

# SADDO

[www.sadovska.info](http://www.sadovska.info)

places with lowered immunity

What's  
your favorite recipe?  
Tangle of author's  
hair between  
ham slices  
About the usefulness  
of the beautiful monsters  
Slough Do you  
follow the fashions?  
Straight on the surface  
Hidden behind a veil  
of aesthetic  
exuberance  
Love-affair between  
supply and demand

PRICE: EUR 8, GBP 5  
SK/CZK 120, USD 10

ISSN 1337-3609



9 771337 360006 72



the fateful character  
of the female body,  
from which there  
is no escape

osudová danosť ženského tela, ktorej nemožno uniknúť

PHOTO © PAVEL MĀRA

the **b**ody represents  
at the same time  
object, tool  
and material



I MUST BE BETTER, 2001, video-drawing with hairs, DVD, 13 min., view of installation, Project, Dublin, Ireland 2002

I MUST BE BETTER, 2001, videokresba vlasom, DVD, 13 min., pohľad na inštaláciu, Project, Dublin, Írsko 2002



# P a r a s i t e s

resemble post-human forms or  
mysterious unknown arthropods  
that can appear at any time and  
fasten themselves anywhere.

Only on taking a close look does  
the viewer realize that what  
he/she sees are parts of a human  
body, without being aware at all  
that it is the author's body.

PARASITES. 1998, black and white toned photography. Installation. 6. Internationale Fototage, Herten, Germany 2001

Parazity pripomínajú skôr posthumánne formy či záhadné neznáme článkonožce, ktoré sa môžu kedykoľvek objaviť

a kedykoľvek prisaf. Až pri pohľade zblízka si divák uvedomí, že ide o časti ľudského tela, a vôbec zrejme netuší, že je to telo autorky.

PARAZITY. 1998, čiernobiela tónovaná fotografia, inštalované na 6. Internationale Fototage, Herten, Nemecko 2001







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SLOUGH, 2003, DVD, 73 min., music by Martin Burlas, projection of InOut, International festival of the digital image, Prague, Czech Republic, 2003



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"...new perspective, spontaneity, provocative nature...?"

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"...adventure of researching and opening various boundaries..."

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"...therefore have no need to be delivered from what fashion dictates..."

## IN THE GRIP OF BODY LANGUAGE

"...that what has really been emptied out is not actually the body..."

## BETWEEN

"...to its desired unintegration..."

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"...natural unnaturalnesses...? that I leave to the viewer..."

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flash of current fashion

## SADOBOARD

coming your way

## THERE AND THEN

we could meet

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that see things differently

SADO VSKA 2 [www.sadovska.info](http://www.sadovska.info)

SADO VSKA is published twice yearly.

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PHOTO: LUCIA NIMECOVA

EDITORIAL

In Vienna, holding neatly packed photographs on aluminium plates, and none too light either, I change from bus to underground. All of a sudden, a lady, a total stranger, turns to me and asks where I had got the green knapsack on my back. Well, I just hadn't expected that, people usually enquire from fellow-travellers about the way to some destination. But readers of magazines and commercials are wont to obtain exhaustive information as to where to buy a skirt, shoes, how much that necklace costs... Do they perhaps miss it "live" on pedestrians hurrying along streets? If I had then been sufficiently press-marked and had carried labels on me, then, caught off guard as I was, I would not have had to pick up my bruised photographs from the train floor. Hence, I wish to at least partly repay my information debt to those interested: on two pages of this issue you will find my own tips for fashion sources.

But this second issue of the SADO project, with the subtitle Places With Lowered Immunity, is primarily about what troubles us in life under our clothes, about our body and corporeality: Parasites, Corporalities, Slough, Messages to the Mirror, Portraits... All that brought closer through the optics of the authors' texts, and always from a different angle of vision.

Everyone carries questions in his head, to which he ever and anon seeks answers (especially if he ceases to be satisfied with those that sufficed him until now). I sent my own on contemporary art to directors of progressive galleries, art centres and institutions in the form of a questionnaire. I retrieved their addresses on the internet and avidly waited for their replies. How many of them will open the questionnaire and how many will delete without reading? My server revealed this to me only about some of them. Nonetheless, it proved worth it to wait for the interesting replies, which I publish with relish. And the bonus? It may be that some of you will be amused by the evaluation that reached me from a certain server to a mail with my questions: 8 per cent spam.

And what about the questions themselves? Were they simple, difficult? Yes! – they were simply difficult. For instance: what about the question on the essence of art? A reply can evidently be found more easily at art schools. After all, when something is unclear, a student can verbally clarify what his work is about and the judges compare the artistic reality with its description. Later, the issue is not so simple. Less than a score of years ago – hence, the life-span of one generation – politics in art was compulsory in our part of the world. Even now we keep and art in the questionnaire. In the preceding – the first – issue of SADO with the subtitle Skin Seeks Cream, you could find my paintings and installations on the topic Saints. Such a subject has until now been a corn on the foot which should not be trodden on. And a further ticklish situation is that of religious versus sexual taboo.

If anything in our mini-survey caught your interest and you feel you could contribute with your view to the replies in hand, I shall be happy to read your mail, too. As there are plenty of further attractive topics, some of them might appear in the next issue of SADO. I am already beginning to muse over it now – under the heading Celebration of Everydayness.

Dorota Sadovská





PARIS  
VIENNA



PRAGUE  
BRATISLAVA



SADO 1, 2005, author's magazine, an event in Slovak, Austrian, Czech and French newsagents' and bookshops



SADO 1, 2005, autorsky časopis, akcia v slovenských, rakúskych, českých a francúzskych predajniach periodík a kníhkupectvách



# SURVEY 40

# SURVEY 40

CONTEMPORARY ART SURVEY (4 QUESTIONS), 2006-2007, e-mail project

NÁZORY NA SÚČASNÉ UMENIE (4 OTÁZKY), 2006 - 2007, e-mailový projekt

**Date:** Tue, 21 Nov 2006 18:23:52 +0100 [11/21/06 18:23:52 CET]  
**From:** Philip Rylands <prylands@guggenheim-venice.it>  
**To:** Dorota Sadovská <dorota@sadovska.sk>  
**Subject:** R: contemporary art survey (4 questions)

You are kind to think of the Peggy GUGgenheim Collection; however we do not have time to formulate the considered answers that the questions you pose deserve, in the next couple of weeks.  
Philip Rylands

**Date:** Thu, 30 Nov 2006 13:16:49 +0100 [11/30/06 13:16:49 CET]  
**From:** press <press@documenta.de>  
**To:** dorota@sadovska.sk  
**Subject:** Re: contemporary art survey (4 questions)

Dear Dorota Sadovská,  
many thanks for your interest in documenta. We have forwarded your request to Mr. Buerger. I am sorry to telling you that for the moment he has not a second time to reply to your questionnaire.  
But maybe it is possible for you to come to Kassel to do an interview next year in early spring? I would ask Mr. Buerger if that is possible.

Yours sincerely,  
Barbel Hartje

**Date:** Thu, 23 Nov 2006 15:50:11 -0000 [11/23/06 16:50:11 CET]  
**From:** Annabel Fallon <annabel@saatchigallery.com>  
**To:** Dorota Sadovská <dorota@sadovska.sk>  
**Subject:** RE: contemporary art survey (4 questions)[Spam score: 8%]

Hi Dorota  
Thank you for your request however it will not be possible for us to help you with this questionnaire. The gallery is currently closed while we relocate to our new premises in Chelsea next year and I am afraid we are a small team working towards this opening.

Best Wishes  
Annabel  
Annabel Fallon, Press Officer, Saatchi Gallery  
77 Eaton Square London SW1W 9AW  
Tel. +44 20 7811 5007 Fax. +44 20 7823 2333  
email: [annabel@saatchigallery.com](mailto:annabel@saatchigallery.com)  
[www.saatchigallery.com](http://www.saatchigallery.com)

**Date:** Fri, 24 Nov 2006 11:14:44 +0100 [11/24/06 11:14:44 CET]  
**From:** Biuro Prasowe CSW <biuroprasowe@csw.art.pl>  
**To:** Dorota Sadovská <dorota@sadovska.sk>  
**Subject:** Re: contemporary art survey (4 questions)

Dear Ms Sadovska,  
Thank you for your invitation to cooperate. We are aware that your questions require careful cosideration and analysis. Unfortunately Mr Krukowski is unable to help you at the moment since he has other commitments connected with the art contest.  
Regards,

Olga Kozí'nska  
assistant  
Press Office CCA

This message was sent using Webmail at <http://www.saatchigallery.com>

**Date:** Fri, 23 Feb 2007 11:46:10 +0100 [02/23/07 11:46:10 CET]  
**From:** Néray Katalin <neray@ludwigmuseum.hu>  
**To:** 'Dorota Sadovská' <dorota@sadovska.sk>  
**Subject:** RE: contemporary art survey for SADO magazine

Dear Dorota Sadovská,  
I do apologise but I was unable to answer your questions as I was travelling and the deadline was too short.  
[//webmail.nic.sk/](http://webmail.nic.sk/)

**Date:** Mon, 11 Dec 2006 15:03:37 +0100 [12/11/06 15:03:37 CET]  
**From:** RASPAIL Thierry <thierry.raspail@mairie-lyon.fr>  
**To:** Dorota Sadovská <dorota@sadovska.sk>  
**Subject:** RE: contemporary art survey

Sorry for the inconvenience I may have caused.  
Best regards  
Katalin Neray  
Katalin Neray  
Director  
Ludwig Museum - Museum of Contemporary Art  
H-1095 Budapest, Komor Marcell u. 1  
Tel +36 1 555 3456  
Fax +36 1 555 3458

Dear Dorota Sadovská,  
Thank you for your proposal.  
Unfortunately it will be impossible for me to reply to the Survey Questions.  
Yours sincerely,  
Thierry Raspail  
Director  
Musée d'Art Contemporain de Lyon

[katalin.neray@ludwigmuseum.hu](mailto:katalin.neray@ludwigmuseum.hu)  
<http://www.lumu.hu>  
This message was sent using Webmail at <http://webmail.nic.sk/>

**Date:** Mon, 11 Dec 2006 13:30:27 -0600 [12/11/06 20:30:27 CET]  
**From:** "Bonami, Francesco" <FBonami@mcachicago.org>  
**To:** Dorota Sadovská <dorota@sadovska.sk>  
**Subject:** RE: contemporary art survey for SADO magazine  
**Priority:** normal

Dear Dorota,  
Thank you again but I am really quite taken with few deadlines at the moment

All the best  
Francesco  
Francesco Bonami  
Manilow Senior Curator at Large  
Museum of Contemporary Art  
220 East Chicago Avenue  
Chicago, Illinois 60611  
T 312.397.3846  
F 312.397.4095  
E [FBonami@mcachicago.org](mailto:FBonami@mcachicago.org)  
W [www.mcachicago.org](http://www.mcachicago.org)

Museum of Contemporary Art  
Discover the Warhols of tomorrow.  
I invite you to visit [www.mcachicago.org](http://www.mcachicago.org)

**Date:** Tue, 12 Dec 2006 00:38:57 +0200 [12/11/06 23:38:57 CET]  
**From:** Iara Boubnova <iarica@spnet.net>  
**To:** Dorota Sadovská <dorota@sadovska.sk>  
**Subject:** Re: contemporary art survey for SADO magazine

Dear Dorota,  
thank you very much for the invitation. yes, you are right, I'm very busy now. But I'll be glad to take part in the survey and will send you my answers till the end of the year.  
Is it OK?

best wishes, Iara Boubnova

On Dec 11, 2006, at 4:52, Dorota Sadovská wrote:

[Show Quoted Text - 28 lines]

**Date:** Tue, 12 Dec 2006 18:30:04 -0000 [12/12/06 19:30:04 CET]  
**From:** Jennifer Lea <Jennifer.Lea@tate.org.uk>  
**To:** dorota@sadovska.sk  
**Subject:** RE: contemporary art survey (4 questions)

Dear Dorota  
Many apologies for my delayed response. I have checked with Vicente and I am afraid that he is travelling and won't be available now until January. Please do let me know if you would like to pursue this.

