

Dorota Sadovská
Selected Projects 1997 - 2017



LUMINIA II.

LIGHTING PROJECT FOR **KUNSTHALLE, BRATISLAVA, SLOVAKIA 2014**

Dorota Sadovská
www.sadovska.sk

http://www.sadovska.sk/newproject/2014_3.htm



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LIGHTING PROJECT **LUMINIA I. FOR SYNAGOGUE - CENTER OF CONTEMPORARY ART**

GALLERY JAN KONIARIK, TRNAVA, SLOVAKIA 1997

http://www.sadovska.sk/newproject/2014_3.htm

LUMINIA I.

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LIGHTING PROJECT FOR GALLERY JAN KONIARIK, TRNAVA, SLOVAKIA 1997

http://www.sadovska.sk/newproject/2014_3.htm



"Imagine a spacious, sacred room filled with colours: glowing red, bright yellow, deep blue. Entering this space feels like immersing yourself in an ocean of colours holding your spirit up and keeping it afloat. I imagine that entering Dorota Sadovská's light installation Luminia at Synagogue, a centre for contemporary art housed in a former synagogue in Trnava, back in 1997 must have felt like that. It must have been an extraordinary intense sensuous and spiritual experience, but one you could only get by being there. The photo documentation of Luminia captures the look of the installation but not the experience itself and the way immersion in coloured light must have affected people's bodies and souls. Because that experience was fleeting, leaving merely a basically subjective imprint on the memory of the individual visitors.

I imagine that the encounter with Dorota Sadovská's liberation of colours from their traditional support, the medium of painting, and the unexpected experience of literally 'walking into a painting' would also have evoked a kind of sensory disorientation in visitors. Throughout her career as an artist, Sadovská has consistently used a strategy of sensory disorientation in her works as a means to make viewers experience art anew. It is telling that when she was once encouraged to characterise her work by one word, she chose the word 'between': in her work across a whole range of different media, she has cultivated the tensional encounter between the characteristics of the media involved. She has explored what happens when a painting morphs into a spatial object and investigated the effects of reorganising a series of pictures as a spatial ensemble, and what happens when an artist book goes undercover as a woman's magazine, thereby exploiting the essentials of female imagery strategically to disorient the reader's perception of women and disrupt ingrained stereotypes of womanhood. While this hybridisation infuses her works with intermediate features, she also takes care to preserve some characteristics that will enable the viewer to identify both the parental media."

PETERSEN, Dr.Phil. Anne Ring, PhD:
Expanding Colour Body Image Space.
Bratislava: SADO 3, art magazine,
2015, p.61



PLASTIC AGE - Sadobot

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INTERACTIVE PERFORMANCE WITH ROBOTIC OBJECTS SADOBOT, 2018



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Sadobot 1 - Trionfale



Sadobot 2 - Delicato



Sadobot 3 - Non Troppo



Sadobot 4 - Fortepiano



Sadobot 2 - Appassionato



Sadobot 3 - Legato

PLASTIC AGE

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INTERACTIVE INSTALLATION IN **BLANSKO GALLERY, CZECH REPUBLIC 2017**

http://www.sadovska.sk/newproject/2017_1.htm



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VIVID DRESSES, installation with living grass in **TURIEC GALLERY, MARTIN, SLOVAKIA 2013**

http://www.sadovska.sk/newproject/2013_4.htm



VIVID DRESSES

http://www.sadovska.sk/sado_mag/sado3_EN_dvojstrany_all_midres.pdf

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“In this case, a biological surface in vegetable form becomes clothing material. On the ground we see items of clothing (dresses, skirts, scarf and beret) made of grass carpets. As the material is organic and alive, by its nature it is processual. Living plants, in constant change, are a testament to time that has passed. The added value of clothing is its functionality: the separate pieces can be sewed together ingeniously with a zip fastening. That these clothes are actually wearable is illustrated by a series of posed photographs where they are portrayed. Two opposing meanings are illustrated within the structure of the clothes. The grass seeds stand for nature as the spontaneous and fertile power of earth. Clothes, on the other hand, represent an element of culture, and the need to cultivate as well as cover up and mask the naked body. While the grass seeds are a universal symbol of life, segments of grass in the shape of clothes represent the human need to differentiate one’s own living space.

The biological character of Vivid dresses opens up a parallel between human and botanical epidermis, and blades of grass remind us of hairs growing through the skin surface. The grass can also be seen as a poetic metaphor for earth’s “skin”.”

