbe der Drachenlords** [Simurgh: The Legacy of the Dragon Lords]. Heidelberger Spielverlag, 2015. Courtesy of the publisher. Photo by Natalia Sucharek.



Slavs and Tatars, **Astaneh (Ukrainian)**, 2025, steel, glass, 105 × 75 × 18 cm. Courtesy of Kraupa-Tuskany Zeidler, Berlin. Photo by Stefan Altenburger.

Kazakh eagle hunters in the Bayan-Olgii Province of Mongolia have carried on eagle hunting traditions for many years, with horse and rider working together to accomplish successful hunts and maintain their subsistence. Photo by Bonnie Ann Stewart, Dukas, CATERSNEWS, 2018.



Inese Jakobi, **Wings / Black+White**, 1996, bamboo, silk, cotton, embroidery, 400 × 400 × 500–600 cm. Installation view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzek, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Kristine Madjäre.



Marcel Broodthaers, **Museum, enfants non admis**, 1968, vacuum-formed plastic, 83 × 120 cm (each). Installation view at 'Simurgh', curated by Çağla İlk and Adnan Yıldız, Kunsthalle Baden-Baden, 2025. Copyright Estate Marcel Broodthaers. Photo by Stefan Altenburger.

Peter Sís, **The Conference of the Birds**. SelfMadeHero, 2011. Courtesy of the publisher. Photo by Natalia Sucharek.



Jurga Ivanauskaitė, **Chamuel, from the series Angelarium**, 2003–2004, oil on canvas, collage, 90 × 60 cm. Installation view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzek, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Kristine Madjäre.

₸ 10,000 and ₸ 1,000 Kazakhstani Tenge bills. Photo by Natalia Sucharek.



A booklet for a prepaid mobile phone service called 'SimSim' offered by the Azerbaijani mobile operator Azercell. **Simurq** here refers to an interactive information and entertainment service by the mobile operator.

Slavs and Tatars, **Astaneh (Persian)**, 2024, steel, glass, 105 × 75 × 18 cm. Courtesy of The Third Line, Dubai. Collection of Maryam Massoudi.



Sana Shahmuradova Tanska, **Relativity of Simultaneity**, 2023, oil on canvas, 160 × 134 cm. Installation view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzek, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art and Gunia Nowik Gallery, Warsaw. Photo by Kristine Madjäre.

Various manuscript illustrations of the Simurgh from South Asia, Central Asia, and the Middle East.



An illustration from Чекрыжова О.И. "Образ Симурга – собаки-птицы (иконография и семантика)," [Образ Simurqa - sobaki - ptitsi (ikonografija - semantika)], Кулундинский район: страницы истории и современность. – vol. 1. – Барнаул: Азбука, 2007. – pp. 32–36.



Oksana Shachko, **Untitled (Saint John the Baptist)**, 2016, gold leaf, oil paint, acrylic paint, cardboard, fabric, 167 × 117 cm. Installation view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzec, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art and Private collection. Photo by Kristīne Madjāre.

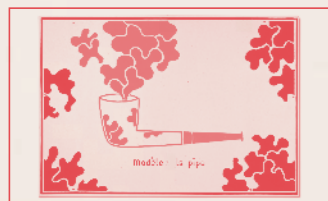


Slavs and Tatars, **This not that**, 2024, vacuum-formed plastic, acrylic paint, 71 × 100 cm. Courtesy of Kalfayan Galleries, Athens. Photo by Thanos Kartsoglou.



Marcel Broodthaers, **Musée d'Art Moderne, Département des Aigles, Section Financière**, 1971. Copyright Estate Marcel Broodthaers.

Illustration of the Simurgh. Copyright of Kenan İnci, dreamstime.com.



Marcel Broodthaers, **Modèle : la pipe**, 1968–69, vacuum-formed plastic, 83 × 120 cm (colour variation). Copyright Estate Marcel Broodthaers.



Shadi Habib Allah, **In-stock**, 2018, plastic, gelcoat, and resin, 30 × 35 × 55 cm (each). Installation view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzec, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art and Sylvia Kouvali, Athens. Photo by Kristīne Madjāre.

Simurg is a company specializing in **natural minerals** and sells various rough stones.

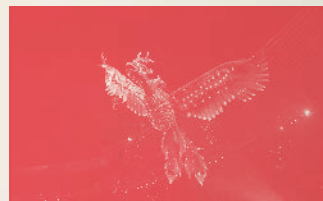


Soccer club pins featuring the crest of **Simurg PIK**, an Azerbaijani football club based in Zaqatala, which competed in the Premier League from 2005 to 2015.

Slavs and Tatars, **Duck's blood**, 2024, woollen yarn, 400 × 300 cm. Installation view at 'Simurgh Self-Help', Raster Gallery, Warsaw, 2024. Courtesy of the gallery.



Marcel Broodthaers, **Musée d'Art Moderne, Département des Aigles, Section Littéraire Fig. 1 et 2**, 1971, vacuum-formed plastic, 83 × 120 cm (each). Installation view at 'Simurgh', curated by Çağla İlk and Adnan Yildiz, Kunsthalle Baden-Baden, 2025. Copyright Estate Marcel Broodthaers. Photo by Stefan Altenburger.



Opening Ceremony of the 2017 Islamic Solidarity Games, Baku, Azerbaijan. Courtesy of president.az.



Zero Qaf's to give.

Slavs and Tatars, **Astaneh (English)**, 2024, steel, glass, 105 × 75 × 18 cm. Installation view from 'Simurgh Self-Help', Raster Gallery, Warsaw, 2024. Courtesy of the gallery.



Lubomir Grzelak and Jaqueline Sobiszewski, light and sound performance at 'Fuel and Feathers', curated by Slavs and Tatars and Michał Grzegorzec, Biedermann Factory as part of The Łódź of Many Cultures Festival, 2025. Photo by HaWa.

Yiğit Recep Efe, **Tozkoparan İskender - Simurg Ateşi** [Tozkoparan İskender: Fire of the Simurgh]. Yediveren Yayınları, 2023. Courtesy of the publisher. Photo by Natalia Sucharek.



The **President's Park** in Astana, Kazakhstan's capital. A part of the park forms Samruk, a mythical creature that symbolises life and freedom. Each morning, the fountain is emptied dry, its granite basins forming a pedestrian square.



Slavs and Tatars, **Astaneh (Persian)**, 2025, steel, glass, 105 × 75 × 18 cm. Courtesy of Kraupa-Tuskany Zeidler, Berlin. Photo by Stefan Altenburger.

Chains We Can Believe In.



The **bald eagle** population in Dutch Harbor, Alaska, is far greater than the natural environment can sustain. Hundreds of eagles rely on human waste from residents and the fishing industry to survive the long winters. Photo by Corey Arnold.

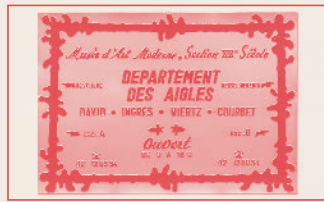


Slavs and Tatars, **Philip Simurgh Hoffman** (back), 2023, screenprint on t-shirt. The artists see in Philip Simurgh Hoffman much of the shape-shifting, even transcendent qualities of the mythical bird Simurgh. Photo by Mari Kalabegashvili.

Slavs and Tatars, **Philip Simurgh Hoffman** (front), 2023, screenprint on t-shirt.



A Benfica supporter, with his face painted with the team's **eagle mascot**, cheers before the Europa League quarterfinal second leg soccer match between Benfica and AZ Alkmaar at Benfica's Luz stadium in Lisbon, Thursday, 10 April 2014. Photo by Francisco Seco.



Marcel Broodthaers, **Département des Aigles (David - Ingres - Wiertz - Courbet)**, 1968, vacuum-formed plastic, 83 × 120 cm. Courtesy of Marie-Puck Broodthaers collection. Copyright Estate Marcel Broodthaers.



Visualisation for **Département des Simurgh**, 2026, vacuum edition by Slavs and Tatars.



Visualisation for **Soft Power (Simurgh)**, 2026, tufted wool doorway carpet by Slavs and Tatars. To be produced for the 7th Mardin Biennial, curated by Çelenk Baфра.

A fan of the American soccer team **dressed as an eagle** supports his team before the final of the Mexican soccer league in Mexico City, 14 December 2014. Copyright of AP Photo/Christian Palma.



Enad Marouf, **Time of The Angel**, 2022, performance view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzec, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Didzis Grodzs.

Khabib Faiziyev, **Der Wundervogel Semurg** (original Russian title: **Семурр**). ICESTORM Entertainment, USSR, 1972. Courtesy of the publisher. Photo by Natalia Sucharek.



Astrit Ismaili, **Miss Kosovo**, performance view at 'Fuel and Feathers', curated by Slavs and Tatars and Michał Grzegorzec, Biedermann Factory as part of The Łódź of Many Cultures Festival, 2025. Photo by HaWa.

Fairtex BGV1 Falcon Gold, a limited edition Muay Thai boxing glove.



A night view of the **Baiterek** tower and fountain in the foreground, Astana, Kazakhstan. Photo by Photo20ast, dreamstime.com.



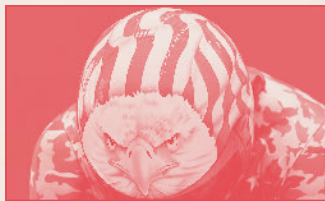
'**Simurgh, Hüter des Imperiums**' ['Simurgh, Guardian of the Empire'], card from the Neverriff trading card game. Photo by Natalia Sucharek.

Sergey Shabohin, *Reliquary XX-XXI*, 2009–ongoing. *Version 6: Bird Conclave*, 2025, archive installation. Installation view at ‘House of See-More’, curated by Slavs and Tatars and Michał Grzegorzec, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Kristīne Madjāre.



The stone monument of the **Simplon Eagle** on top of the mountain pass, designed by the Bernese architect Erwin Friedrich Baumann. Brig-Valais, Switzerland. Photo by IMAGO / Frank Bienewald.

Dr. Şuayip Dağistanlı, *Biyoenerji: Siz de bir ‘Simurg’sunuz* [Bioenergy: You Too Are a ‘Simurgh’]. Dharma Yayınları, 2003. Courtesy of the publisher.



Katie Uhlaender of the United States shows a bald eagle design on her helmet as she prepares to make a run during a Women’s Skeleton training session on Day 1 of the 2014 Winter Olympics at the Sanki Sliding Center on February 8, in Sochi, Russia. Photo by Alex Livesey/Getty Images.



Slavs and Tatars, *Astaneh (Persian)*, 2024, steel, glass, 105 × 75 × 18 cm. Photo by Thanos Kartsoglou. Courtesy of Kalfayan Galleries, Athens. Collection of Onassis Foundation.

Olga Gumirova, *Самұрық қусының сиқырлы қауырсаны / Волшебное перо птицы Самрук* [The Magic Feather of the Samruk Bird]. Шикунла и К, 2018. Courtesy of the publisher.



Aytuna Dirican, *Anka'nın Dolu Günü* [Anka’s Busy Day]. Düşyeri Kitap, 2020. Courtesy of the publisher. Photo by Natalia Sucharek.

Stay talon-ted friends. Copyright of Dennis Crow, dreamstime.com.



Slavs and Tatars, *Simurgh*, 2023, screenprint on t-shirt and digital print on leggings. Photo by Mari Kalabegashvili.

Michel Ocelot, *Azur & Asmar*. Éditions Nathan, 2006. Courtesy of the publisher. Photo by Natalia Sucharek.