Best wishes  
Jenny

This message was sent using Webmail at <http://www.tate.org.uk>

**Date:** Sat, 13 Jan 2007 14:55:59 +0100 [01/13/07 14:55:59 CET]  
**From:** Petr Nedoma <nedoma@rudolfinum.org>  
**To:** Dorota Sadovská <dorota@sadovska.sk>  
**Reply-To:** [nedoma@rudolfinum.org](mailto:nedoma@rudolfinum.org)  
**Subject:** Re: Nazory na súčasne umenie 2

Vážená pani,  
dekuji Vám za Vasi nabidku. S politováním Vám vsak musím sdelit, ze pro časové zaneprázdnění se nezúčastním.

S pozdravem

Petr Nedoma

**Date:** Fri, 19 Jan 2007 11:52:33 +0100 [01/19/07 11:52:33 CET]  
**From:** Petrányi Zsolt <zspetranyi@mucsarnok.hu>  
**To:** Dorota Sadovská <dorota@sadovska.sk>  
**Subject:** Re: contemporary art survey 2

Dear Dorota,  
I do my best.

Zsolt  
----- Original Message  
To: "Petrányi Zsolt"  
Sent: Monday, Jan 15, 2007 11:52 AM  
Subject: Re: contemporary art survey 2

[Show Quoted Text - 12 lines]

**Date:** Wed, 13 Dec 2006 08:59:47 +0100 [12/13/06 08:59:47 CET]  
**From:** "Galerie Fotohof, Salzburg" <fotohof@fotohof.at>  
**To:** Dorota Sadovská <dorota@sadovska.sk>  
**Subject:** AW: contemporary art survey for SADO magazine

Dear Dorota,  
We both are extremely busy in the moment and out of town a lot. If the Christmas holidays will allow, we might participate in this project. But you know, statements like this are more time consuming than writing a novel.

Anyhow wishing you all best,  
Rainer / Michael.

Fotohof  
Erhardplatz 3  
5020 Salzburg  
Tel. +43 662 84 92 96  
Fax +43 662 8492 96-4  
[fotohof@fotohof.at](mailto:fotohof@fotohof.at)  
[www.fotohof.at](http://www.fotohof.at)

This message was sent using Webmail at <http://www.fotohof.at>

**Date:** Wed, 17 Jan 2007 17:32:38 +0100 [01/17/07 17:32:38 CET]  
**From:** Steiner Barbara <steiner@gfzk.de>  
**To:** Dorota Sadovská <dorota@sadovska.sk>  
**Subject:** Re: Contemporary Art Survey 2

dear dorota,  
unfortunately i cannot contribute. there are too many invitations to answer questions - about this and that. and to be honest, all this - no matter how short the answers would be - takes plenty of time.  
sorry, again,  
barbara steiner

Am 16.01.2007 um 18:45 schrieb Dorota Sadovská:

[Show Quoted Text - 46 lines]



# DELICATE QUESTIONS

## CONTEMPORARY ART SURVAY

### > 1. What makes art art? <

Which qualities do you require in a fine art piece to evaluate it as an artwork of high quality?

Good idea, clear position of the artist, enchantment at first sight, appropriate form, contribution to a "hot" topic, new perspective, spontaneity, provocative nature...?

### > 2. Art and politics <

What is your perception of the not uncommon connection of art and politics? Do you consider the engaged position of an artist to be a sign of truthfulness and authenticity or to be necessary to the communicative quality of the work; or on the contrary, are you sceptical and surprised by the naivete with which the artist overlooks the vulnerability of his/her zeal for justice to abuse?

### > 3. Spiritual versus sexual taboo <

Explicit and unrestrained expression of the artist's sexuality, communicated in various forms in contemporary art, can be hardly called taboo. Much greater embarrassment is caused when artists concentrate their gaze on the intimacy of spiritual life or religion. Why do you think this is so?

### > 4. What project are you working on at present? <

Please tell us something about your plans for 2007.

1. WHAT MAKES ART ART?  
2. ART AND POLITICS  
3. SPIRITUAL VERSUS SEXUAL TABOO  
4. WHAT PROJECT ARE YOU WORKING ON AT PRESENT?





**Katarína Bajcurová**  
General Director Slovak National  
Gallery, Bratislava, Slovakia

**> 1. What makes art art? <**

You have listed quite a number of characteristics. All of them are adequate, correct, and we could add more and more words, terms, definitions, formulas. We spend our whole lives studying, learning, looking around, so as to be able to do that much.... But I don't know if one can approach the very "quintessence" of art: I mean to verbalize, to express in words what makes art art. I am quite sceptical about that, just like many art historians before me. The snag is that we have only a word for it – and so willy-nilly we have to translate what is secret, specific, ungraspable, what the artwork depicts in a visual, pictorial language, into a different language. And distortions, simplifications are certain to arise in this process of "transmission".

Another thing is that some works are only fully "unpacked" after a lapse of years. What I mean is that at present we see certain things rather differently from the way we will see them a few decades from now, or how others will see them after us. What now seems a "work of genius" may fade away and something completely different may strike us, something that we specifically have not noticed. This may be the fate of art (and art historians and art critics). To put it subjectively, purely for myself and from my own experience: an artwork should grip me as a viewer before I start to analyse it as a professional. For instance, it is not enough for me if an artwork is just "quite witty", as some of my younger colleagues like to say; I expect more from art, it must enthuse me, shock my feelings, surprise me, 'electrify' me by its power. And only then can I reflect on why it is so...

**> 2. Art and politics <**

I believe that there has always been such a connection and it does not depend on our wanting or not wanting it, whether we are glad to see it or not. Even in such an "age-old" connection, however, there may be plenty of ballast, posing, external effect or conjuncturalism, but it also may be the result of inner dedication, the need to express an essential position. Occasionally it can be the artist's conscience and character that makes him/her express a position on important political issues by means of the artwork. If it is an "inner" voice, I wouldn't reproach the artist for that, even though we know of many tragically abused as well as unheard, or 'naïve-sound-

ing' voices in history. However, this aspect in itself tells us nothing about the artistic quality or unique character of the statement. On the other hand, the connection of art and politics is often quite an exciting adventure for us art historians – step by step to reveal the apparent and less apparent social and political intentions in the ever-ambivalent relationship between an artist (his/her work) and the (political) society in which the artist lived and worked.

**> 3. Spiritual versus sexual taboo <**

Perhaps because this is an area where, on the one hand, it is easy to sense a lack of sincerity,



PHOTO: ARCHIVE OF RESPONDENT

**KATARÍNA BAJCUROVÁ**

**I EXPECT MORE FROM ART, it must enthuse me, shock my feelings, surprise me, 'electrify' me by its power.**



PHOTO: ARCHIVE OF RESPONDENT

**WHAT MAKES US different is whether we do believe or not and in whom we believe.**

**INGRIED BRUGGER**

posing, pathetic attitudes and, on the other hand the fact is that today it is extremely difficult to express oneself on this theme in a new way, differently but powerfully. This topic runs through the history of art like the fabled red thread and at first sight it may seem that art has said on the subject all. Even though it certainly hasn't. I firmly believe it is one of the hardest paths for a contemporary artist, insofar as we live in a world of unstable values where the principles of faith, spirituality, are pushed away into a narrow intimate sphere

(and maybe for this reason they tend to be replaced with the presentation of other private, sexual or physical taboos), or on the contrary they are abused in major, global 'civilization-induced conflicts'.

**> 4. What project are you working on at present? <**

As Director of a large institution I have little time for personal plans and projects. What I like best is for our gallery to do well – collectively, professionally, in attendances. At the moment I am participating in two projects that will introduce Slovak art abroad, even if it's more "past" art: setting up the Slovak collection for the great international show Europe-Russia-Europe in the Tretyakov Gallery, Moscow, and introducing the exhibition Slovak Myth in the Moravian Gallery in Brno. And then – in my computer (and in my head) I have several other projects, but the day would need to have twice the number of hours...



PHOTO: NILS VANDRÉ

**ART IS CONSTANTLY criticizing itself, which makes the difference between art and society.**

**JAN HOET**

**Ingrid Brugger**  
Director BA-CA Kunstforum,  
Vienna, Austria

**> 1. What makes art art? <**

I won't discuss this ancient topic on the basis of thousands of written papers, the way it has been done before from Plato to Adorno. As a member of the post-Beuys Generation, let's keep it simple: For me, every creative process evokes art. Somehow. So there is only one answer to this question in your sense: The market makes art. As is well known, this is not always a matter of high quality, good idea, clear position of the artist, appropriate form and so on; this is the old love-affair between supply and demand.

**> 2. Art and politics <**

In the sense that serious art as a mirror image is always the result of the society's environment, I personally think that there is no art without politics, as long as politics is defined as a common will to organize society. We shouldn't forget that an engaged position – very often obviously practiced e.g. by the contemporary so-called figurative or media-artist – has to be understood politically in the same way as l'art pour l'art, against the background of an artist's break from the mainstream. Both positions are political statements. And sometimes both could be intellectually strong, authentic and truthful;

and sometimes both could be naive. But that is what art is for, isn't it?

**> 3. Spiritual versus sexual taboo <**

Could it be that in our days the only difference in the globalized (wo)mankind is religion? What I mean is this: We all work the same way, we all eat the same way, we all have sex the same way; and there is poverty around the world. What makes us different is whether we do believe or not and in whom we believe. So it's no wonder that the stupid always gets embarrassed. There is less left worth to fight for. – Hopefully this will have an end soon.

**> 4. What project are you working on at present? <**

Until February we are featuring more than 100 masterpieces representing Marc Chagall's "Russian Years". This exhibition is a spectacular show with rarely-presented paintings from the Tretyakov Gallery in Moscow, as well as the complete Chagall collection of the Russian National Museum in St. Petersburg, completed by loans from the Guggenheim Museum, the MOMA in New York and the Centre George Pompidou in Paris. Absolute highlight: the fragile Mural paintings of the Moscow Jewish Chamber Theatre. In Spring we present an extraordinary exhibition on one of the most crucial themes of the Modern: Erotics. We are

devoting a comprehensive exhibition to the involvement with all forms and faces of eros – love, passion and lust, desire and sexual union. Various approaches to and developments in erotic art from the early modern period (among others: Klimt, Schiele, Cézanne, Matisse, Degas, Munch, Renoir, etc.), through the twentieth century (among others: Dali, Francis Bacon, David Hockney, Yves Klein, Picasso, Roy Lichtenstein, Man Ray), and down to our own day (Arnulf Rainer, Cindy Sherman, Tom Wesselmann, Robert Mapplethorpe, etc.) will be presented in over 200 works. Nearly every medium employed in modern and contemporary art is represented in the show: painting and sculpture, video and film, as well as graphic art, drawing and photography. And from September 2007 to January 2008 we will feature approximately 100 oil paintings, drawings and sculpture by symbolist key-figures such as Khnopff, Ensor, Rops and others, to convey the full picture of the Symbolist world of aestheticism and mysticism.

**Jan Hoet**  
Director MARTa Museum  
in Herford, Germany

**> 1. What makes art art? <**

The goal of both art and deliberations on art is not merely to recognize the work of art,



but rather to see it. When viewing a work of art, we are confronted with the mysterious in the world.

### > 2. Art and politics <

Every single view of art always brings new, unprecedented perception, thus formulating an esthetical form of recognition and criticism, society and politics. Art permanently calls itself in question – it is constantly criticizing itself, which makes the difference between art and society.