MIKLOŠKOVÁ, Lucia: Body’s Canvas, Skin Surface. In: SADO 3, art magazine, 2015, pp. 46-47

VIVID DRESSES

Dorota Sadovská
www.sadovska.sk

INSTALLATION AND PERFORMANCE IN **BILDRAUM 07, VIENNA, AUSTRIA 2015**

http://www.sadovska.sk/newproject/2015_4.htm



VIVID DRESSES

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INSTALLATION AND PERFORMANCE IN **ARS ELECTRONICA, LINZ, AUSTRIA 2015**

http://www.sadovska.sk/newproject/2015_5.htm



VIVID DRESSES

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www.sadovska.sk

PROCESSIONAL INSTALLATION AND PERFORMANCE, **PLATÓ FESTIVAL, KOŠICE, SLOVAKIA, 2016**

http://www.sadovska.sk/newproject/2016_4.htm



Dress, seeds, photo: D. Sadovská, R. Bakajsová, P. Karamanová

TAKAMATSU MEDIA ART FESTIVAL, JAPAN 2015

http://www.sadovska.sk/newproject/2015_7.htm



GERFRIED STOCKER AWARD FOR PROJECT BOUTIQUE S ANTISHOP



In a humorous way I set myself questions about the encounter of handsome and loathsome, ornamentation and unsightliness, the differences between order and manipulation, inequality of aesthetics and ethics...

BoutiqueS Antishop is a fictive transformation of a gallery space into a boutique which has clothes that lack the most important feature: they can't be worn. Photos of human fingers and toes, modified with a computer, are printed on a canvas and cut into sizes for clothes.



INSTALLATION IN FESTIVAL **ARS ELECTRONICA, LINZ, AUSTRIA 2015**

http://www.sadovska.sk/newproject/2015_6.htm

The spatial installation is complemented by a fictitious fitting room with messages from the selected poets (Štrpka, Habaj, Chobot, ...), where the visitor can attach his message to the project.

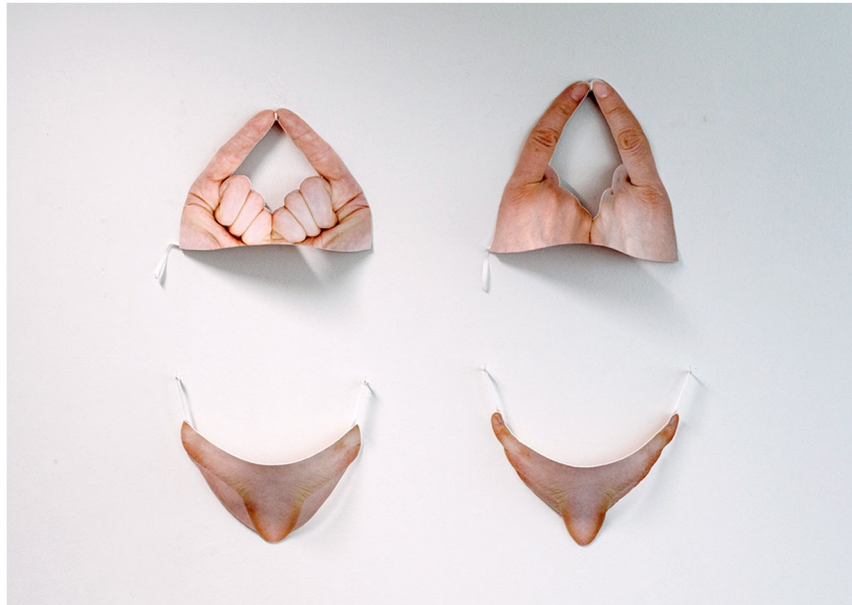
Jozef Vlk – Slovak composer for a theatre scene created specifically for this project stored different sounds from real commercial space, such as women's heels on hard floors, a zipper closing, air conditioning, a spoon stirring coffee, a door opening, a dropped coin, etc.



INSTALLATION IN FESTIVAL **ARS ELECTRONICA, LINZ, AUSTRIA 2015**

http://www.sadovska.sk/newproject/2015_6.htm

<https://vimeo.com/142373713>



FICTIVE „BOUTIQUE“ INSTALLATION IN INSTITUT FRANÇAIS IN BRATISLAVA, SLOVAKIA 2014

http://www.sadovska.sk/newproject/2014_1.htm



SADO I-3

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AUTHOR'S MAGAZINE, AN EVENT IN SLOVAK, AUSTRIAN, CZECH, FRENCH NEWSAGENTS AND BOOKSHOPS 2005-2015

http://www.sadovska.sk/sado3/sado3b_eng.htm

The project arose from the need to create a platform for communication with viewers who don't usually visit galleries and don't seek out contemporary visual art. That is one of the reasons why magazine in its visual aspect evokes a lifestyle or fashion magazine, which can reach a large number of random viewers. At the same time it is an original non-commercial project, a specific form of public-art – art in a public space.

The magazine is registered and distributed in the manner of a regular periodical.



download SADO 3: <http://www.sadovska.sk/sado3en.pdf>
download SADO 2: <http://www.sadovska.sk/sado2en.pdf>
download SADO 1: <http://www.sadovska.sk/sado1en.pdf>

SADO I-3

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