Simurgh Supermarket: your wholesale market with prices up to 30% less than rivals.



Djibril Sall, *DJAM LEELII, a Necroromantic*, performance view at ‘Fuel and Feathers’, curated by Slavs and Tatars and Michał Grzegorzec, Biedermann Factory as part of The Łódź of Many Cultures Festival, 2025. Photo by HaWa.



We never imagined fire-breathing to be one of Simurgh’s tricks, but why not? **Samruk Nagyz:** a Kazakh vodka, meaning literally, the original, authentic, or pure Simurgh. Photo by Natalia Sucharek.

Slavs and Tatars, *Inrising*, 2017, paper, textile, frame, 44.5 × 39.5 cm (each). No. 1: Collection of Adina Rieckmann; No. 2 and 3: Ringier Collection, Switzerland; No. 4: Collection of Elżbieta and Piotr Porębscy.



Aman Saspaev, *Чудесная птица Симург* [The Wonderful Bird Simurgh]. Mektep, 1972. Courtesy of the publisher. Photo by Natalia Sucharek.

Jean-Bédél Bokassa (1921–96), the Emperor of Central Africa, seated on a solid gold throne in the shape of an eagle during his coronation, 4 December 1977. Photo by Mohamed Amin/Camerapix/Getty Images.



A fan with an Eagles tattoo poses at the NFL Draft Experience prior to the first round of the 2017 NFL Draft at the Philadelphia Museum of Art on 27 April 2017 in Philadelphia, Pennsylvania. Photo by Jeff Zelevansky/Getty Images.



Marje Taska, **Mythological Landscapes**, 1985–87 and 2017–ongoing. Installation view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzek, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Kristine Madjāre.

D. H. Lawrence, **Anka Kuşu** [Phoenix]. Bilgi Yayinevi, 1966. Courtesy of the publisher.

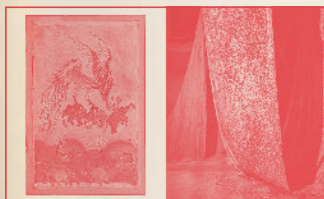


Illustration from a manuscript of **al-Qazwini's Aja'ib al-Makluqat** [The Wonders of Creation]. 16th–17th century, Safavid period.

Malina Suliman, **Afghan Women Wishes**, 2025, handwriting on textile, spices, dimensions variable. Installation view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzek, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Laura Baiba Balcere.



Karol Radziszewski, **Mon chéri Soviétique**, 2021, video still.



Selin Davasse, **She-Pigeon**, 2022, performance view at 'Fuel and Feathers', curated by Slavs and Tatars and Michał Grzegorzek, Biedermann Factory as part of The Łódź of Many Cultures Festival, 2025. Photo by HaWa.

The logo of **Samruk-Energy JSC**, the largest diversified electric power holding company in Kazakhstan.



Kexin Hao, **Revolution is a Dinner Party**, performance view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzek, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Kaspars Teilāns.

Luis Roncayolo, **La Estrella del Simurgh** [The Star of the Simurgh]. Dauro, 2020. Courtesy of the publisher. Photo by Natalia Sucharek.



Young men carried off by the Simurgh, ca. 1590. Possibly from a dispersed Khamseh (Quintet) of Amir Khusrow (d. 1325). Copyright The Aga Khan Museum.

Nadia Markiewicz, **Lonesome Wing**, 2024, performance view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzek, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Collection of Zachęta – National Gallery of Art, Warsaw. Photo by Kaspars Teilāns.



Marcel Broodthaers, **Chez votre fournisseur (Le Vinaigre des Aigles)**, 1968, vacuum-formed plastic, 83 × 120 cm. Copyright Estate Marcel Broodthaers.



Slavs and Tatars, **Samovar**, 2024, vacuum-formed plastic, acrylic paint, 71 × 100 cm. Courtesy of Kraupa-Tuskany Zeidler, Berlin. Photo by Marjorie Brunet Plaza.



Guggenmusik drum major with eagle head – a carnival brass band from the Alemannic region – in Lucerne, Switzerland, 8 February 2024. Photo by Pius Koller.



Özgür Aras Tüfek, **Simurg'a Yolculuk** [Journey to Simurgh]. Erdem Çocuk, 2018. Courtesy of the publisher.

Daria Melnikova, **The Trace**, 2025, aluminium, plexiglass, LED lights, 140 × 120 × 90 cm. Installation view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzek, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Kristine Madjāre.



Alesia Maisei and Katarzyna Salinge, **Flames in Slow Motion**, pole dance performance view at 'Fuel and Feathers', curated by Slavs and Tatars and Michał Grzegorzec, Biedermann Factory as part of The Łódź of Many Cultures Festival, 2025. Photo by HaWa.



Ola Vasiljeva, **WC Ride**, 2008, steel, 316 × 366 cm. Installation view at 'House of See-More', curated by Slavs and Tatars and Michał Grzegorzec, Survival Kit 16, Riga, 2025. Courtesy of the Latvian Centre for Contemporary Art. Photo by Kristīne Madjāre.



Slavs and Tatars, **Signal (hot)**, 2025, resin, stainless steel, aluminium, spray paint, light bulb, 62 × 31 × 37 cm. Courtesy of Frac des Pays de la Loire.

Abdel Saadi, **La Plume du Simorgh: Sept contes soufis** [The Feather of the Simorgh: Seven Sufi Tales]. Les Deux Océans, 1991. Courtesy of the publisher. Photo by Natalia Sucharek.

The Independence Monument in Yangi O'zbekiston [New Uzbekistan] Park, Tashkent, a massive, symbolic structure inaugurated in 2021 to mark 30 years of independence. Copyright of Eugene Yemelyanov, vecteezy.com.



Kamil Wesołowski, **Kołtunicka Nail Salon**, performative action at 'Fuel and Feathers', curated by Slavs and Tatars and Michał Grzegorzec, Biedermann Factory as part of The Łódź of Many Cultures Festival, 2025. Photo by HaWa.

Oval customs sign at the **Federal Republic of Germany** border crossing between Bayerisch Eisenstein, Germany, and Železná Ruda, the Czech Republic. Photo by IMAGO / Herrmann Agentur fotografie.



Goalkeeper Gianluca Mona, Geneva, enters the ice through the eagle; HC Geneve Servette vs. HC Fribourg Gotteron, 24 March 2008. Photo by Pius Koller.



Slavs and Tatars, **Kitab Kebab (For the Birds)**, 2025, books, metal kebab skewer, 29 × 44 × 40 cm. **Self-Help**, 2025, offset print on paper, 49 × 78 cm. Installation view at 'Simorgh', curated by Çağla İlk and Adnan Yildiz, Kunsthalle Baden-Baden, 2025. Courtesy of Kraupa-Tuskany Zeidler, Berlin. Photo by Stefan Altenburger.

Nail art performance during the opening of Slavs and Tatars' exhibition 'The Contest of the Fruits' at esea contemporary, Manchester, UK, 2025. Curated by Xiaowen Zhu.



Filipka Rutkowska, **Karen Scott**, 2025, mixed media, 116 × 79 × 5 cm and **Diorela**, 2025, mixed media, 107 × 80 × 8 cm. Courtesy of the artist.

Slavs and Tatars, **Qaf Qaf**, 2023, embroidery on cap. The cap replaces the last letter of Simurgh (سيمرغ) with a ق instead of the original غ. The letter ق (Qaf) has particular importance in Islam: the only chapter (sura) heading in the Qu'ran with a letter is the Qaf as is the name of the mystical mountain where Simurgh resides, the equivalent of Nirvana in Sufism.



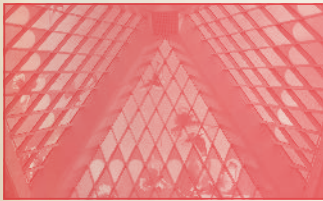
Slavs and Tatars, **Astaneh (Kufic Latin)**, 2025, steel, glass, 105 × 75 × 18 cm. Courtesy of Kraupa-Tuskany Zeidler, Berlin. Photo by Stefan Altenburger.

Homepage of the **Simorgh Mobile Application** that operates as a technology partner, providing digital transformation services for businesses and philanthropic organizations.



Simurgh statue in the historical city of Nishapur, Iran. The Simurgh appears in Ferdowsi's (*Book of Kings*) *Shahnameh* as a guardian and healer, raising Zal and aiding Rostam in battle.

Vintage **Astana Pro Team** short-sleeve jersey from the prominent Kazakh professional cycling team. The specific design was the official jersey during the 2011–12 professional cycling seasons. Photo by Natalia Sucharek.



The **Palace of Peace and Reconciliation**, also known as the Pyramid of Peace and Accord, was specially constructed to host the Congress of Leaders of World and Traditional Religions. It contains accommodations for different religions: Judaism, Islam, Christianity, Buddhism, Hinduism, Daoism, and other faiths. It also houses an opera house, a national museum of culture, a new 'university of civilisation', a library, and a research centre for Kazakhstan's ethnic and geographical groups. Copyright of Dukeionutz, dreamstime.com.



Agnieszka Brzeżańska, **Tea afternoon with poetry** at 'Fuel and Feathers', curated by Slavs and Tatars and Michał Grzegorzek, Biedermann Factory as part of The Łódź of Many Cultures Festival, 2025. Photo by HaWa.

Abu'l Qasim Firdausi, **'The Combat of Rustam and Ashkabus'**, Folio from a *Shahnama* (Book of Kings), ca. 1330–40, ink, opaque watercolour, gold, and silver on paper, 20 × 13 cm. Courtesy of The Metropolitan Museum of Art, New York. Bequest of Monroe C. Gutman, 1974.



Slavs and Tatars, **Simorgh Solidarność**, 2011, fabric needlework, leather, synthetic velvet, cotton, ca. 200 × 120 cm. Courtesy of The Third Line, Dubai.

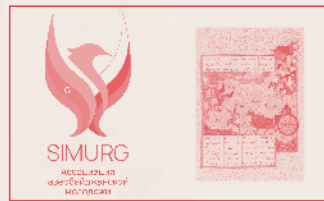
Memduh Ün (Dir.), **Devlet Kuşu**. Starring Kemal Sunal. 1980, VCD Release. Photo by Natalia Sucharek.



The backdrop spells out 'Self-Help'. Eagle illustration copyright of Christopher Doehling, dreamstime.com.



Sławomir Belina, **Venice**, 2009, video. Installation view at 'Fuel and Feathers', curated by Slavs and Tatars and Michał Grzegorzek, Biedermann Factory as part of The Łódź of Many Cultures Festival, 2025. Production of scenography: Magdalena Komborska-Łączna and Natalia Hołub. Courtesy of Atlas Sztuki. Photo by HaWa.

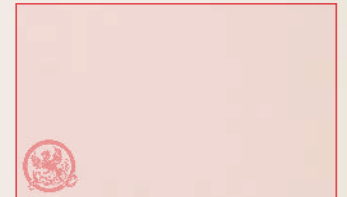


Logo of the **Simurg Azerbaijani Youth Association** [Ассоциация Азербайджанской Молодежи Симург], a cultural and social organisation based in Saint Petersburg, Russia.

Siyavush Beg, **Isfandiyyar Kills the Simurgh**, c. 1576–77, opaque watercolour, gold, silver, and ink on paper, 40.4 × 29.8 cm. Courtesy of the Aga Khan Museum.



A bald eagle relieves itself and gets ready for another hunt, 2009. Photo by Gregory Johnston, dreamstime.com.



Simurgh Union FC emblem.