### > 3. Spiritual versus sexual taboo <

The limits of taboos – be they spiritual or sexual – are consistently shifting further and still further – and thereby they themselves define new taboos.

### > 4. What project are you working on at present? <

Presently we are working on the exhibitions „Erik Schmidt. Hunting grounds“ and „Carla Accardi meets Lucio Fontana“ and for the summer, we are going to prepare the exhibition „MARTa falls silent. The emptiness, the silence, etc.“

## Barbara Holub

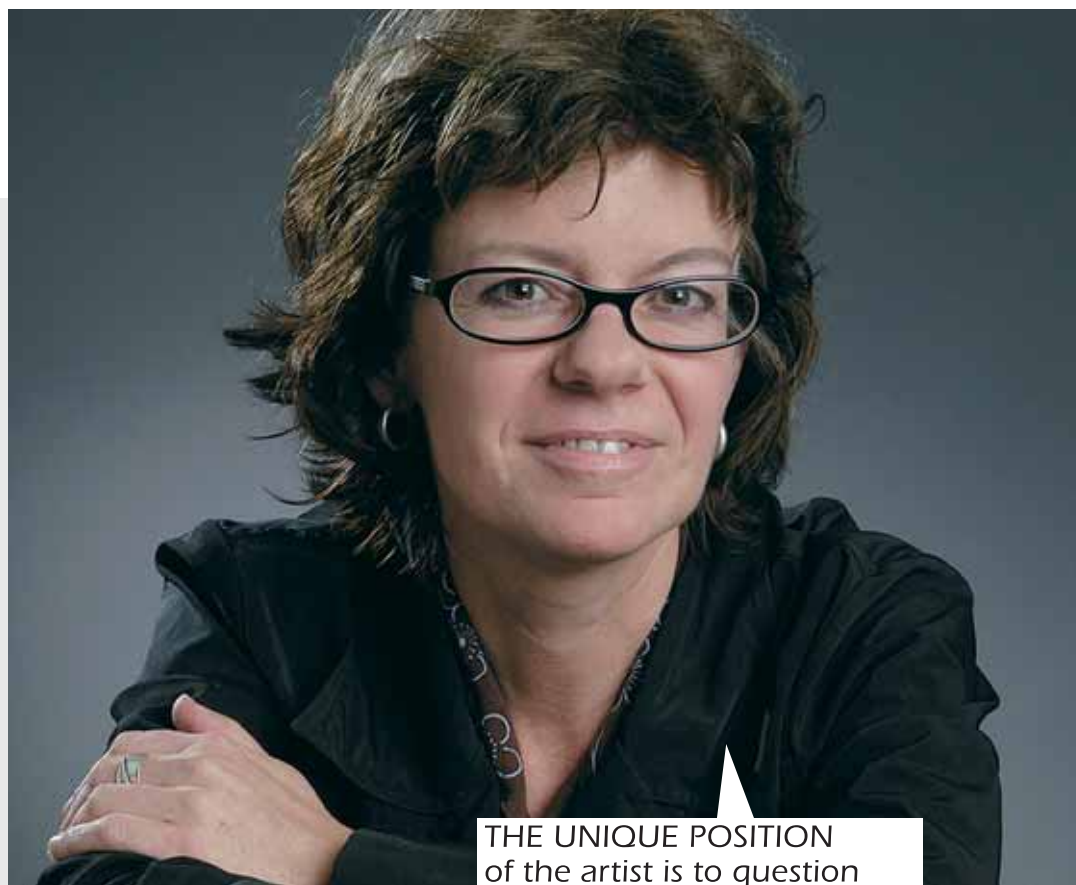
President Secession, Vienna, Austria

### > 1. What makes art art? <

Taking risks, questioning systems and structures, actively participating in negotiating issues of non-commercial interest, participating in relevant questions of social/political concern, questioning society, the art market, and emphasizing criticality. Even though the borders with other fields like design, architecture, urbanism, fashion design etc. are blurring (also in an active way, when artists challenge these borders), the unique position of the artist is to question dominant interests in our globalized society and to develop art products and projects which are not primarily geared to or do not fulfill market interests. To create poetic and disturbing situations of specific aesthetic value, contradicting or undermining mainstream interests.

### > 2. Art and politics <

Art is politics – in its best sense. Not necessarily that artists have to directly approach or deal with political questions explicitly, but to be conscious political subjects in our activity: how we place our pieces and how we deal with “forgotten” qualities and issues.



THE UNIQUE POSITION of the artist is to question dominant interests in our globalized society.

BARBARA HOLUB

### > 3. Spiritual versus sexual taboo <

Art would not exist without its potential to seduce – to seduce in order to cope with personal or public lacks (in the life of the collector and society), to speculate on the value (for the collector), to gain significance – even the “purest”, conceptual approaches speculate on seduction on an intellectual level. Since there are no more taboos, there is the constant search for new potential taboos that may be unveiled.

### > 4. What project are you working on at present? <

I am working on a project on second-hand economy, dealing with questions of “taste” and the positioning of the individual – both in an aesthetic and a political/ socially conscious sense – in relation to the globalized second-hand clothing market. As president of the Secession I am enthusiastic about realizing our new program, opening up the Secession more and more towards the urban space and an additional new public which so far might not have been interested in contemporary art – negotiating issues of broader relevance for the society as an aspect intrinsic to a multiplicity of diverse art practices.

## Radek Horáček

Director House of Arts, Brno, years 2002 – 2006, Czech Republic

### > 1. What makes art art? <

First of all, an artwork is an act of communication. In any work I'm examining, if it's good, I look for how the artist speaks and what about. I have to find a strong personal dedication, marks of the artist's personality, clear topic, unique association with the social and artistic situation, refined use of expressive means, as well as room for the viewer's contribution in interpretation. An artwork should be unique in its special ratio of the above qualities – not by their balance but by their unexchangeable combination.

### > 2. Art and politics <

Art has never avoided political issues in any historical period. The difference lies solely in the conveyance of information. The fact that today we continuously observe what is going on in the whole world naturally intensifies the seriousness and the multiplicity, of political issues. By the time a Roman sculptor, working on a sculpture in the northern part of the empire, learnt of the fact that someone else had become the emperor, he might have finished his sculpture. But he too was alive to political issues.



PHOTO: ARCHIVE OF RESPONDENT

DRAWING: DANGLÁR



AN ARTWORK IS an act of communication.

RADEK HORÁČEK

POLITICIANS don't need art.

MILAN KNÍŽÁK

### > 3. Spiritual versus sexual taboo <

It was equally true in the past that a piece which communicated only through general symbolism and worked by suggestion could be as good and powerful a work of art, as a piece which was plainly open and absolutely unambiguous. And that's where artists come in: they sometimes communicate with us in general symbols of long-term validity which we ourselves are not capable of creating or formulating, while at other times they confront us with aggressive exposures where there is no play of symbols or grave ideas, but only a kind of stripping-bare which the rest of us would never dare to do. But we should not let ourselves be deprived of the feeling that taboos exist even today.

### > 4. What project are you working on at present? <

The Brno House of Arts will hold an “ars viva” exhibition in April, which is a contest for artists up to 35 years of age living in Germany. Though this year's topic is “narration”, it surprised me as a member of the jury that no painters were short-listed. The prevailing concept was about scrutinizing mainly social issues, relations, historical and sociological contexts. I think it is a remarkable “coincidence” that no painters were in at the finale of the 2006 J. Chalupický Prize either, and that both exhibitions are held in the same institution with a 4-month interval. In May the Brno House of Arts will present the Orbis Pictus project by Petr Nikl, which gives visitors maximum space for their active

participation and creativity. Social issues and artists' attempts at inducing active participation of the viewers represent significant aspects of contemporary art.

## Enrique Juncosa

Director Irish Museum of Modern Art, Dublin, Ireland

### > 1. What makes art art? <

Art is art precisely when it goes beyond all these things, although, of course, it may include them.

### > 2. Art and politics <

All art is political and it probably works better politically when it does not try to do so. Again, though, art has to be more than just political.

### > 3. Spiritual versus sexual taboo <

Each individual has different sexual and spiritual personalities, and these personalities are reflected in their work if he or she is an artist. The religious experience is by definition impossible to explain, and only great artists – Rothko, Tapes, Dreyer, Simone Weill... – are able to give a particular account of it which cannot be copied or probably even fully understood by someone else. I would say that to try to explain the spiritual poorly is very embarrassing. Sexual experience is probably easier to explain, although I admit not always. If badly done it is equally embarrassing. I guess that everybody has



PHOTO: ARCHIVE OF RESPONDENT

ART HAS TO BE MORE than just political.

ENRIQUE JUNCOSA

had sexual experiences but not necessarily spiritual ones.

### > 4. What project are you working on at present? <

I am curating three different large exhibitions for the Irish Museum of Modern Art in 2007. These are a survey of the Irish painter Anne Madden, an exhibition of new works by Indian multimedia artist Nalini Malani, and another survey of Polish sculptor Miroslaw Balka. This year the museum is also presenting exhibitions dedicated to Alex Katz, Thomas Demand, Shazhia Sikander, Lucian Freud, Thomas Scheibitz and James Coleman among others. In April, I will also be publishing a new book of poems in Spain.

## Milan Knížák

General Director National Gallery in Prague, Czech Republic

### > 1. What makes art art? <

Frames, plinths, projectors and the like.

### > 2. Art and politics <

Politicians don't need art.

### > 3. Spiritual versus sexual taboo <

Spiritual shit is sexual.

### > 4. What project are you working on at present? <

I am working on hyperrealistic sculpture of liquid plasma.



## Yvon Lambert

Yvon Lambert Gallery, Paris, France

### > 1. What makes art art? <

I expect a work of art to be a break. It does not need to be an enchantment at first sight; probably the opposite. It has to be tough, violent and unexpected. I always decontextualize the work to think what remains. Once again, for me what is most important in the end is not the gallery, nor the artist, nor the museum, it is the work of art.

### > 2. Art and politics <

This is an old subject, but I think that today there are too many works that are politically correct. Political awareness should not be the only thing, but just one of the things that can make a work of art authentic or truthful. It is just a plus. For me art is above the question of politics, and at the same time it sinks roots in these important issues.

### > 3. Spiritual versus sexual taboo <

I don't agree at all.

In art there is no taboo, there is just an intense desire to reveal an unexpected desire and an unexpected form and language. What a dream, when an intimate singularity becomes a collective reality! That's the power of art.

### > 4. What project are you working on at present? <

I am opening a larger gallery in New York in February 2007 with a solo show by Richard Jackson; this is an important project and challenge.

I will also have a solo show in my museum in Avignon with Cy Twombly, someone very important to me.

But these are only two projects among the many that I am working on... I wish I could do more and more from one year to another, just to push the limits of art with the artists I respect and admire.