EXHIBITIONS

The research for this publication began in 2021, in preparation for the eponymous body of work by Slavs and Tatars exhibited at the following venues:

‘Simurgh Self-Help’,
Kalfayan Gallery, Athens
16 May–29 June 2024

‘Simurgh Self-Help’,
Raster Gallery, Warsaw
25 May–6 July 2024

‘Simurgh Self-Help’,
The Third Line, Dubai
4 February–4 April 2025

‘Simurgh’,
Kunsthalle Baden-Baden with
Cevdet Ereğ and Marcel Broodthaers
14 February–9 June 2025
Curated by Çağla İlk, Sandeep Sodhi
and Misal Adnan Yıldız

‘House of See-More’,
Survival Kit 16, Grīziņdārzs, Riga.
30 August–28 September 2025
Curated by Michał Grzegorzek
and Slavs and Tatars

‘Fuel & Feathers’
4–11 October 2025
Many Cultures Festival in Łódź,
Bierdermann Factory
Curated by Michał Grzegorzek
and Slavs and Tatars

Additionally, several images feature the work of artists included in edition 16 of *Survival Kit*, an annual festival organised by the Latvian Center for Contemporary Art. ‘House of See-More’ addressed the critical state of transnationalism via the flamboyance of the flaming bird, an understanding of liberation as both metaphysical and political. **Participating artists:**

As a Journal (with Radvilė Racėnaitė and Jurga Ivanauskaitė), Askhat Akhmedyarov, Demetrio Castellucci, Ali Cherri, Bekhbaatar Enkhtur, Shadi Habib Allah, Kexin Hao, Inese Jakobi, Edith Karlson, Roman Khimei and Yarema Malashchuk, Nadia Markiewicz, Enad Marouf, Daria Melnikova, Luīze Nežberte, Karol Radziszewski, Filipka Rutkowska, Oksana Shachko, Sergey Shabohin, Sana Shahmuradova Tanska, Malina Suliman, Marje Taska, Ola Vasiljeva, Lidija Zaneripa.

‘Fuel & Feathers’ presented a second, purely performative iteration. Participating artists:

Sławomir Belina, Agnieszka Brzeżańska, Selin Davasse, Taras Gembik, Lubomir Grzelak and Jacqueline Sobiszewski, Astrit Ismaili, Kim Khan, Alesia Maisei and Katarzyna Salinger, Djibril Sall, Slikback, Kamil Wesołowski and friends.

COLOPHON

Since 1997, the Ringier annual report has been designed by renowned artists whose work features in the Ringier art collection. The series was initiated by Michael Ringier and curator Beatrix Ruf as a way of making art an integral part of the company's activities. The artistic concept for the 2025 annual report was developed by Slavs and Tatars.

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Anselm Baumann, Bernd Euler and his team, Lakuza Carpets, Sabina Glass Factory, Studio Wektor, Thams Does Claws.

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SIMURGH
СЕЛФ-ХЕЛП



SLAVS AND TATARS



СИМПЛ
SELF-HELP



RINGIER

2025

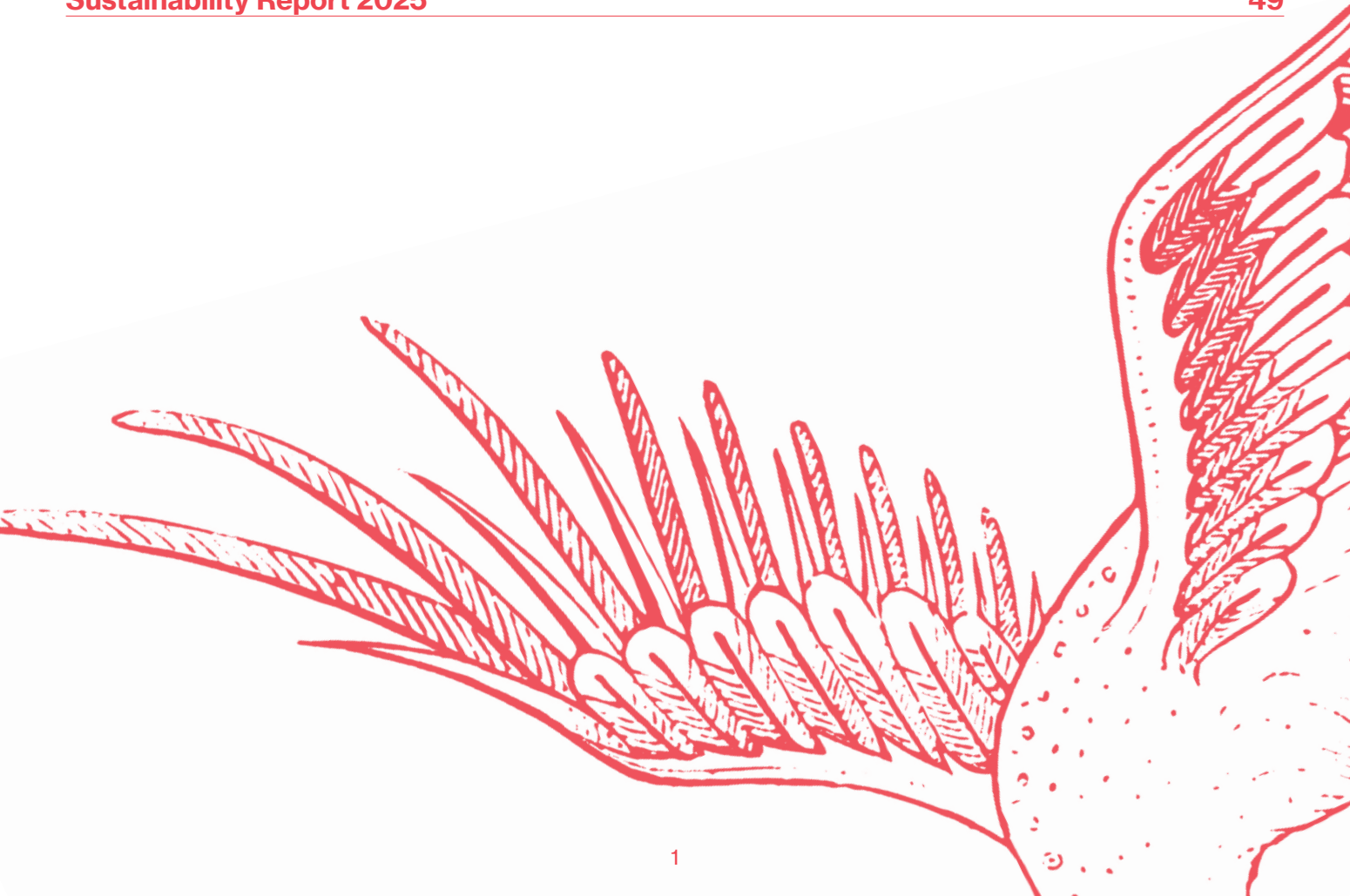


**ANNUAL
REPORT**



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RINGIER ART ANNUAL REPORT 2025

SLAVS AND TATARS

Slavs and Tatars' *Simurgh Self-Help* revisits Marcel Broodthaers' seminal work *Musée d'Art Moderne: Département des Aigles* (1968–72), replacing or 'translating' the eagle – a symbol of power and empire that is used to challenge our understanding of authority and value – with the Simurgh, a mythical bird found across the Turkic-Persianate world. While the eagle is often associated with nation-states and masculinity, the Simurgh is decidedly transnational, metaphysical, and flamboyant, if not gender-fluid.

Much like the collective's geographic remit – between the former Berlin Wall and the Great Wall of China – this publication attempts to shift our focus elsewhere, eastwards, to regions which too often fall through the cracks of historiography and

art history. If modern and contemporary art institutions in Broodthaers' time were largely situated between the Rhineland and Northeast United States, the multipolarity of today's art world is a *fait accompli* – with biennials in Uzbekistan and museums in Kazakhstan, among others, rivalling the traditional centers of power.

Once too a sacred bird – accompanying Zeus, for example – the eagle has, over the past two millennia, undergone a thorough profanation, a brawny, secular flex of nationalism. It would be remiss not to see the parallels in the world of media: print itself and the act of reading, once an activity for the few and anointed, has undergone a similar dynamic of democratization over the past several centuries and, especially in recent years with the internet, a vulgarization which would make medieval Church elders wag their shriveled fingers at us in an I-told-you-so meme meant for the ages. This profanation has challenged the very institution of media and the narratives it disseminates, much as important works of institutional critique challenged contemporary art in the 1970s and beyond – akin to Slavs and Tatars' genre-bending mix of high and low, East and West, sacred and profane does today.

Slavs and Tatars' extensive publishing activity – some 15 books in 20 years – has treated subjects as diverse as alphabet politics, Uighur literary culture, political satire in the Muslim world, and German anti-Enlightenment thinkers. Alongside sculptures, textile works, installations, sound pieces, and even a brick-and-mortar Pickle Bar in Berlin, the collective's books have cleared new paths for contemporary discourse via a wholly idiosyncratic form

of knowledge production that draws on popular culture, spiritual and esoteric traditions, oral histories, modern myths, and scholarly research.

PROLOGUE

MICHAEL RINGIER

Publisher

“Slavs and Tatars,” who are designing this year’s annual report, could not be more fitting. With their way of working, they are kindred spirits to journalists: they work with language and research across cultures. In their works, they primarily seek what connects, what is historically shared. And in this, they are increasingly alone. Because anyone who hangs around online today finds, above all, what divides, what excludes, what is irreconcilable: intolerance is at an absolute peak.

How could it have come to this? The history of the internet fatally reminds me of the introduction of nuclear power. What wasn’t promised to us then; the euphoria was boundless.

The energy problems seemed solved for all time, and according to Wikipedia, people dreamed of nuclear-powered airplanes and

locomotives, and of desalinating seawater or greening the deserts thanks to nuclear energy. The ultimate expression of this faith in technology was the Atomium, a building made of nine atoms, as the landmark of the 1958 Brussels World’s Fair.

Switzerland, too, made a clear commitment to a nuclear energy future with the construction of five nuclear power plants within 15 years. And Michael Kohn, long-time president of Motor Columbus, a Swiss energy supply company, was dubbed the “Atomic Pope” by the media – very fitting for an almost religious belief in a new technology.

And what does this have to do with our media world? The first nuclear decades fatally remind me of the relentless digitalization of our daily lives since the nineties. What wasn’t promised to us then. Boundless freedom, unrestricted openness, limitless individuality, and much more societal manna from the internet paradise. And what is – also – part of reality today? Boundless data collection, unrestricted surveillance, and unlimited manipulation. And a rise in intolerance the likes of which I have never experienced before.

As a company that still employs a four-digit number of media professionals, we are sitting, as it were, in the eye of the storm. And we must take care not to forget the craft of our profession: facts instead of opinion, research instead of prejudice, journalism instead of activism. And all this under increasingly difficult economic conditions. Because what we produce is digital fair game; others collect the advertising revenue for it.

And now comes “Artificial Intelligence” and will make our lives even harder. And not just ours. Entire industries may not have even realized yet that their business model is in danger of becoming obsolete. I see the same ominous parallels as with nuclear weapons: AI is political power. It creates dominance. It is a threat. And it could become a new balance of terror.

But AI has also been a reality in our company for years. And I am pleased to note that we have accepted the challenge. Countless projects, a growing awareness among employees, and visible results in many existing and new activities are encouraging signs: we are on our way, although no one knows exactly where it leads.

By the way, this is nothing new for us. In 2008, we acquired the majority of the Media Swiss Group, which also

included the shares of AutoScout24. And without wishing to offend those involved at the time: we didn’t know exactly what we were acquiring for a nine-figure sum. After 17 years of work, investment, negotiations, and mergers, a billion-valued IPO emerged from it. The SMG Swiss Marketplace Group is one of the greatest success stories we have ever been a part of.

All the more, I am pleased that Ringier SA has also concluded an extremely difficult year 2025 very successfully. The fact that we were even able to slightly exceed the previous year’s EBITDA was only possible thanks to the immense efforts of the management and employees. For this, I would like to express the most heartfelt thanks to all involved on behalf of the shareholders and the Board of Directors. And, to add a thought-provoking quote, here is one attributed to Kurt Tucholsky: “Tolerance is the suspicion that the other person might be right.”

THE BUSINESS YEAR 2025

**MARC
WALDER**
CEO

Every company, every institution, has chapters that define it. At Ringier, our story began nearly two centuries ago with the printed word, at a time when print was the most powerful technology to inform, educate, and connect people. The next chapter unfolded with digitalization, reshaping how content was produced, distributed, and consumed. A third chapter emerged with the rise of mobile, putting information, services, and entertainment into people's hands anytime and anywhere.

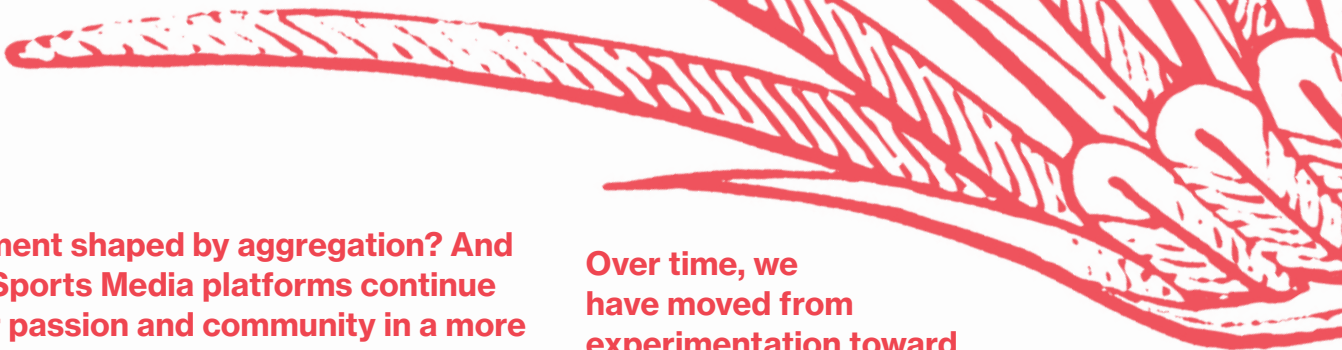
Today, we are entering a fourth chapter. One shaped by Artificial Intelligence. Not as a distant promise, but as a structural force that is already transforming how we work,

decide, and create. AI is transforming our world in fundamental ways:

- **AI changes how work gets done.** Productivity increases as routine tasks are automated. The focus shifts from doing to deciding. Professionals who use AI outperform those who do not.
- **AI changes how decisions are made.** Large amounts of data can be analyzed in real time. Future scenarios can be simulated. Patterns that might otherwise remain hidden become visible.
- **AI reshapes industries.** Earlier diagnosis improves healthcare. Algorithmic trading and fraud detection transform finance. Learning shifts from memorization to problem solving in education.
- **AI changes how humans create.** Ideas can be translated into code, text, images, voice, and film. Output increases dramatically. Creative possibilities expand.

This new AI era also represents a structural shift in our digital ecosystem. For many years, search engines guided users through links, pages, and platforms. Increasingly, AI-driven systems synthesize information and deliver direct, contextual answers. User expectations are changing toward immediacy, relevance, aggregation, and simplicity.

For Ringier, as a diversified Media company in the broader sense, this shift raises fundamental questions: how do digital Marketplaces remain relevant when users expect personalized answers rather than standardized search results? How does trusted journalism assert its value in an



environment shaped by aggregation? And how do Sports Media platforms continue to foster passion and community in a more conversational digital world? Anticipating these changes and adapting our businesses accordingly is one of the defining strategic challenges of our time.

At the core of our ability to navigate this environment lies data. Ringier is a traffic and data-rich company, built on long-standing relationships with audiences, users, and customers. But data alone is not enough. What matters is how responsibly and intelligently we use it. Strong data foundations allow us to simplify complexity, personalize experiences, improve services, and create relevance at scale.

This is why we have made deliberate investments in data infrastructure and partnerships, including working with the globally leading data integration and analytics platform provider *Palantir*. Our goal is to enable better decisions and faster innovation across the entire Group.

Technology, however, does not define our future on its own. People do.

Becoming truly AI-ready starts with our people. It means empowering our employees to learn continuously, embrace change with confidence, and use new tools with responsibility and curiosity. Their commitment, adaptability, and entrepreneurial spirit turn technological progress into real impact for our readers, users, and customers.


Over time, we have moved from experimentation toward a more integrated approach by embedding technology, data, and AI directly into our business pillars. This brings capabilities closer to the markets, accelerates execution, and allows us to combine speed with governance and long-term responsibility.

Against this backdrop, our strategic priorities across the Group become clear.

Marketplaces have been the central growth pillar of Ringier for more than fifteen years. They have proven to be resilient, scalable, and highly profitable business models. Even in changing macroeconomic environments, they remain essential digital ecosystems that connect people with opportunities. Be it in the jobs, real estate, or mobility markets. While short-term dynamics can vary, the long-term structural strengths of our platforms remain intact.

A defining milestone in this journey was the successful initial public offering of one of our key Marketplaces participations, *SMG Swiss Marketplace Group Holding SA*, in 2025. The transaction underscored the strength of SMG's digital ecosystem and confirmed our long-term strategy. Ringier remains closely connected to *SMG* through our continued participation, reflecting our long-term commitment to this digital group.

Our other pillar, *Media*, reflects a different, equally important dimension of Ringier.



For nearly two centuries, *Media* has shaped how we inform, inspire, and connect people. While formats and technologies evolve, the purpose of journalism within Ringier remains unchanged: to create trusted content that helps people understand the complex world around them. In an age of AI, this role becomes even more important. As information becomes abundant, credibility, context, and editorial judgment gain in value.

The transformation from print to digital continues to shape Media economics. Our focus remains on building sustainable Media businesses by combining strong brands, differentiated content, and disciplined execution. At the same time, we continue to actively manage our

portfolio. The sale of our Hungarian Media portfolio reflects our strategy to focus resources where we can build long-term leadership positions, while upholding our responsibility toward society.

Initiatives such as *EqualVoice* underline this commitment. By promoting balanced representation of gender and addressing hidden bias in both content and technology, we reinforce the role of Media as a force for trust, diversity, and responsible innovation.

Beyond information, Media also creates emotion and connection. This is especially evident in *Sports Media*.

Sports Media is the youngest and one of the most dynamic strategic pillars of Ringier. Driven by passion and community, our leading platforms show strong engagement

and loyal audiences. Sports content remains a powerful part of daily life, bringing people together in real time.

At the same time, the *Sports Media* environment continues to evolve. By sharpening our portfolio focus, strengthening partnerships, and investing in shared technology, we continue to build scalable, internationally connected platforms. AI increasingly enables cross-border content exchange, allowing local stories and niche sports to reach broader audiences while maintaining strong local relevance. Community, engagement, and product quality remain at the heart of our approach.

Taken together, these developments reflect more than individual business progress. They show how Ringier as a whole is evolving. Strategically. Technologically. Culturally.

This evolution would not be possible without the dedication, talent, and passion of our employees across all markets. Every day, they embrace change, take responsibility, and turn our strategy into reality. Their commitment, curiosity, and resilience are the true foundation of Ringier's transformation. I would like to express my sincere gratitude to all our colleagues for their outstanding contribution and their trust in where we are heading, and their openness and willingness to shape this period of profound change together.

In times of change, this commitment requires a clear sense of identity. Ringier is a predominantly family-owned company with a history spanning almost two centuries. This ownership structure allows

us to think long-term, act independently, and remain agile when it matters most. This creates continuity and trust. Values that are essential in a world defined by constant transformation. We are grateful for the confidence of the Ringier family and our wonderful co-shareholder Mobilian. They both enable us to invest with conviction and clarity.

This year also reminded us that continuity is shaped not only by strategy, but by people. With the passing of Ellen Ringier, Ringier lost an inspiring personality whose values and convictions left a lasting mark far beyond the company. Ellen's independence of thought, Ellen's courage to take a stand, and Ellen's sense of responsibility for society continue to resonate within Ringier and guide us into the next chapter.

As we look ahead, our task is not to predict the future, but to be prepared for it. To remain curious. To stay close to our users, customers, and audiences. And to evolve our products, services, and platforms in ways that are meaningful, reliable, and trusted.

Ringier has never stood still. The next chapter is already being written. We enter it with confidence, humility, and a clear sense of purpose. Ready to shape the future while staying true to what has always defined us.

Curiosity drives us.
Innovation guides us.
Technology empowers us.

FINANCIAL HIGHLIGHTS 2025

**DR.
ANNABELLA
BASSLER**
CFO

In 2025, the Ringier Group posted an EBITDA of CHF 120.3 million, representing growth of +1.3% compared to the previous year (2024: CHF 118.8 million). Revenue for the 2025 financial year amounted to CHF 762.4 million (2024: CHF 800.6 million). Approximately 70% of the revenue decline is attributable to the closure of Swissprinters AG's printing operations at the end of 2024. The remaining revenue reduction results from intra-year portfolio sales and changes in the user and advertising landscape. The EBITDA margin was 15.8% (2024: 14.8%). In 2025, the majority of EBITDA was once

again generated by digital products, with their share of EBITDA increasing to 83% (2024: 82%).

In 2025, the Ringier Group accelerated its transformation into a technology-driven media and marketplace company. The most significant event was the successful initial public offering (IPO) of SMG Swiss Marketplace Group Holding SA in September 2025. By placing shares on the capital market, Ringier generated a substantial inflow of liquidity, which sustainably strengthened the Group's balance sheet structure. This enhanced financial strength was immediately used to significantly reduce gross debt and thereby lower interest costs for the Group. The Ringier Group now has an excellent capital base and significant strategic flexibility for future investments. In parallel, the portfolio was further focused, including through the sale of the Hungarian media division and Gryps SA via a management buyout. While these divestments led to an expected decline in absolute earnings contributions, they strengthen the Group's profile and allow for a concentration of resources on the most profitable core markets and growth areas.

In 2025, operating costs reflected the structural adjustments and implemented cost-saving measures. Investments in technology and artificial intelligence continued but were organizationally restructured: instead of central units, innovation and tech resources were integrated directly into the *Media*, *Sports Media*, and *Marketplaces* business areas. This decentralisation accelerates the development of market-driven solutions and makes it easier to capitalise on synergies.

An important sign of stability was the extension of the TV advertising sales contract between SRG and Admeira until 2028.

The digital service offering for end users was significantly strengthened through AI-supported products, such as the new Beobachter chatbot. Despite a challenging economic environment, particularly in the Job Classifieds sector, our *marketplaces* maintained their strong position and contributed significantly to the result in 2025.

The *Sports Media* segment expanded further with the establishment of the joint venture RSMG kicker Schweiz SA, which is redefining the digital sports ecosystem in Switzerland, while the Greek platform *sportal.gr* was sold.