## Małgorzata Ludwisiak

Executive Director Lodz Art Center and Art Biennale, Lodz, Poland

### > 1. What makes art art? <

A great piece of art is defined for me by its visual energy, its inner hidden tensions (of a formal, intellectual or expressive kind). If they are contained in a picture, film, installation etc. by an artist, it strikes you, shocks and leaves you so much enslaved

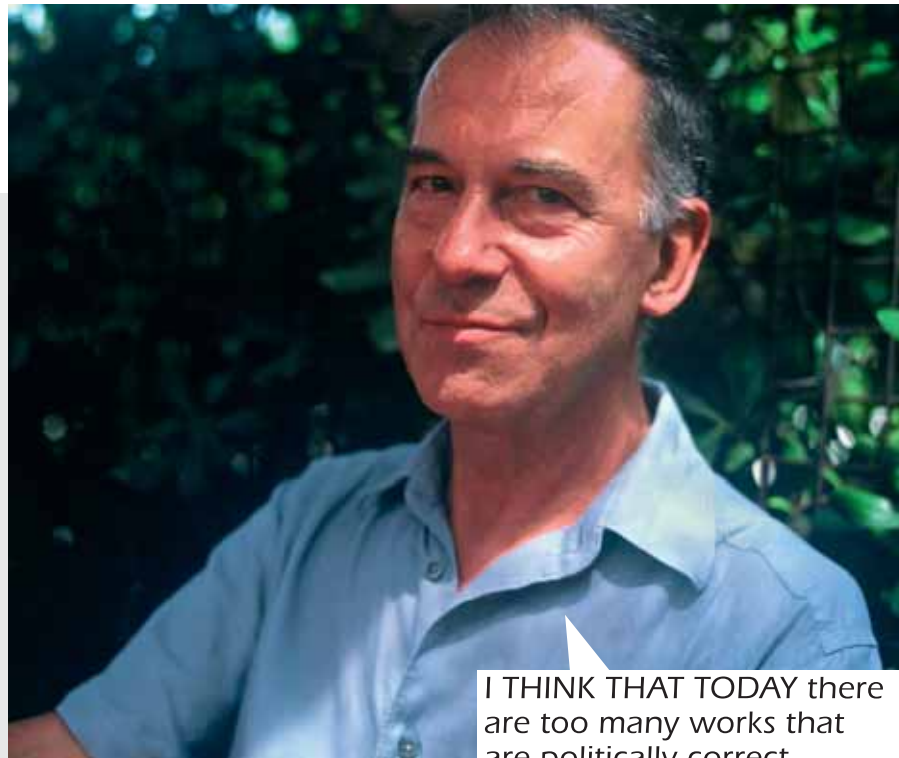


PHOTO: NAN GOLDIN

I THINK THAT TODAY there are too many works that are politically correct.

### YVON LAMBERT

me only when art is used by an artist as a mere instrument to make politics or to simply comment on it.

### > 3. Spiritual versus sexual taboo <

It's because of the heritage of Enlightenment and post-Cartesian dualism between body and soul. Now we are living in times of the cult of body and also of "deep estheticisation" (Wolfgang Iser) of ethical and spiritual values. In the one-sided rationalism in which man has an illusion about controlling everything, there is no more space for religion or spiritual life. God is de mode because you can't experience Him in the same way you experience your body. And so an artist who tries to concentrate on the spiritual is often perceived as naive, as someone who can't use his intellect properly.

### > 4. What project are you working on at present? <

This will be an important year with a lot of work. In June I'm planning to open a gallery called "Fabryka" ("Factory") in Lodz Art Center's post-industrial spaces to exhibit new art and young artists invited there for the "visual energy" contained in their works (see no.1.). And in October I'd like to hold an International Festival of Design – the first such event in Poland, and I think it is very much needed.



PHOTO: ARCHIVE OF RESPONDENT

GOD IS DE MODE because you can't experience Him in the same way you experience your body.

### MAŁGORZATA LUDWISIAK

that you sometimes can't move, captured by what you see and experience, so that you never go away "untouched" after your contact with a good art piece.

### > 2. Art and politics <

Politics is just one of the elements of our reality, so if for some reason it is the important one for an artist or if he feels like it touches him in a special way – why shouldn't he transform it into art? It irritates

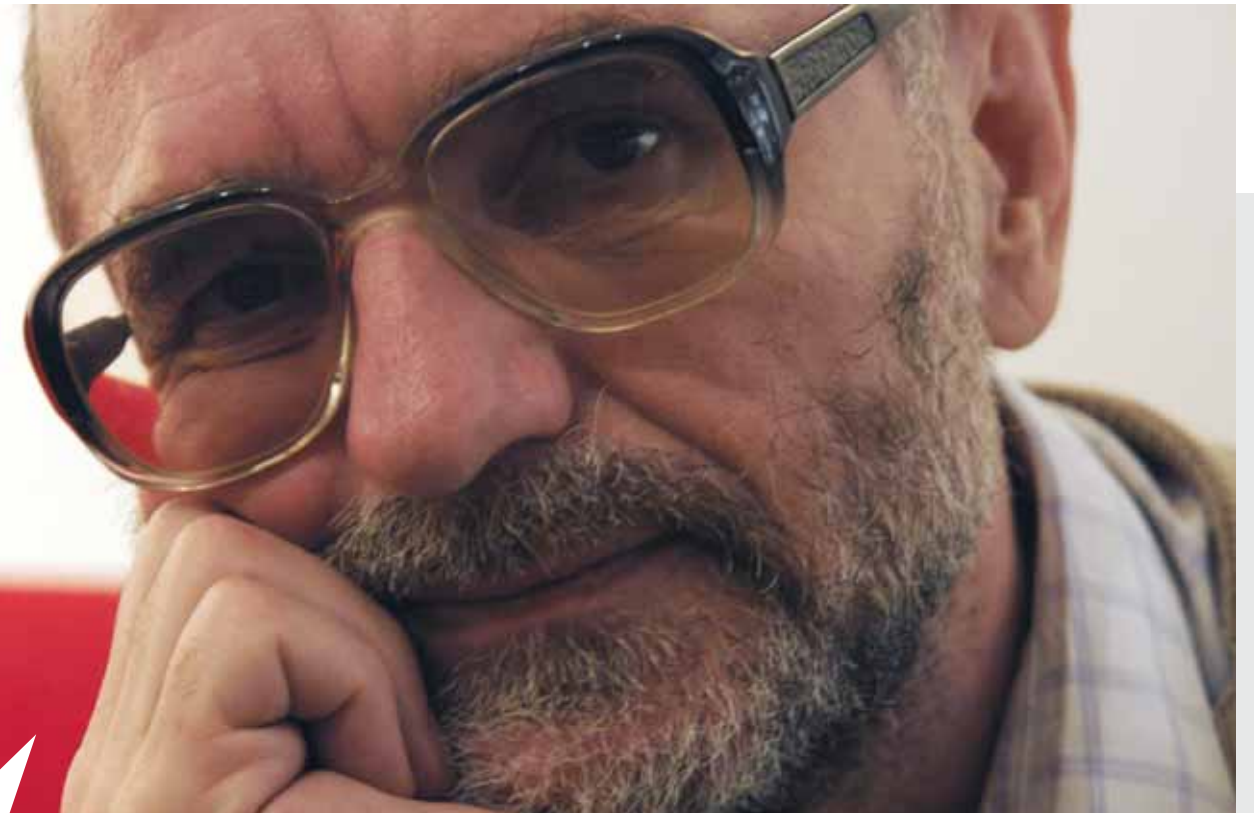


PHOTO: SADO ARCHIVES

THE FLOOD OF TRIVIALITY that prevails in many galleries is in direct contradiction to the "marvellous", which "for ages past".

VACLAV MACEK

## Enrico Lunghi

Director Casino Luxembourg – Forum d'art contemporain, Luxembourg

### > 1. What makes art art? <

Twenty years ago I thought I knew what is and what is not art, I believed I had mastered valid criteria to distinguish and to judge, an ability I acquired by study as well as through meeting artists and through following my own instincts. It's no longer the case nowadays: I distinguish less and less the difference between art and non-art (having in mind Marcel Duchamp, who asked himself whether it was still possible to create objects in the 20th century that were not pieces of art) and I must say that this judgement is not the most important for me. What matters to me is whether I am actually looking at something that does not leave me indifferent and cold.

### > 2. Art and politics <

I suppose that living in a society means to be engaged in politics, and everyone may take a more or a less active share in leaving things as they are or in transforming them. The museums and the art business are part of our western culture and they help to promote it, with both its positive and negative aspects. Art contributes to the dominant economy through the art market and to the dominant ideology through exhibitions in art galleries. I don't know of any exhibition that would have helped change the world, since



PHOTO: ARCHIVE OF RESPONDENT

ANYONE VISITING A GALLERY should expect to encounter whatever an artist might take fancy to express (and a gallery director to put on display).

### ENRICO LUNGI

all an exhibition risks is no more than a negative critique from the art community and a couple of disdainful smiles from multinational corporations (or other dominant groups).

### > 3. Spiritual versus sexual taboo <

A follow-up to Question 2: if museums can still serve a purpose in our culture, it is that they are a place for individual free expression, free of all restraint and taboos. Anyone visiting a gallery should expect to encounter

whatever an artist might take the fancy to express (and a gallery director to put on display). I cannot see why sexuality and religion should be exempt. The issue of tolerance should be dealt with within the realm of politics, not art. Unfortunately, it is clear that the dominant ideology attempts to infringe this freedom (which has always been only relative) of art and art galleries; to my mind, this is because the governing ideology is getting more and more totalitarian.

### > 4. What project are you working on at present? <

I am busy running and organising Casino Luxembourg with its rich programme. And I am also working with Jill Mercedes, an artist who will represent Luxembourg at the next Venice Biennale. It's all very exciting!!!

## Václav Macek

Director Central European House of Photography, Bratislava, Slovakia

### > 1. What makes art art? <

Of importance to me is the festive quality, which is certainly related to originality, but I would like to emphasize the term "festive". The flood of triviality that prevails in many galleries is in direct contradiction to the "marvellous", which "for ages past" (since the 1970's when I started to devote myself intensively to art) has represented the kernel of art for me.



> 2. Art and politics <

There is no clear-cut answer to that. One always has to know the social context concerned. If an artist supports dictatorship and crimes with his/her works, I think that is just as depraved as if the artist personally had participated in committing those crimes. In such a period it is fitting and even necessary that an artist should not live isolated in a studio, but should perceive his/her artworks as part of the life of society. However, if the social situation is quiet and so-called normal, unaggravated, then I would be more sceptical of political 'engagement'.

> 3. Spiritual versus sexual taboo <

I have not come across a situation where "gazing on the intimacy of spiritual life or religion" evoked embarrassment.

> 4. What project are you working on at present? <

Apart from the 17th Annual Month of Photography, my top project is the three-volume book on the history of European photography in the 20th century. The first two volumes should be issued in November 2008. Already we have assembled almost a complete team of experts from the respective European countries and are focusing our efforts on raising funds for the project. I hope we will be able to work on the various texts in the second half of 2007.

**Gerald Matt**  
Director Kunsthalle Wien,  
Vienna, Austria

> 1. What makes art art? <

For me a piece of art has to have a relation to its cultural and political environment / milieu – be it critical or affirmative. Art that does not respond to the world at large may be decorative or cute, but I don't consider it to be a valuable statement. Art can be anything (painting, photography, video, installation, concept art, even immaterial like Timo Sehgal) but it should not be just a formal exercise.

> 2. Art and politics <

Art does not necessarily have to emphasize political issues; on the other hand, every form of art that claims to be more than just a nice artefact for the taste of the well-to-do has politics inscribed in its form and content – sometimes with artists like Santiago Sierra



GERALD MATT

YOU CAN'T LEAVE POLITICS behind if you want your art to manifest more than its sheer physical existence.

PHOTO: FERRY NIELSEN. ©KUNSTHALLE WIEN

**Lars Nittve**  
Director Moderna Museet,  
Stockholm, Sweden

> 1. What makes art art? <

What makes art art is an easy one. Art is something defined as art by a person who by the art system is seen as an artist. What defines an artwork of high quality is immensely more tricky to answer. To begin with, because the word "quality" of course is a problematic one, unstable and volatile as it is. I am not even sure that I would call a work that I find good, a work of "quality". What constitutes a good artwork has to do with a wide range of properties that can be named: complexity, some sort of "uniqueness" (I mean, what's the point of reinventing the wheel?), congenial choice of medium etc, etc. But ultimately I think that we are talking about properties that just are there, attracting you and disturbing you – the latter not least because of the impossibility of defining what it is...