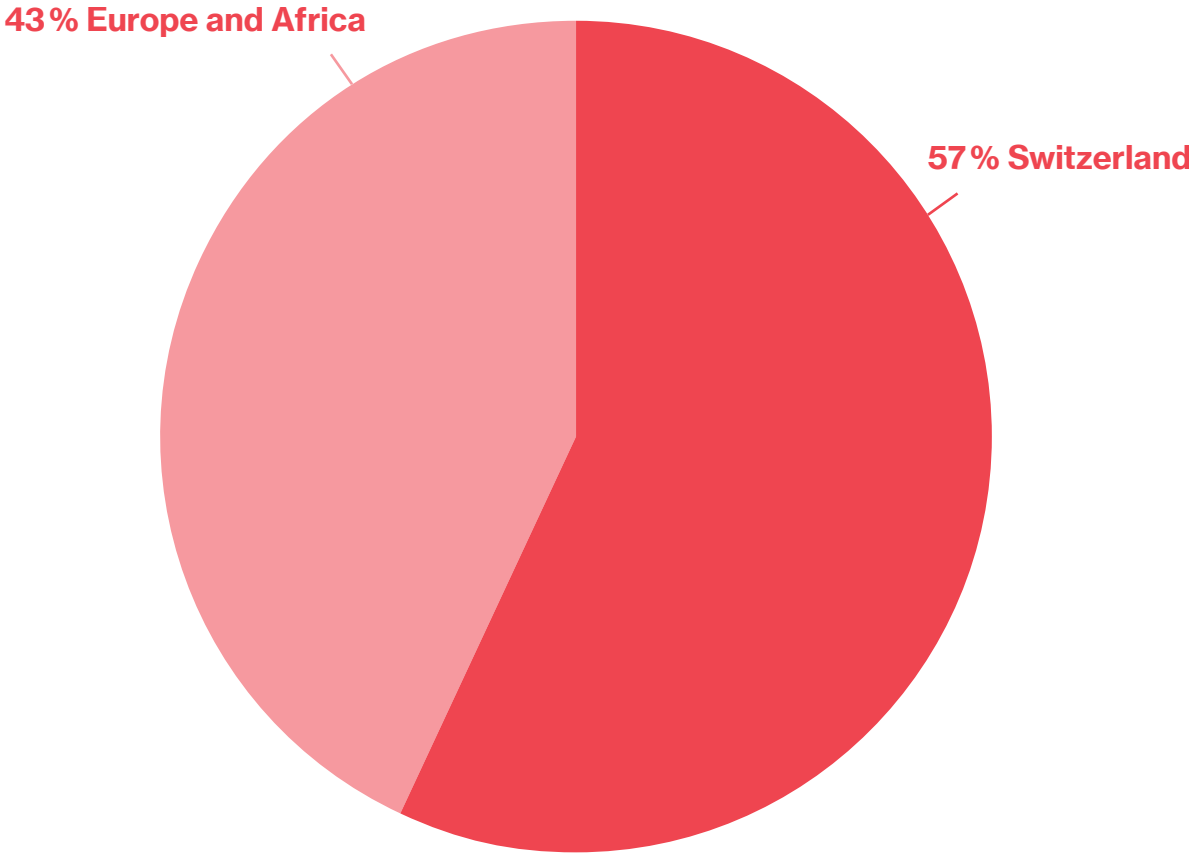
With its strengthened financial power from the SMG IPO and an optimized cost structure, the Ringier Group looks ahead with confidence to the coming years, as we remain focused on sustainable, profitable growth and continued technological scaling.



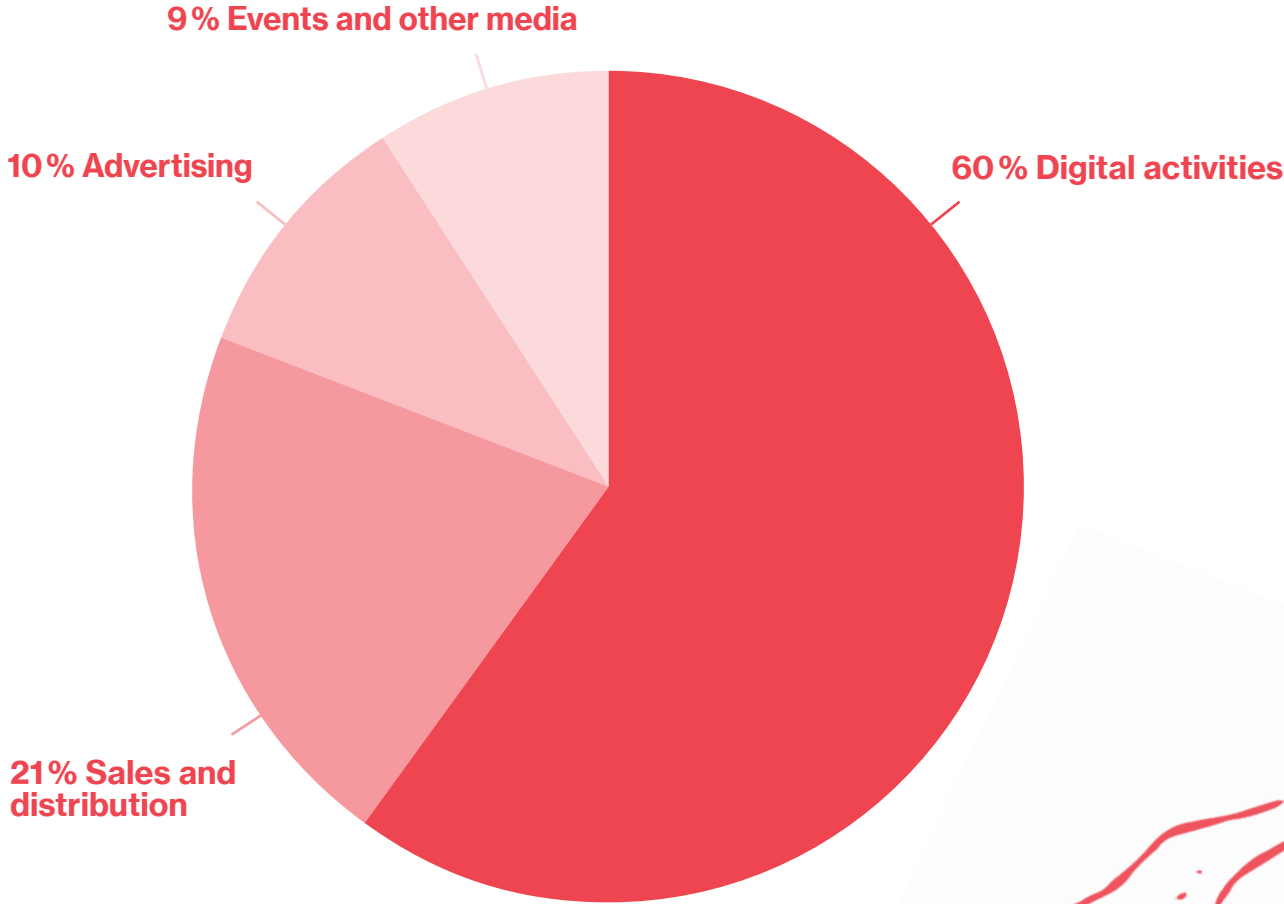
KEY FIGURES IN CHF MILLION

	2024	2025
Revenues by region	800.6	762.4
Switzerland	475.7	432.1
Europe and Africa	324.9	330.3
Revenues by source	800.6	762.4
Digital activities	459.4	457.5
Sales and distribution	164.8	159.2
Advertising	82.5	74.2
Printing activities	27.1	0.4
Events and other media	66.8	71.1
Digital revenues as % of total revenues	58%	60%
EBITDA	118.8	120.3
EBITDA margin	14.8%	15.8%
Employees by region	6048	5450
Switzerland	2026	1862
Europe and Africa	4022	3588

REVENUES BY REGION



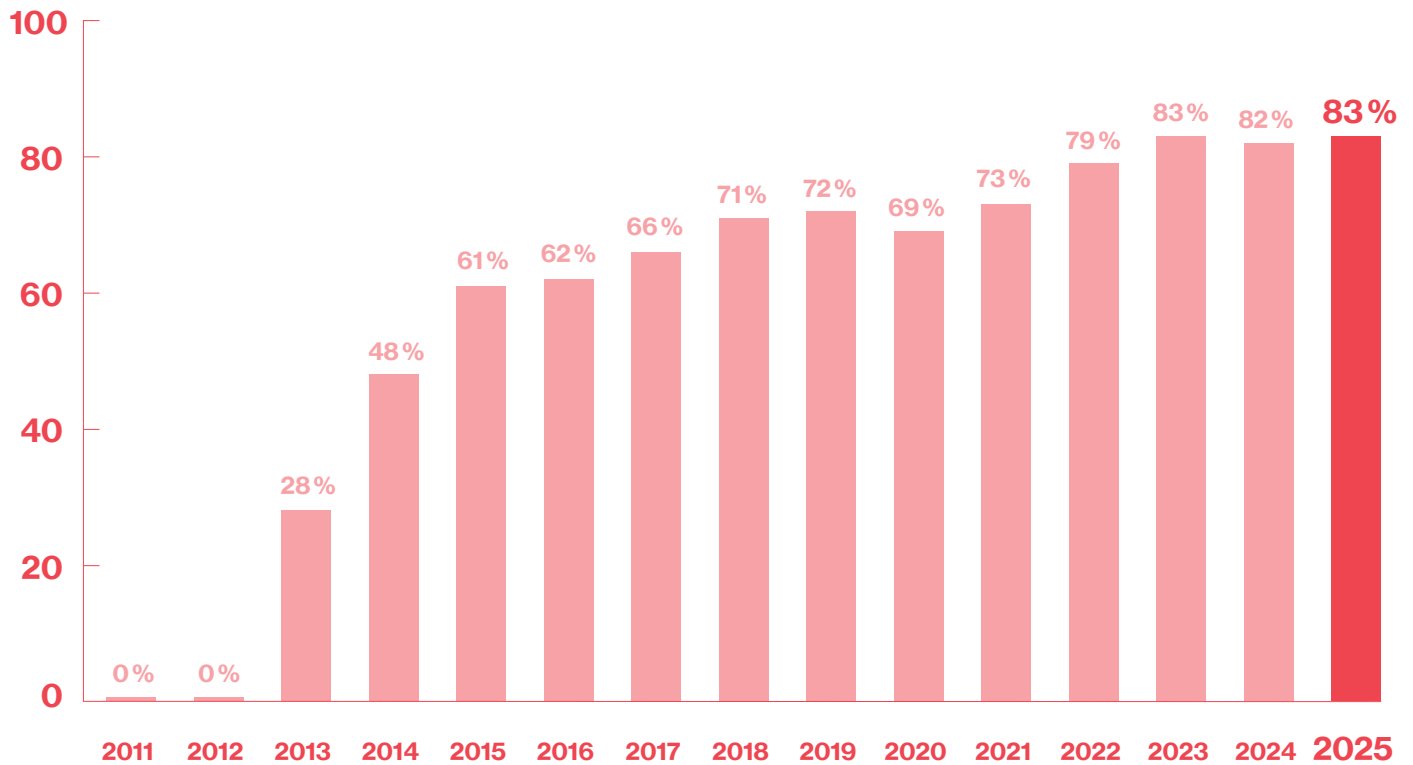
REVENUES BY SOURCE



RINGIER GROUP REVENUE BREAKDOWN IN CHF MILLION

	<u>2024</u>	<u>2025</u>
Switzerland	475.7	432.1
Digital activities	213.9	200.7
Sales and distribution	132.1	131.0
Advertising	67.5	61.0
Printing activities	26.7	0.0
Events and other media	35.5	39.4
Europe and Africa	324.9	330.3
Digital activities	245.5	256.8
Sales and distribution	32.7	28.2
Advertising	15.0	13.2
Printing activities	0.4	0.4
Events and other media	31.3	31.7

SHARE OF EBITDA GENERATED BY DIGITAL ACTIVITIES



EPILOGUE

FRANK A. MEYER

For some time now, Deutschlandfunk has been broadcasting “news in simple language.” In German schools, works of world literature are being read “in simple language,” not just in primary schools, but now in secondary schools as well.

Is there such a thing as “complicated language”? Is German no longer just German, but a dual German – depending on who is being addressed, who is allowed to read, who is supposed to understand? Or why else is there a need for journalism and literature in simple language?

The debasement of language has existed for as long as language itself. Friedrich Schiller’s monumental “Song of the Bell,” written in 1799, was parodied fifty years later in a ten-word version: “Hole in the ground, bronze poured in, bell is ready, ding, dong.”

Unfortunately, today’s simple language is no joke. The journalists and educators who

promote and practice it are deadly serious. Deadly serious? A grim word. But what it describes could indeed lead to death: the killing of language, of linguistic sensibility, and of the joy of language – especially among young people, who are the preferred target group of the current language manipulators.

How did such a development come about? Primarily through digitalization: the fewer words and the simpler the word choice, the better.

From this perspective, wordless communication is the very best – without words, especially without written language. A glance at the screen is supposed to suffice. At most, the spoken word is still permitted, simple text with no demands on the listener – with podcasts as the crowning embarrassment of illiteracy.

Language simplifiers insist that Goethe’s “Faust” is still Goethe’s “Faust” even in simple language, that Rilke’s poems remain Rilke’s poems – even when they are linguistically cleansed of all poetry.

But what is a poet if not language – their language?!

Max Frisch is the language of Max Frisch – not the story of the identity-seeking “Stiller,” which can also be told in simple language. Friedrich Dürrenmatt’s “The Physicists” is linguistic power – not some super-cool fairy tale that can be told in colloquial chat!

What is language, really? Merely an instrument of communication?

Language is the person themselves – the individual: in their words, their intonation,

their rhythm, with their uncertainties, with their search for impactful expressions. We recognize others by their language: the language of friendship, the language of love, of anger, of grief.

And what is a person in simple language?
What is the message of linguistic poverty?
What does the wordlessness of the digital universe signify?

The renunciation of humanity by humans – of themselves.

Johann Wolfgang von Goethe is liquidated when the poet's language is stolen from him. Likewise Rainer Maria Rilke. Likewise the reader of Goethe and the listener of Rilke: they are deprived of the language of Goethe and Rilke. And with this suppression, the poets' work is erased. The poet, stripped of their language.

Goethe and Rilke in emojis.

Is there a more pathetic project than “news in simple language,” than literature in simple language?

What would journalism in simple language be?

It would be the end of the agony of finding the right words for every event, for every topic – for every reality. The end of finding a language that makes the event, the topic – the reality – palpable, moving. A language that conveys emotional impact and, with the right words, involves the reader and the listener in what is happening.

Only under the spell of language does reality become comprehensible – tangible.

That is why the ability to write and formulate is the prerequisite for the journalistic profession: for the craft of language, the art of language in the form of tabloid journalism.

Where does this temptation to tailor writing and reading to a “simple” language even come from? From a preemptive submission to the rule of artificial intelligence? From the seduction of the total – the totalitarian – presence of digitalism: the screen in every jacket pocket, at all times?

Every encounter with the world – on the street, in nature, on a train or plane – holds a magic that reveals itself to the eye and ear: the magic of other people with unknown worlds of life – worlds of imagination on the street. This is how a person lives – in a shared reality with the stories of others. This is how a person develops – through stories.

Only the written, the spoken word brings a creative linguistic order to the chaotic reality of the now. People need time to comprehend, to reflect. And with their words, journalists momentarily stop time. For that is the task of the journalistic craft: to make events tangible.

The journalist's language forms a first condensation of fleeting reality – without condensation, there is no reflection. And reflection, the examination of all that has been considered, forms the culture of a free, open society.

The journalist distills everyday life.

The poet of democracy.



RINGIER PORTFOLIO

EUROPE

Bulgaria

MEDIA

Sportal Media Group

Hotnews.bg	Digital Lifestyle platform
Novini.bg	Digital News platform
Profit.bg	Digital Finance News platform
Winner.bg	Sports News platform
Woman.bg	Digital Lifestyle platform

SPORTS MEDIA

Ringier Sports Media Group (RSMG)

sportal365	Sports Media Technology
sportal.bg	Sports Media platform

Estonia

MARKETPLACES

CVKeskus

cvkeskus.ee	Jobs
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Latvia

MARKETPLACES

CVKeskus

cvmarket.lv	Jobs
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Lithuania

MARKETPLACES

CVKeskus

cv.lt	Jobs
cvmarket.lt	Jobs

Netherlands

SPORTS MEDIA

Ringier Sports Media Group (RSMG)

sportsnieuws.nl (JV with DPG Media Group)

Sports Media platform

Poland

MEDIA

Grupa Ringier Axel Springer Polska (GRASPAG)

Auto Świat Digital Car platform

Business Insider Digital Business platform

Fakt Tabloid (Print & Digital)

Forbes Business Magazine (Print & Digital)

ForbesWomen Women Magazine (Print & Digital)

Komputer Świat Digital Computer platform

Medonet Digital Health platform

Newsweek Weekly News Magazine (Print & Digital)

Noizz Digital Young Gen platform

Ofeminin Digital Lifestyle platform

Onet News platform

Onet Kobieta Digital Lifestyle platform

Onet Kultura Culture platform

Onet Plejada Showbiz platform

Onet Podróże Digital Travel platform

Onet Wiadomości Digital News platform

Przegląd Sportowy Sports Newspaper (Print)

Przegląd Sportowy Onet Digital Sports platform

E-COMMERCE

LaModa E-Commerce

Opineo E-Commerce

Skapiec E-Commerce

MARKETPLACES

Gratka Real Estate & Cars

Lendi Finance

Morizon Real Estate

No Fluff Jobs Jobs

TECHNOLOGY

Ring Publishing

Technology

TICKETING

JakDojade

Ticketing

OTHERS

Gameplanet

Digital Game platform

Sympatia

Digital Dating platform

Portugal

SPORTS MEDIA

Ringier Sports Media Group (RSMG)

A Bola / abola.pt

Sports Media (Print & Digital)

Romania

MARKETPLACES

eJobs

ejobs.ro

Jobs

iajob.ro

Jobs

Jobradar24.ro

Jobs

MARKETPLACES

Imobiliare

finance.imobiliare.ro

Real Estate Finance Service

imobiliare.ro

Real Estate

Imoradar24.ro

Real Estate

MEDIA

Ringier Romania

Avantaje

Lifestyle Magazine (Print)

avantaje.ro

Digital Lifestyle platform

ELLE

Fashion & Lifestyle Magazine (Print)

ELLE Decoration (License fully owned by Ringier Romania)

Deco & Lifestyle Magazine (Print)

elle.ro

Digital Fashion & Lifestyle platform

Libertatea / libertatea.ro

Daily Newspaper (Print & Digital News platform)

Libertatea Weekend

TV Supplement (Print)

libertateapentrufemei.ro

Digital Lifestyle platform

TVMania	TV Magazine (Print)
TVMania.ro	Digital TV & Entertainment platform
TVSatelit	TV Magazine (Print)
unica.ro	Digital Lifestyle platform
VIVA!	Celebrities & Lifestyle Magazine (Print)
viva.ro	Digital Celebrities & Lifestyle platform

SPORTS MEDIA

Ringier Sports Media Group (RSMG)

gsp.ro	Sports Media platform
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Switzerland

ADVERTISING

Admeira	Advertising
Ringier Advertising	Advertising

BOOK PUBLISHER

Beobachter-Edition	Book Publisher
LandLiebe-Edition	Book Publisher

INVESTMENT

Ringier SA

EdgeStrategy	Investment
Virtusan	Investment

Ringier Digital Ventures

Carvolution	Venturing
CheckYeti GmbH	Venturing
Insenio GmbH	Venturing
Skoove	Venturing

MARKETPLACES

JobCloud

alpha.ch	Jobs
FinanceJobs.ch	Jobs
ICTcareer.ch	Jobs
INGJobs.ch	Jobs
jobcloud-hrtech.com	Jobs
jobcloud.ch	Jobs

jobs.ch	Jobs
jobs4sales.ch	Jobs
jobscout24.ch	Jobs
jobsuchmaschine.ch	Jobs
jobup.ch	Jobs
jobwinner.ch	Jobs
karriere.at	Jobs
medtalents.ch	Jobs
Topjobs.ch	Jobs

SMG Swiss Marketplace Group Holding AG

acheter-louer.ch	Real Estate
alle-immobilien.ch	Real Estate
anibis.ch	Horizontal
AutoScout24	Cars
CASASOFT	Real Estate
FinanceScout24	Finance & Insurance
Flatfox	Real Estate
home.ch	Real Estate
Homegate	Real Estate
IAZI	Real Estate
ImmoScout24	Real Estate
ImmoStreet.ch	Real Estate
Immoverkauf24.ch	Real Estate
moneyland.ch	Finance & Insurance
MotoScout24	Cars
Publimmo	Real Estate
Ricardo	Horizontal
tutti.ch	Horizontal

MEDIA

Ringier Media Switzerland (RMS)

Blick / blick.ch	Daily Newspaper (Print) / Digital News platform
Beobachter	Consumer Magazine (Print & Digital)
BILANZ	Business Magazine (Print & Digital)
BOLERO	Lifestyle & Fashion Magazine (Print)
Bonanza	Men's Lifestyle Magazine (Print)
Caminada	Cooking & Lifestyle Magazine (Print)
cash.ch	Digital Financial News platform

CôtéNature	Nature, Gardening & Lifestyle Magazine (Print)
GaultMillau / gaultmillau.ch	Food Magazine (Print & Digital)
GlücksPost	Entertainment Magazine (Print)
Handelszeitung	Business Magazine (Print & Digital)
Interview by Ringier	Premium Magazine (Print)
izzy projects	Social Media Format
L'illustré	People, Fashion, Beauty Magazine (Print)
LandLiebe	Nature, Gardening & Lifestyle Magazine (Print)
PME	Business Magazine (Print & Digital)
Schweizer Illustrierte	People, Fashion, Beauty Magazine (Print & Digital)
SonntagsBlick	Sunday Newspaper (Print & Digital)
TELE	TV Magazine (Print)
TV Land & Lüt	TV Magazine (Print)
TV-Star	TV Magazine (Print)
TVvier	TV Magazine (Print)

RADIO / ENTERTAINMENT

Energy Gruppe Schweiz

Energy / energy.ch	Radio / Entertainment
Energy Air	Event
Energy Live Session	Event
Energy Star Night	Event
rockitradio.ch	Radio
schlagerradio.ch	Radio
vintageradio.ch	Radio

SPORTS MEDIA

Ringier Sports Media Group (RSMG)