> 2. Art and politics <

In this area I have a definite "no rules" position. I don't favour art that is overtly "political", but nor do I think it is a problem. In a sense it is all, to such a large extent, in the eye of the beholder – and you can of course, if you like, easily claim that all art is political, or not. In a sense I find the distinction irrelevant.

> 3. Spiritual versus sexual taboo <

From a northern European perspective, I can't really see the "embarrassment" caused by the artist's engagement in things spiritual or religious. I don't recognize that there is an issue here. And at the same time, you only have to move from Sweden to the UK to find sexual taboos and censorship, in active play.

> 4. What project are you working on at present? <

The main exhibitions are with William Kentridge, Robert Rauschenberg, Karin Mamma Andersson and Olle Baertling. And in our series called The 1:st at Moderna we have Heavy Industries, El Perro and Thomas Ruff coming up next. All in all, the Moderna Museet are planning 19 exhibitions for 2007. Another important project is The Second



WHAT DEFINES AN ARTWORK of high quality is immensely more tricky to answer. To begin with, because the word "quality" of course is a problematic one, unstable and volatile as it is.

LARS NITTVÉ

PHOTO: ARCHIVE OF RESPONDENT

Museum of Our Wishes, a campaign focusing on gender issues in relation to the collection – especially its more historical part 1900-1970. This includes conferences, fundraising, acquisitions and more working towards a shift in the gender balance in the collection.

**Roman Popelár**  
Director Medium Gallery,  
Bratislava, Slovakia

> 1. What makes art art? <

In its broadest sense I consider a work to be a piece of art if it has been tested over a long time, 'holding out against' the pressures and critical polemics of the given period. In contemporary art in the Euro-Atlantic zone the emphasis is laid mainly on regional peculiarities and related authenticity of the statement. Hence, on a strong and definable concept. Needless to say, in terms of the final product the artist must have perfect mastery of the chosen medium.

> 2. Art and politics <

The art that survived decades and centuries was often a political instrument in the service of religion, ideology, power politics. It called forth respect, enthusiasm, polemics, animosity, resistance – in short, emotions. In the era of parliamentary democracies, politically

engaged art runs the risk of misinterpretation or abuse. In Slovakia this type of engagement has so far concerned more the persons actually involved and their immediate environment. Political activism here comes across as a way of trying to be seen, but it is next to impossible to induce a nationwide discussion in this way. My greatest future concern is that legislation will be adapted to political correctness and anyone overstepping these limits will be penalized.

> 3. Spiritual versus sexual taboo <

It's about the continuity of social development. Art depicting religious (spiritual) topics prevailed in Western civilization until the coming of philosophical rationalism and the subsequent scientific and technical development. Till then anything sex-related was taboo in social discourse. At a certain point the tide began to turn and nowadays it's the other way round. But in each epoch there have been and there will be rebels who systematically transgress the current taboos, and certainly there's no shortage of them...

> 4. What project are you working on at present? <

Last month the Gallery Board approved twelve exhibition projects for 2007. I participate to some extent in all of them, as regards organizing and guaranteeing, so I only occa-



IN THE ERA of parliamentary democracies, politically engaged art runs the risk of misinterpretation or abuse.

ROMAN POPELÁR

PHOTO: SADO ARCHIVES

sionally work on my own curator's projects. One of those that I'm looking forward to is the Bio-Power Project in the Medium Gallery: the exhibition concept is by Zuzana Štefková, the title is taken from Michel Foucault's philosophical essays, and it's dealing with the relationship of body and power.





PHOTO: LUCIA NIMCOVA

**Jérôme Sans**

Director of Programme Baltic Centre for Contemporary Art, Gateshead / Newcastle, United Kingdom

> 1. What makes art art? <

If one could draw a recipe of what a fine art piece should be, that would be a disaster; art has no formula and has always reversed all the so-called successful new formulas. Formulas mean academicism. What exactly is meant by good ideas, what is "clear" position, what is new perspective? The only obvious answer I could give to your question is: I am looking for what I do not expect: a unique way to reverse certitudes, to create doubts, fears,... for me artists are troublemakers.

> 2. Art and politics <

Art and politics have lived a long history together, since they have always been linked. It is a natural relationship. Every artist is engaged. Being an artist is already a choice to live on the margin of the society to better infiltrate it. Artists are hackers of the real.

> 3. Spiritual versus sexual taboo <

Sex and religion have always been part of art history, but Islam and especially childhood are more-than-sensitive issues nowadays. The very interesting exhibition at the Capc in Bordeaux in 2000 called "Presumed Innocents – contemporary art and childhood" was brought to court by an active association for childhood protection, after a father was shocked by some of the works on show (Nan Goldin. Annette Messager,...) The exhibition was accused of pedophilia, and specifically the directors, curators and some of the artists on show; the entire French art world's intuition was in shock. The Renaissance period is full of young children, naked or not. By coincidence, it doesn't shock anybody. So, why should some exhibitions or artists's works now be condemned, censored, because their content is real?

> 4. What project are you working on at present? <

After co-founding the Palais de Tokyo in Paris, I am now working in the UK to shake the tree and develop Baltic, the largest contemporary art centre in Europe, located in Gateshead/Newcastle; making the second album of my rock band Liquid Architecture; working on the rebranding of the Merdian hotel chain...



PHOTO: ARCHIVE OF RESPONDENT

ARTISTS are hackers of the real.

JÉRÔME SANS

**Sabine Schaschl**

Director Kunsthau Baselland, Basel, Switzerland

> 1. What makes art art? <

For me, an art work is considered a good art work if the things and ideas it wants to reveal or achieve are formulated in a conceptual and visual language which coheres with its own demands. Besides coherence there is of



PHOTO: ARCHIVE OF RESPONDENT

I FIND IT PROBLEMATIC if works of art ignore the history of art.

SABINE SCHASCHL

something I like to find in artistic positions, but I don't expect to find it everywhere. It is not per se a criterion of a good art work. Of course, art is somehow political per se, but the argumentation for this point can be widely discussed.

> 3. Spiritual versus sexual taboo <

I don't think that there is a "versus" between spiritual and sexual. Taboos are defined by the social, cultural and political conditions a society finds itself in at a specific moment of time.

> 4. What project are you working on at present? <

We are currently showing an exhibition by the Turkish artist Esra Ersen. Planned projects are solo shows by Jordan Wolfson and Eric Wesley, both from the United States. Our international group show for 2007 is entitled "A Project about Failure". Failure is a very interesting human condition and applies as well to the artistic process as to life in general.

**Gijs van Tuyl**

Director Stedelijk Museum, Amsterdam, Holand

> 1. What makes art art? <

Plain and simple: Artists.

> 2. Art and politics <

Art gets into politics and interacts with it.



PHOTO: ARCHIVE OF RESPONDENT

GIJS VAN TUYL

course also a question of "newness". I find it problematic if works of art ignore the history of art. There has to be an awareness of the context in which the work is generated, context not only meaning the work's specific context and one's own, but also on a broader and historical scale.

> 2. Art and politics <

A political attitude and an engagement is

> 3. Spiritual versus sexual taboo <

Art knows no taboos.

> 4. What project are you working on at present? <

Our most important plan: reopening the museum.



## Slough

The form of the video, resembling video-essay, is a model example of reflection on the transformations of the image from painting through photography and moving pictures up to contemporary digital media.



ZVLIEKANIE Z KOŽE  
Svojou formou,  
nie nepodobnou videoesej,  
je modelovým príkladom  
uvažovania o transformáciách  
obrazu od maľby cez fotografiu  
a pohyblivé obrazy až po  
súčasnú digitálnu médiu.

SLOUGH, 2003, DVD, 73 min., hudba Martin Burlas, pohľad na inštaláciu, InOut, Medzinárodný festival digitálneho obrazu, Praha, Česká republika, 2003



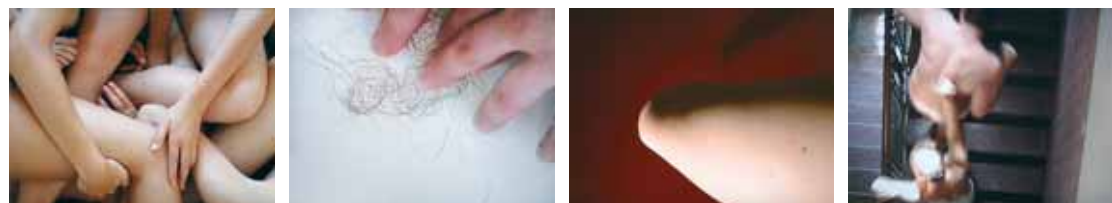


BY KATARÍNA RUSNÁKOVÁ

# PERFORMATIVE BODIES AND IMAGES

Dorota Sadovská is the kind of visual artist who joyfully accepts the adventure of researching and opening various boundaries, for instance between traditional media (painting and drawing, which often pass over into space installation) and non-traditional media based on technical images. I would like to focus on two areas, namely Dorota Sadovská's photographs and video installations, with emphasis on certain of her works.





SLOUGH, 2003 / I MUST BE BETTER, 2001 / COCOONS, 2003 / HAPPY WAR, 2003, video stills (DVD)

The common denominator of Sadovská's photographs and digital moving pictures is the set of topical issues relating to the body and corporeality, where the factor of time and process is an integral element. But among their other distinguishing marks is the fact that they are based on apparatus, and this equally is connected with time.

While on the one hand a photograph means time halted, with the possibility of simulating the flow of time by the seriality of shots, on the other hand the moving video image represents multiple time. One can say that it is time with an objective dimension, relating to technology as the condition for presentation of an artwork, but also with a subjective dimension, relating to the author's approach to time – here the artist can manipulate the fast or slow speed of the digital moving pictures. In this category one must also take into consideration the viewer's individual time, needed to perceive the work in its medium.