A Bola / abola.pt	Sports Media (Print & Digital)
gsp.ro	Sports Media platform
LiveScore Group	Strategic Partnership
sportal.bg	Sports Media platform
sportal.rs	Sports Media platform
sport.sk	Sports Media platform
sportal365	Sports Media Technology
sportsnieuws.nl (JV with DPG Media Group)	Sports Media platform
sport.ch / kicker.ch (JV RSMG kicker Schweiz SA)	Sports Media platform

TECHNOLOGY

Ringier SA

Delphi	Technology
Lalafo	Technology / New Dev
OneLog SA (JV CH Media, NZZ, Ringier, TX Group)	Registration and Login Service
Connect+	SSO, ID, Gamification Technology
STAR	Technology

TICKETING

Ticketcorner

Ticketcorner.ch	Ticketing
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Serbia

MARKETPLACES

Ringier Serbia

Mojauto.rs	Cars
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MEDIA

Ringier Serbia

Ana.rs	Digital Women Forum
Bisznis	Digital News platform
Blic / blic.rs	Daily Newspaper (Print & Digital)
Blic Good Life	Digital Lifestyle platform
Blic TV	TV
Blic Zdravlje	Digital News platform
Blic zena	Women Magazine (Print & Digital)
Bosnainfo.ba	Digital News platform
Elevate	Custom Publishing Print Magazine
Like	Regional Tourism Web and Print platform
Pulsonline.rs	Digital Show Business platform
Srpskainfo.com	Digital News platform
Superrecepti.rs	Digital Food platform
Zena.rs	Digital Lifestyle platform

SPORTS MEDIA

Ringier Sports Media Group (RSMG)

sportal.rs	Sports Media platform
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Slovakia

MARKETPLACES

United Classifieds

autobazar.eu	Cars
autobazar.sk	Cars
autovia.sk	Cars
bazar.sk	Horizontal
byty.sk	Real Estate
nehnutelnosti.sk	Real Estate
reality.sk	Real Estate
realsoft.sk	Real Estate Software
topreality.sk	Real Estate

MEDIA

Ringier Slovakia

aktuality.sk	Digital News platform
azet.sk	Content Aggregator / Email Service
diva.sk	Digital Lifestyle platform
dobruchut.sk	Digital Food platform
kalendar.sk	Digital Calendar platform
koktejl.sk	Digital Tabloid platform
najmama.sk	Digital Lifestyle platform
obkec.sk	Digital Young Gen platform
pokec.sk	Digital Dating platform
recepty.sk	Digital Food platform
slovník.sk	Digital Thesaurus / Translation platform
tahaky-referaty.sk	Digital Learning platform
zive.sk	Tech platform

SPORTS MEDIA

Ringier Sports Media Group (RSMG)

sport.sk	Sports Media platform
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AFRICA

MEDIA

africa.businessinsider.com (under a license of Pulse)

Digital Business platform

Ivory Coast

MEDIA

Pulse

pulse.ci

Digital News platform

Ghana

MEDIA

Pulse

pulse.com.gh

Digital News platform

MARKETPLACES

The African Talent Company (TATC)

Jobberman.com.gh

Jobs

Kenya

MEDIA

Pulse

pulselive.co.ke

Digital News platform

pulsesport.co.ke

Digital Sports News platform

MARKETPLACES

The African Talent Company (TATC)

Brightermonday.co.ke

Jobs

Pigiame.co.ke

Horizontal

Nigeria

MEDIA

Pulse

pulse.ng

Digital News platform

pulsesports.ng

Digital Sports News platform

MARKETPLACES

The African Talent Company (TATC)

Jobberman.com

Jobs

Senegal

MEDIA

Pulse

pulse.sn

Digital News platform

MARKETPLACES

The African Talent Company (TATC)

Expat-dakar.com

Horizontal

South Africa

TECHNOLOGY

Ringier South Africa

Content Distribution Engine

Technology

Cube

Technology

Hexagon

Technology

Uganda

MEDIA

Pulse

pulse.ug

Digital News platform

pulsesports.ug

Digital Sports News platform

MARKETPLACES

The African Talent Company (TATC)

Brightermonday.co.ug

Jobs

MAJOR GROUP COMPANIES

EQUITY INTEREST ON DECEMBER 31, 2025

COMPANY	PERCENTAGE
Africa	
Ringier Ghana Ltd., Accra	100.0 %
Ringier Kenya Ltd., Nairobi	100.0 %
Ringier Media Nigeria Ltd., Lagos	100.0 %
Ringier One Africa Media (Pty) Ltd., Cape Town	100.0 %
Marketplace Group Africa Ltd., Mauritius	97.4 %
Bulgaria	
Sportal.bg JSC, Sofia	85.0 %
Digital Ventures OOD, Sofia	66.0 %
Estonia	
CVKeskus OÜ, Tallinn	100.0 %
Netherlands	
Sportnieuws.nl B.V., Hoofddorp	49.0 %
Poland	
Ringier Axel Springer Polska Sp. z o.o., Warsaw	50.0 %
Grupa Morizon-Gratka Sp. z o.o., Warsaw	50.0 %
Lendi Group Sp. z o.o., Szczecin	45.0 %
No Fluff Jobs Sp. z o.o., Gdynia	35.0 %
Portugal	
Sociedade Vicra Desportiva S.A., Lisbon	100.0 %
Vicra Comunicações Lda, Lisbon	100.0 %

COMPANY**PERCENTAGE****Romania**

Ringier Romania S.R.L., Bucharest	100.0 %
eJobs Group S.R.L., Bucharest	100.0 %
Imobiliare.ro Finance S.R.L., Bucharest	100.0 %
Realmedia Network S.A., Timișoara	100.0 %
Ringier Sportal S.R.L., Bucharest	51.0 %

Switzerland

Ringier SA, Zofingen	100.0 %
Ringier Sports SA, Zurich	100.0 %
Ringier Sports Media Group SA, Zofingen	100.0 %
Admeira SA, Bern	100.0 %
Pulse Africa Holding SA, Zofingen	100.0 %
Ringier Digital Ventures SA, Zurich	73.1 %
Ringier Areal SA, Zofingen	70.0 %
Energy Schweiz Holding SA, Zurich	65.0 %
RSMG kicker Schweiz SA, Zurich	51.0 %
JobCloud SA, Zurich	50.0 %
Ticketcorner SA, Rümlang	50.0 %
OneLog SA, Zurich	33.3 %
SMG Swiss Marketplace Group Holding SA, Zurich	19.2 %

Serbia

Ringier Serbia d.o.o, Belgrade	100.0 %
Ringier Sports Media d.o.o., Belgrade	100.0 %
New Digital d.o.o., Belgrade	100.0 %

Slovakia

Ringier Slovakia Media s.r.o., Bratislava	87.0 %
Ringier Slovakia Communities s.r.o., Bratislava	87.0 %
SPORT.SK s.r.o., Žilina	87.0 %
United Classifieds s.r.o., Žilina	52.2 %

Hungary

Profession.hu Kft., Budapest	100.0 %
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ORGANIZATION

BOARD OF DIRECTORS

Michael Ringier,
Chairman of the Board of Directors

Urs Berger,
Deputy Chairman of the Board of Directors

Roman Bargezi,
Member of the Board of Directors

Claudio Cisullo,
Member of the Board of Directors

Nancy Cruickshank,
Member of the Board of Directors

Lukas Gähwiler,
Member of the Board of Directors

Dr. Stefan Mäder,
Member of the Board of Directors

Anna Mossberg,
Member of the Board of Directors

Prof. Felix Oberholzer-Gee,
Member of the Board of Directors

Michèle Rodoni,
Member of the Board of Directors

GROUP EXECUTIVE BOARD

Marc Walder,
Chief Executive Officer and
Managing Partner, Ringier SA

Dr. Annabella Bassler,
Chief Financial Officer, Ringier SA

Ladina Heimgartner,
Head Media, Ringier SA and
CEO, Ringier Media Switzerland

Axel Konjack,
Head Global Marketplaces, Ringier SA

Dr. Manuel Liatowitsch,
Group General Counsel /
Chief Legal Officer &
Head Corporate Center, Ringier SA

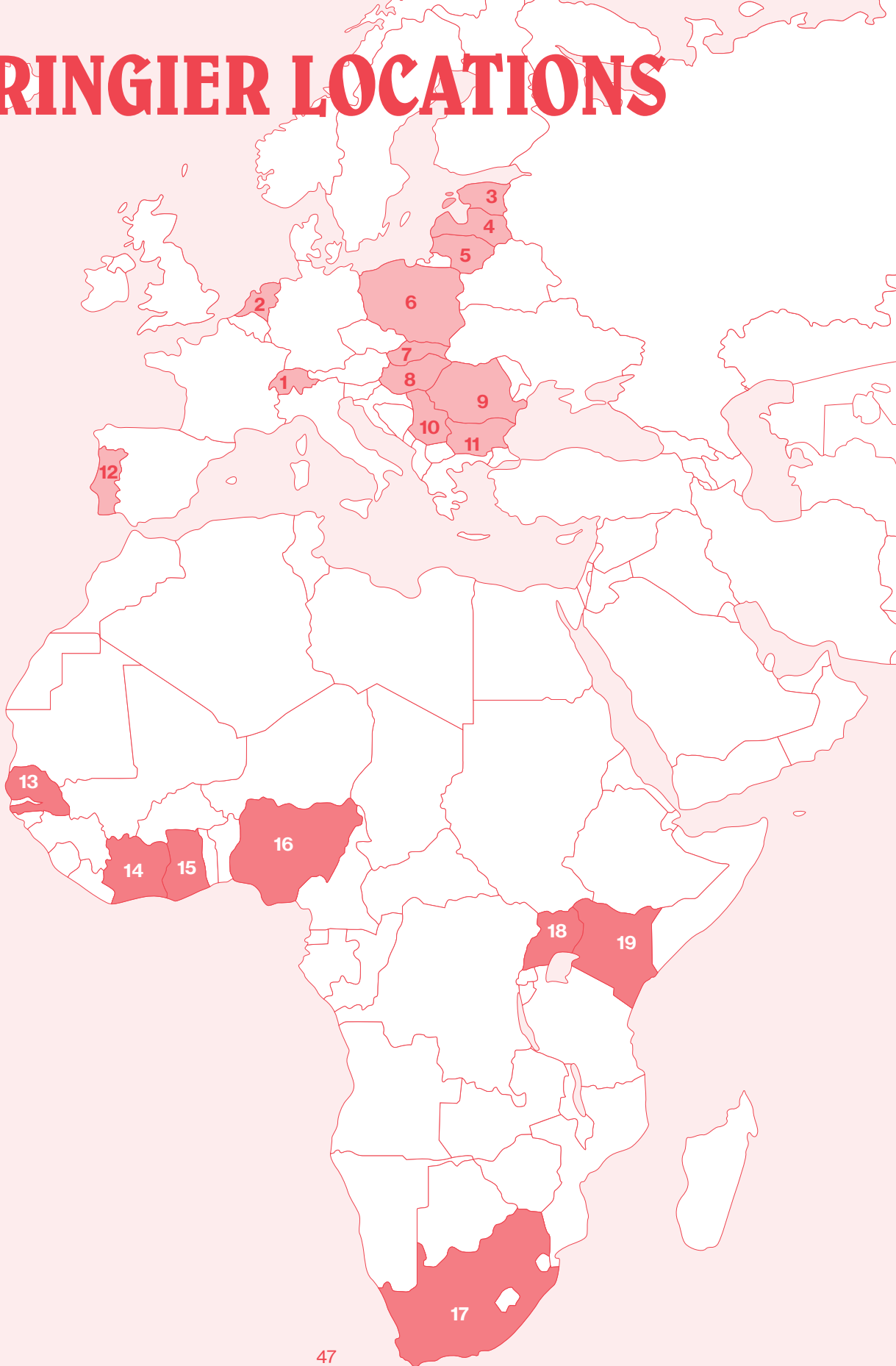
RINGIER LOCATIONS

EUROPE

- 1 Switzerland
- 2 Netherlands
- 3 Estonia
- 4 Latvia
- 5 Lithuania
- 6 Poland
- 7 Slovakia
- 8 Hungary
- 9 Romania
- 10 Serbia
- 11 Bulgaria
- 12 Portugal

AFRICA

- 13 Senegal
- 14 Ivory Coast
- 15 Ghana
- 16 Nigeria
- 17 South Africa
- 18 Uganda
- 19 Kenya



SUSTAINABILITY REPORT 2025 RINGIER SA

Preamble

At Ringier, we believe that taking Sustainability factors into account is an important part of successful and responsible corporate management. This conviction has shaped our actions and has been reflected in our initiatives since the early 1990s.