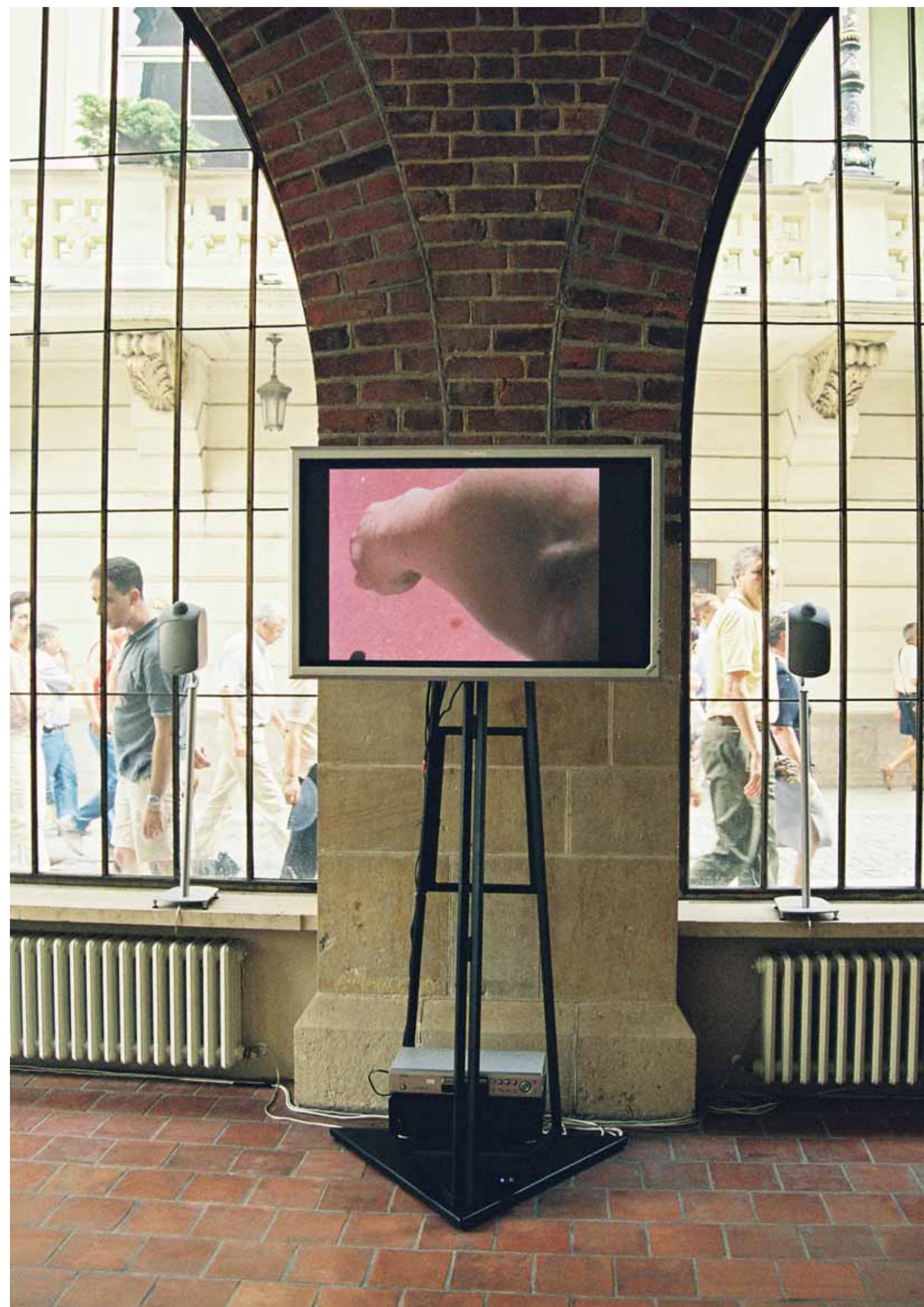
It is interesting if we look at those works of Sadovská's, variously structured with respect to time, in which she multifariously depicts metamorphoses of her own body or other female or male bodies in relation to the pulse of everyday life. Here photography and video become visual media for the artist, to be used for the (self-) reflection of corporeality in the broader context of socio-political and culturo-social reality; at the same time, she subverts stereotypes about women who are thought of in the first instance, either as erotic objects, making an impression by their sexiness, or meticulous housewives presented through idealized images in the advertisements, mainstream movies or soap operas. Sadovská articulates the issue of body and identity with its coded gender aspects from a personal or even autobiographical viewpoint, emphasising the knowing subject as the source of her own experience, which raises the issues of phenomenology. Because by means of our experience we not only discover the world but we also become aware of the experience of other people.

If we look at Sadovská's **Corporalities** (2003), it is evident that this photograph series represents a certain level of subversion in approaching the depiction of a female body. The artist studies or, through violent microprobes, examines a female

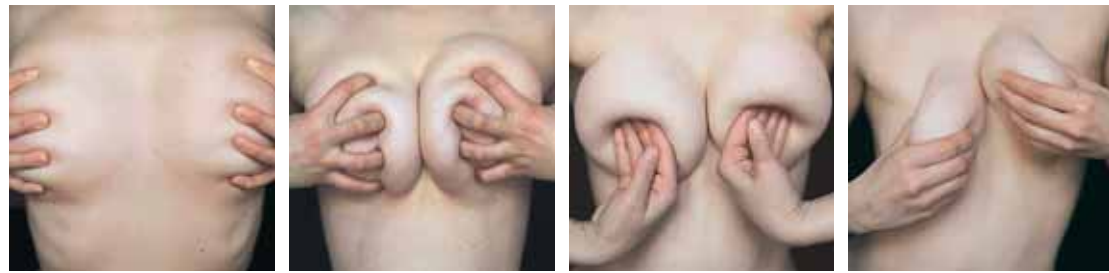


CORPORALITIES No.1, No.5, 2003, color photograph mounted on aluminium, 100x100 cm  
COCOONS, 2003, DVD, 15 min., music by Martin Burias, view of installation, InOut, International festival of the digital image, Prague, Czech Republic, 2003

body, in particular breasts as the symbol of femininity, erotica and sexuality, which become an object of a whole range of by no means gentle touches visited on them by hands. This series of etudes-in-performance, focused on the erogenous zones, denies sentimental views of the female body and infringes the stereotypes







**CORPORALITIES No.10, No.4, No.6, No.7**, 2003, color photograph mounted on aluminium, 100x100 cm

of gender and sexual behaviour. Sadovská operates with the metaphoric nature of the female body, concentrating on mutual connections between the haptic and the visual, with female breasts serving her as "sculptor's material" for moulding, deforming, kneading and manipulating. This evokes an impression of

ambiguous private body art rituals – from declension of breast variability in the form of a kind of body dictionary, through non-erotic positions referring to the medical issue of self-examination of the breasts, to the author's individual coping with abuse of female images in the mass media in which women are mostly represented as one-dimensional, beautiful, young and slim human beings, with no entry into their mental world and sensibility.

This series of Sadovská's photographs communicates on a related "semantic wave" with the colour photographs of the Cuban-American Ana Mendieta (1948–1986) which are products of her body art performances dating from the 1970s (Untitled / Glass on the Body, 1972). These involved cruel manipulation with fragments of the artist's own body which she deformed using sheets of glass. She concentrated on squeezing out of shape the erogenous zones associated with sexuality and maternity which symbolize the ambivalent feelings of pleasure and rapture, pain and torment.

Sadovská's videos belong to a seemingly different but in a certain sense similar thematic area, focused on blown-up details of a body where Sadovská demonstrates her inventive perception and sense of experiment. One such is **Slough** (2003) designed by the author as a flat, digital image displayed on an LCD TV screen hung on the wall. The form of the video, resembling video essay, is a model example of reflection on the transformations of the image from painting through photography and moving pictures – film, television and video – up to contemporary digital media based on advanced technologies, where one can see a shift with the mutual creative blending of functions between traditional and digital image media. This approach at the same time points to the openness, creative flexibility and resourcefulness of the author, who does not restrict herself to one medium or a limited number of themes, in order to avoid a premature

stabilization of artistic opinion and freezing of artistic practices. In this metaphoric video Sadovská makes sophisticated use of the creative principles of painting, ingeniously moulded into a digital image, while simultaneously working with aspects of photography and video in relation to their performance element.



**SLOUGH**, 2003, video stills, DVD, 73 min., music by Martin Burlas



Its essence involves blown-up details of fragments of the hands, legs and feet of unidentified male and female bodies which are mutually intertwined and which form body configurations in a more than one-hour-long interval of slowly flowing time. It represents a sort of process in a digital image on the wall, accompanied by the music of Martin Burlas. One thinks of a shifting visual puzzle, challenging the spectator to guess which parts belong to male and which to female bodies, and this affects the time-length of reception. Thus the video artfully seizes the attention of those noticing and suggestively holds it for a longer time.



**SLOUGH**, 2003, video stills, DVD, 73 min., music by Martin Burlas





SLOUGH, 2004, color photograph

ZVLIEKANIE Z KOŽE, 2004, farebna fotografia







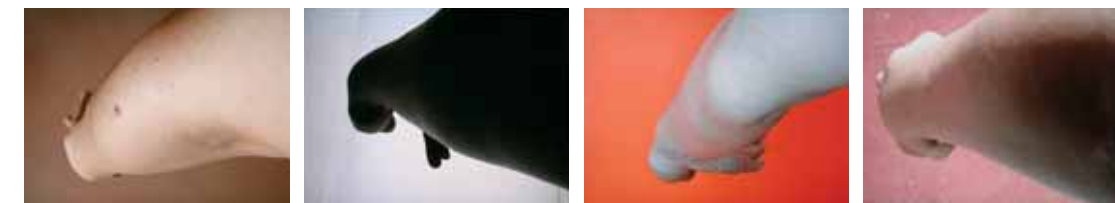






**I MUST BE BETTER**, 2001, video stills, video-drawing with hairs, DVD, 13 min.

Intermedial overlapping of painting and media art, as demonstrated in this video, may be thought of as a progressive shift; also worth mentioning is the large LCD monitor selected, which by its appearance and flatness competes rather with the canvas than the TV screen.



**COCOONS**, 2003, video stills, DVD, 15 min., music by Martin Burlas

hold along with echo of the street traffic. The video ends wittily when a tangle of the author's hair is hidden between the slices of ham, which results in a somewhat untraditional fusion of the human and the animal. An unusual biomorphic body was depicted in the video **Cocoons** (2003), whose central object was



**I MUST BE BETTER**, 2001, video-drawing with hairs, DVD, 13 min., Installation: Project, Dublin, Ireland 2002

The creative principles of Sadovská's video remind one of artistic practices employed by the British artist Sam-Taylor Wood in her short DVD-film *Still life* (2001, 3'44") adjusted in a similar way to the form of a flat screen on the wall, evoking this traditional fine art genre. Wood depicted the theme of the slow flow of time through a still life with fresh fruit undergoing gradual decay in inconspicuously ongoing phases of ageing, rotting and disappearance, whereby she literally visualized it as *natura morte*.

The video titled **I must be better** (2001), inspired by the seemingly banal use of such ordinary material as human hair, is also experimental. If we think of hair as the product of a human body and a symbol of female beauty, then the video-drawing with the author's hair on the surface of the table does not induce aesthetic experience only, but also a wide range of ambiguous thoughts. Sadovská appropriated "poor" material ready-to-hand to make hair drawings and create various abstract compositions and visual structures evoking minimalist drawings



**I MUST BE BETTER**, 2001, video still, video-drawing with hairs, DVD, 13 min.

a blown-up detail of the fragment of a hand metamorphosing in computer animation into a weird hybrid of a human limb and a strange beast. This semantically ambiguous object which changed its surface like an amoeba in response to the metamorphosis of light and darkness, with Martin Burlas's electronic music sounding, gave the audience scope for creating several ambiguous chains of association. Sadovská successfully presented this video at the international INOUT video festival in Prague in 2003, along with another video entitled **Happy war**, also created in 2003, which has evident connotations of social criticism. Questioning the sense of basic military service for men, which was compulsory until recently, it goes on to touch upon the traumatizing facts, implications and tragic consequences of the war in Iraq. The author visualizes these issues without moralizing or sentiment; quite the contrary, she has found a witty form of some sort of video-aphorism in the manner of looking at an ambivalent iconographic motif. The essential setting of this open-ended video is a segment of the staircase in an unspecified building shot from above, where young men wearing only gym shorts run up and down, beating one another constantly, and all this goes round in a loop. Without doubt this performative video evokes not only the picture of army drill but also the current issues of violence and bullying. The expressive rhetoric of the body in this video relates to the male subject and the associated problem of the power, superiority and inferiority, positions which are mutable by their very nature.

Sadovská's performative bodies and pictures, selected from present moments of everyday reality,

or miscellaneous variations – for instance, chaos theory metaphors, organic fibre clusters and the like. This process of endless creation of new visual shapes, forms, lines and compositional variants, immediately followed by deletion performed by the author's hand, are accompanied by particular sounds of the house-

surprise by the interesting visuality of their blown-up details and close-ups of various bodily realities, which are immersed in the ever-flowing and mutating physical and mental environment, with its many-sided connections to the socio-cultural and political context.

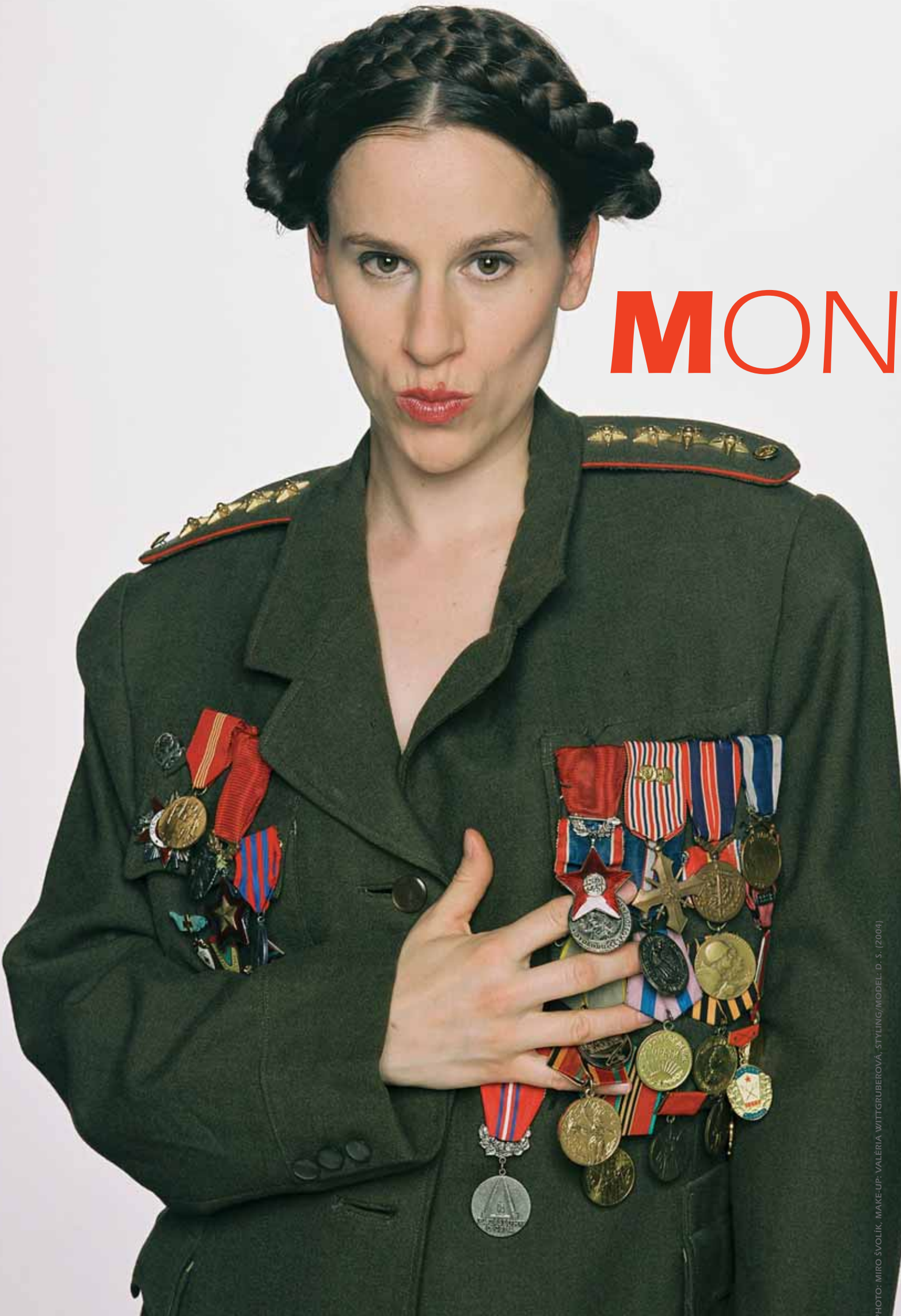




HAPPY WAR, 2003, video stills, DVD, 5 min.







MON

# ABOUT THE USEFULNESS OF THE BEAUTIFUL MONSTERS (hand made)



PHOTO: OTOPORTRAIT

BY ÉTIENNE CORNEVIN

Among the reasons for the success of fundamentalist ideologies – fascist, communist, or from now on also islamist – we should perhaps include the absence of a wide-reaching influential press for women.

**Women**, busy mainly with being beautiful, fashionable, sexy, and finding a husband or a job allowing them to fulfil their wishes, do not have much amatory energy left for austere causes defended by boring men who, on top of it all, are loath to grant women the freedom and the importance they claim. Seen from a historical and anti-totalitarian point of view, the ongoing boom of this feminine press launched fifty years ago in France – and some 15 years ago in Slovakia – is certainly a very good thing. And, if the observer is a man endowed with an a priori (of course totally irrational) liking for women, then he will get weekly renewable reasons to be happy about it. From the point of view of a woman who knows that she is looked at and judged according to the models celebrated in "her" magazines, the existence and power of that sort of press

may prove much less exciting. For if by chance Nature, easily distracted, had forgotten to give her the appearance of a "top model", and if the too assiduous company of this type of "literature" had insinuated in her a conviction not devoid of a semblance of logic, according to which not to be "top" is to be nothing (though "bottom" is not nothing, and there are uncountable floors between the top and the basement), then this woman is well advanced in one of those pathetic little "cinogenic" scenarios which, taking her through the classic stages of anorexia, fashion-victimization, loneliness, depression and drug-addiction, will lead her to the graveyard quicker than should be. Just like the Christian religion which, however, she opposed in so many respects, the neo-pagan religion of the body, physical beauty, luxury and celebrity, has an underside of oppression, destruction and terror.

**What to do?** It is difficult to see what the she-Messiah who would deliver women (and quite a few men) from the obsession of beauty as defined in the women's press, would look like: (if that Messiah were beautiful, those who think themselves ugly would not believe in her; if she were ugly, those who think of themselves that they are beautiful – and therefore have no need to be delivered from what fashion dictates – would oppose her.) Thus, hope for a radical solution has not much of a basis.

A quite subtle way, which would ask for quite a sharp sense of humorous "confusionism", would be to show in a sensitive, immediately convincing manner that beauty is equally – without ceasing to be beautiful – monstrous. To show how extremely astonishing this body is, which women of our days, stakhanovites of beauty, are constantly asked to keep fit, constantly to look after, improve and highlight in ways constantly innovated. To make clear, through simple processes, the most familiar as well as the strangest, the ideal as well as the perfectly ugly and grotesque; and therefore rather queer. An example?

PHOTO: MIRO ŠVOLIK, MAKE-UP: VALÉRIA WITTOUBEROVÁ, STYLING/MODEL: D. S. (2004)



if the heads of beautiful young women looking at the sky with an expression of pleasure are represented in close view from underneath – the perspective of adoration – and if they are properly enlarged, those heads take the aspect of a fantastic landscape, all the stranger as their hair disappears and their ears, noses, lips and chins stand out in a very marked relief (one will have certainly noticed that there is not – not yet? – any top model among the landscapes; well... if there were fashion magazines of landscapes, then Kilimanjaro would surely be more often on the first page than Strbske Pleso.)

bodies which, when taken individually, are rather attractive, but if piled up together, become as erotic as a flock of sheep packed together to protect themselves from... who knows what (attacks by ostriches?)

feet and hands put on top of one another duly form hideous hybrids (but, as we see very well that they are not true, we conclude that they are there just "as a joke", and then, if we have a logical mind, we laugh.)

trituated and kneaded breasts take on a grotesque aspect which corresponds very little to the firm and bulging picture given by the magazines and give a good visual equivalent of those words which are vulgar as ordinarily used, apart from the women's press (with words such as tits, knockers, melons, yabos, nipples or titties, to mention only some, the anti-poetic resources of French are enormous, and I admit I never bothered about finding out if the Slovak language could compete on this point with the language of Rabelais, but I have no doubt that we can observe the same exclusion of this type of belittling vocabulary, whether verbal or visual, in the Slovak magazines for women.) Nor that it has the same liberating function.

In a theorem: ugliness – wanted, forced – delivers us from the obsession of beauty. The Joke body-monsters, there as a joke, save us from normality: our capacity to make monsters out of ourselves makes us forget the pointlessness of our efforts to reach beauty. Women probably understand more easily what Dorota Sadovska's depictions are about, but for an ordinary man, closer to Chinese than to the universe of the women's press (especially if he is Chinese), it might be useful to have had daughters and to have observed that they give an enormous importance to their figure, as well as to the good development of all the attributes which are supposed to make them attractive, and at the same time they are capable of speaking in an extraordinarily despising way of their bodies (if such an item is not at hand, we could always try to borrow a daughter from a neighbour, but in that case, it would be better to postpone the reading of Nabokov's works).

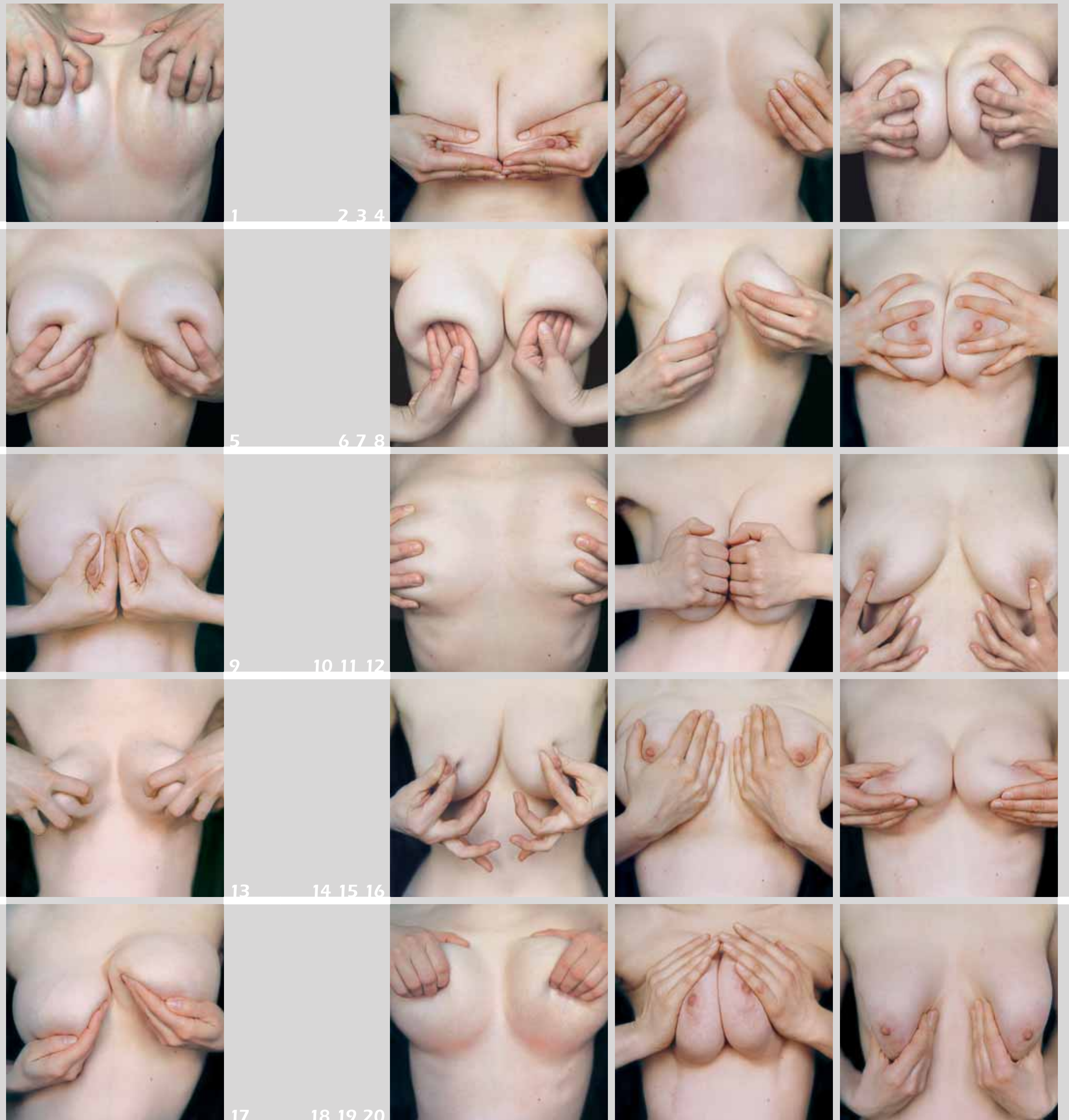
The philosopher Schopenhauer, who was not gay but just a misanthropist and a misogynist, disputed energetically the fact that the monopoly of beauty should traditionally be given to women: in his eyes, the male gender did not have less rights to the epithet "beautiful". Here was someone who was not in danger of being a victim of the feminist religion! (which already existed, though in a lesser measure, during the first half of the 19th century; let us note that he – the surly philosopher – is a contemporary of Sacher-Masoch, who defined in his "Venus with fur" an illness of love, idealizing, which is far more widespread among women, in a narcissistic form, than among men)...