In 2022, we developed a group-wide Sustainability concept, which we have been consistently implementing since 2023. Emphasizing the importance of Sustainability, a panel of the Board of Directors (BoD) of Ringier, the *Sustainability Board*, monitors and steers the further development of our Sustainability efforts. At an operational level, the cross-divisional *Sustainability Committee* coordinates and implements group-wide Sustainability-related projects and processes. The *Sustainability Experts* in each subsidiary help to coordinate bottom-up initiatives within the Ringier Group community.

Materiality Assessment

In 2025, our Sustainability efforts continue to concentrate on the four strategic

RINGIER SUSTAINABILITY FOCUS AREAS AND MISSION STATEMENT

Environment & Raw Materials

Developing strategies and initiating projects to cut **emissions**, optimize the **consumption of energy and resources** (including recycling), and **reduce waste** and its impact.

Diversity & Inclusion

Actively promoting **diversity & inclusion** within the Ringier Group and beyond (EqualVoice initiative), **preventing** discrimination and harassment of any kind, and **taking appropriate measures in the event of an incident**.

Pillar of Democracy &

Good Corporate Citizenship

Making a positive contribution to local communities through the **promotion of democracy, compliance with the law, and social engagement**, such as corporate volunteering or donations to cultural/educational institutions.

Great Place to Work

Creating an attractive workplace by providing continuous **opportunities for employees to develop**, analyze their professional development, and enhance their **professional well-being**.



Sustainability Focus Areas that came out of the materiality analysis conducted in 2022. This Sustainability report is structured in line with these **Sustainability Focus Areas**.

Scope

The 2025 Sustainability Report covers activities carried out at Ringier SA. We plan to gradually extend the scope of this report to cover the companies in our Group in the coming years.

ENVIRONMENT & RAW MATERIALS

Reducing Emissions

In 2025, we further analyzed our carbon footprint in collaboration with the Swiss foundation *myclimate*. The 2025 report is available on our website¹. The results provide insights into our emissions and enable us to develop targeted reduction measures.

To translate these findings into tangible actions, we continued to systematically advance our Sustainability initiatives in 2025. These included subsidizing public transport through the *ZVV BonusPass* and *ZVV BonusPass Flex* for employees, as well as expanding electromobility through charging stations at the Pressehaus site. In addition, we introduced an e-bike program with *Urban Connect*, enabling employees at the Pressehaus and Medienpark locations to use free e-bikes for commuting between our two main Zurich locations.

We also promote digital sustainability through Ringier Advertising's strategic partnership with *Scope3*. The partnership aims to systematically reduce CO₂ emissions

across the digital advertising supply chain. *Scope3* analyzes the distribution and display of digital advertising and optimizes ads.txt files to measure and reduce the CO₂ footprint of publisher platforms.

We also raise awareness of responsible resource use. On November 8, 2025, we covered the *SMG Secondhand Day* at *SMG Swiss Marketplace Group*, a strategic participation of Ringier, through our media channels. The initiative encourages people in Switzerland to adopt circular Sustainability practices. Local events such as flea markets and swap meets complemented the digital campaign.

Procuring Energy and Reducing Consumption

In addition to reducing emissions, we rely on renewable energy and efficiency measures to lower our environmental footprint. One important approach is sourcing renewable electricity from European hydropower and collaborating with the *Energy Agency for Industry (EnAI)* to identify energy-saving potential. Specifically, this includes switching to LED lighting and using lake water for heating and cooling at the Pressehaus building. Adaptive ventilation and heating systems further optimize energy use.

Raw Materials and Waste

Ringier Media Switzerland's print products are produced in Switzerland and in the EU. Paper is sourced from suppliers in Switzerland and the EU. All paper used is FSC® certified and we maximize the use of recycled content.

1

<https://www.ringier.com/>

At the corporate level, Ringier has implemented paperless processes in many areas, including finance and recruitment. This approach has significantly reduced paper consumption while increasing process efficiency.

PILLAR OF DEMOCRACY & GOOD CORPORATE CITIZENSHIP

Editorial Work

As an independent media company, we are committed to the principles of democracy, human dignity, and freedom of expression. Our editorial teams work independently and serve the public interest by providing balanced, unbiased, and high-quality content. Our editorial values are anchored in our Code of Conduct² and our publishing guidelines³. These documents act as a guide for all journalists when carrying out their work.

Local Communities

We aim to create a positive and lasting impact on local communities through various initiatives. One area we focus on in particular is promoting journalism. Through the *Hans Ringier Foundation*, we support the development of Swiss journalism by training and train young media professionals at the *Ringier School of Journalism*. Graduates go on to work not only within Ringier but also at numerous other media organizations, thereby strengthening the quality of journalism across Switzerland.

We also work with the *Dariu Foundation*, which provides disadvantaged children in Vietnam, Myanmar, and India with access

to education and digital skills. The *SOS Beobachter Foundation* supports people affected by poverty in Switzerland. The *Humanitas Foundation*, established by Paul Ringier and supported by the Ringier family, offers fast and unbureaucratic financial support to those facing financial hardship through no fault of their own. We also support local organizations in fostering sustainable regional development.

Data Protection and Cyber Security

Data protection and cyber security⁴ are top priorities. That is why we have dedicated departments to deal with these topics, whose concepts and guidelines ensure that data is appropriately protected.

Child Labor and Minerals and Metals from Conflict-Affected Areas

In line with the Ordinance on Due Diligence and Transparency in relation to Minerals and Metals from Conflict-Affected Areas and Child Labor (DDTrO), we carried out a group-wide analysis of our supply chains in 2025.

The analysis confirmed that both we and our subsidiaries are generally exempt from the due diligence and reporting obligations laid down in the DDTrO. This is due to the fact that no reasonable suspicion of child labor arose anywhere in our operations and the annual thresholds for importing and processing minerals and metals set out in Annex 1 of the DDTrO were not exceeded.

- 2 Code of Conduct
- 3 Editorial Mission Statement
- 4 Ringier Data Privacy

DIVERSITY & INCLUSION

We promote equal opportunity and foster a workplace that respects the dignity of every individual. We do not tolerate discrimination or exclusion in any form. We see diversity & inclusion as core values and key success factors.

Our diversity & inclusion initiatives include workshops for women, programs for parents and families, and retirement preparation workshops. Ringier holds EDGE Move and EDGEplus certifications. We are committed to promoting diversity in management committees and decision-making positions.

EqualVoice

Ringier is using its position as a leading media and tech company to encourage and advocate equal gender representation in

the media through the *EqualVoice*⁹ initiative. *EqualVoice* was launched by Ringier in 2019 and has set a diversity standard in the media industry. The initiative leverages artificial intelligence to combine two complementary levers: measuring gender visibility at scale and supporting more balanced communication directly in everyday workflows. Today, *EqualVoice* operates across 32 media brands in seven countries.

At the core of the initiative is the *EqualVoice-Factor*, a semantic algorithm that analyzes gender representation in editorial content (images, text, audio, and video) within participating media publications.

Ringier expanded the initiative with the launch of the *EqualVoice-Assistant*, an AI-powered tool that helps teams reduce stereotypical or biased language in real

GOVERNING BODIES GENDER REPRESENTATION AT RINGIER SA

(AS OF 31.12.2025)

	BoD ⁵	GEB ⁶	GEB+ ⁷	Employees ⁸
Female	30 %	40 %	50 %	51 %
Male	70 %	60 %	50 %	49 %

- 5 Board of Directors Ringier SA
- 6 Group Executive Board Ringier SA
- 7 Extended Group Executive Board Ringier SA
- 8 All employees Ringier SA
- 9 EqualVoice Website

time and promote balanced and inclusive communication in everyday writing workflows. The *EqualVoice-Assistant* is embedded as an integrated tool within the CMS in Ringier newsrooms and is applied directly in editorial production processes. It is currently rolled out in three countries, with deployment in the remaining markets ongoing. Based on internal usage data, the *EqualVoice-Assistant* is applied across more than 32,000 articles per month and has reached an editorial engagement/ adoption rate of around 95%. In November 2025, access was expanded to external users through a standalone web application, supporting broader use cases beyond the newsroom and enabling organisations and individuals to analyse their texts for bias. Typical use cases include corporate communications, HR and employer branding, or public affairs, where language and framing can significantly influence whose expertise and perspectives are made visible.

In addition to content analysis and product development, *EqualVoice* addresses the gender visibility gap through editorial workshops, provides a female expert list for journalists within Ringier, and develops strategies and projects in collaboration with experts and editorial teams.

Ringier shares insights gained from *EqualVoice* with the wider industry through the *EqualVoice United Network*, which brings together 23 member companies spanning various industries in Switzerland. The network facilitates the exchange of experience and knowledge among leading businesses, enabling them to collectively advance balanced and inclusive communication and strengthen their appeal as employers within the Swiss economy.

GREAT PLACE TO WORK

Education and Training

In 2025, Ringier continued its short-term international exchange program, *Explore*, within the Group. The program broadens perspectives and strengthens international networking. The one- to three-week assignments enable employees to learn local processes, share best practices, and enhance global collaboration within the Group. Thanks to this intercultural dialogue, participants gain valuable insights and expand both their professional and personal skills.

The internal training program also includes *PEAK*, Ringier's leadership development program, which was further enhanced in 2025 to strengthen leadership skills. Additional offerings include *Feed Your Mind*, a series of one-hour webinars with inspiring guest speakers, the *See & Learn weeks* with interactive technology sessions and the *Expertise Program*, which offers full-day training sessions on specific professional topics. In addition, employees have access to external language courses and coaching programs.

Well-Being in the Workplace

The well-being of our employees is a core element of our corporate culture. We offer a broad range of measures to support a healthy and balanced work environment. These include a 40-hour week, flexible working hours, the option to work from home, part-time working models, psychological counseling, at least five weeks of vacation, unpaid leave, and a free fitness center available for all employees.

As part of the *Fit & Health Initiative*, these benefits are complemented by programs

covering sport, nutrition, relaxation, and prevention, including free flu vaccinations. We also support employees with family responsibilities. We grant 16 weeks of paid maternity leave and 20 days of paternity leave to support work-life balance and diverse life situations.

IMPRINT

Since 1997, the Ringier Annual Report has been designed by renowned artists whose work is part of the Ringier Collection. The series was initiated by Michael Ringier and curator Beatrix Ruf with the aim of making art an integral part of the company's activities. The artistic concept for the 2025 Annual Report was developed by Slavs and Tatars.

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