Dorota Sadovska perhaps wants to say to the users of the women's press that they had better read Schopenhauer. Yes, that is probably it. Optimistic advice, for sure, but not bad.

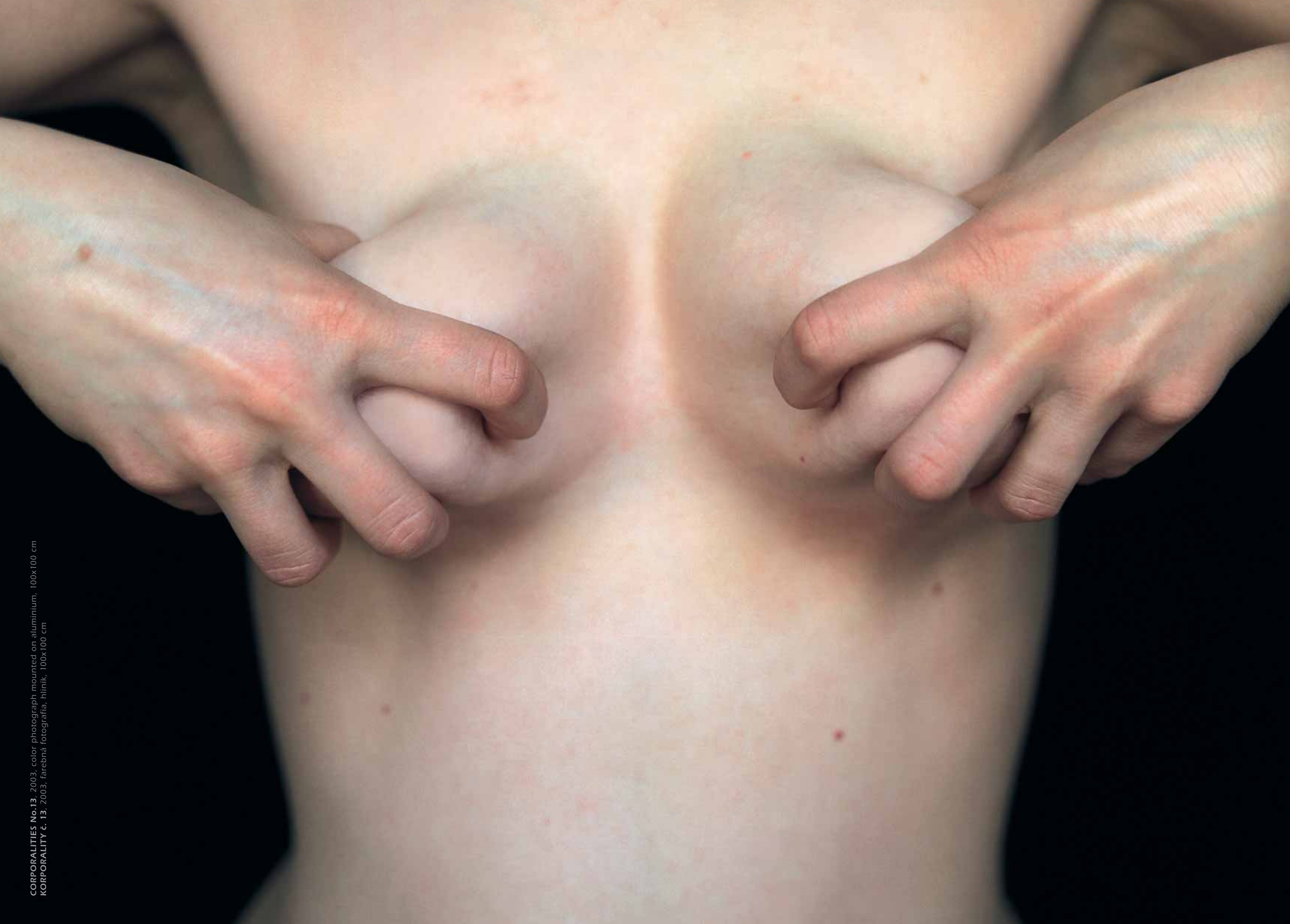
étienne cornevin  
graduated professor of zen hysteria

(from French translated by Susanne Hof)

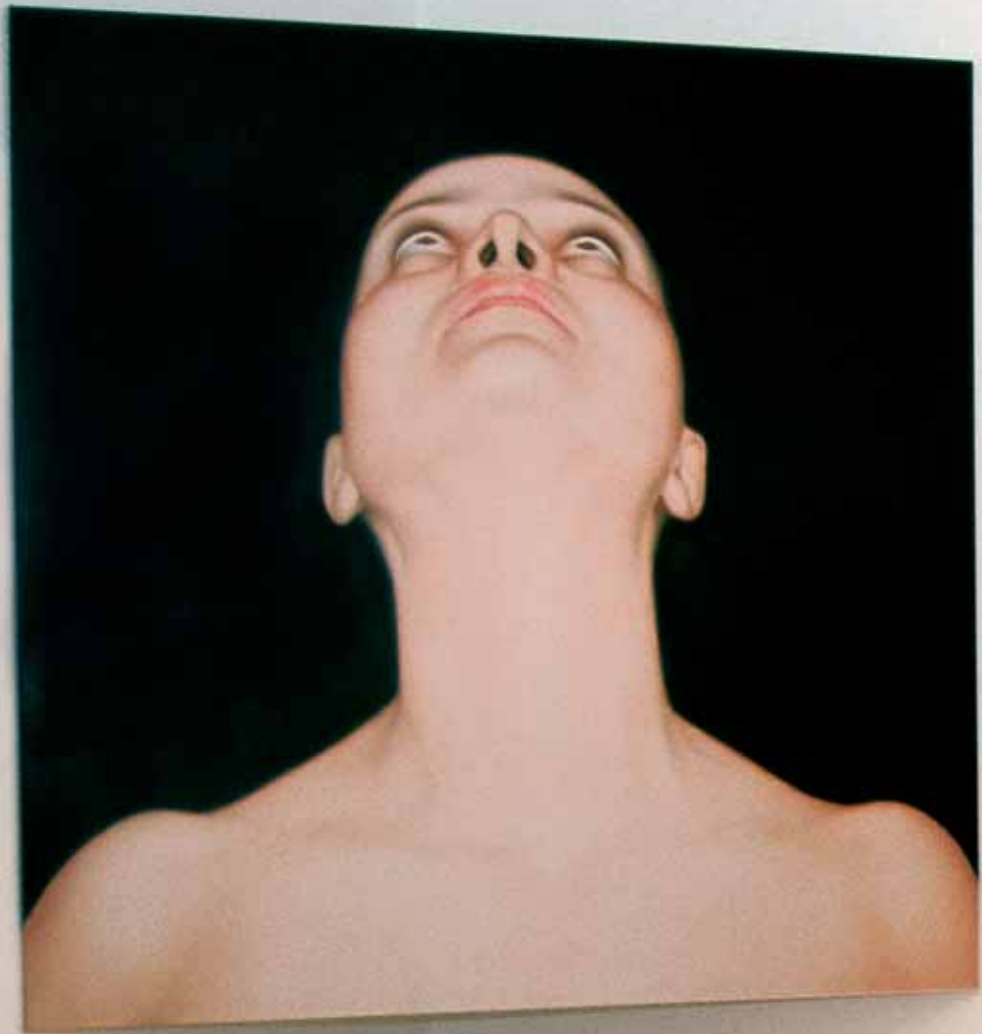
CORPORALITIES No.1-20, 2003, color photograph mounted on aluminium, 100x100 cm











PORTRAIT OF SUSI V., 2003, oil on canvas, 200x200 cm / PORTRÉT SUSI V., 2003, olej na plátne, 200x200 cm

PORTRAIT OF ANDREA V., 2003, oil on canvas, 200x200 cm / PORTRÉT ANDREY V., 2003, olej na plátne, 200x200 cm  
Installation: In the Interface, 2004, Medium Gallery, Bratislava, Slovakia / inštalácia na výstave V rozhraní, 2004, Galéria Medium, Bratislava











# IN THE GRIP OF BODY LANGUAGE

BY ZORA RUSINOVÁ



In contemporary theory the prevailing opinion is that "postmodern art depicts the body as an empty container ...

the human figure as empty in itself or emptied out" (McEvilley), because artists often concentrate on the torso, anatomically interesting fragments, or sexual symbols, or they probe into the entrails, and the face ceases to be the bearer of meanings.

But this loud emphasis on corporeality and seeming absence of spiritual content may have the effect of provoking more intensive reflections on the duality of body and soul, since due to the figurative tradition of Western culture and art we have a deeply ingrained perception of their complementarity. It seems that what has really been emptied out is not actually the body, but rather the forms for expressing its spiritual contents.

For me Dorota Sadovská's work evokes these very questions, where her representation of a body – whether her own or someone else's – seems to incline towards the polarity of both the abovementioned components. This observation is also strengthened by the fact that the author herself, seeking to subject her work to theorists' reflections, chose to divide her works into two sections: one associated with religious motifs, where symbolic and cultural meanings of the body are thematised through iconography, and another which brings to the surface the existential givens of the body, anchored in its biological, gender and social context. However, both expressive positions seem only at first sight to be existing side by side in mutual independence, and any attempt to separate them would mean to concentrate solely on their first-level motivic reading. In actual fact they intersect and overlap. That is to say, it becomes evident that in Sadovská's work to date the historical and especially archetypal contexts of the body, and its visionary retrospective reconstructions, cannot be fully "cut off" from the rhetoric of contemporary symbolism conditioned by lived personal experience.

SAN FRANCISCO-BRUXELLES-BRATISLAVA-WIEN, 2003, spatial installation of 33 paintings, size approx. 20x20 cm, oil on canvas, Installation: Stadt in Sicht, Künstlerhaus, Vienna, Austria, 2003





An ideal example of this overlapping of both levels of body perception is Sadovská's exhibition project **In the Interface** (Medium Gallery, Academy of Fine Arts and Design, Bratislava, 2004). If we compare it to her earlier series of the saints, where she also worked with the body taken as torso, at first we have the feeling (due perhaps to a very artistic depiction of corporeality) that her interest in the physical aspect has deepened and that the body does not now represent merely a cultural category and emblem of spiritual values, as before. In fact, what we have here is simply a different application of expressive means where the emphasis on spirituality is shifted, as it were, from the theme to the painting as such, to the analysis of this medium (situated at the "interface" of centuries and millennia) in an age when the matchless expressive capacities of cybernetic programs are dominant. Already in this cycle Sadovská's painterly utterance broke free from its subjection to the theme, as a clearly formulated ethical quality of martyrdom of the tortured or constricted body. Quite the contrary, the body became an excuse for celebration and exhibition of everything that can be achieved by palette and paintbrush. Moreover, as she had done several times before in projects involving the saints, Dorota used the method of installation to attempt to release the painting from its time-worn form of presentation, providing it with new space contexts and showing that a painting is a flexible expressive phenomenon capable of "permanent renaissance". She had nine large-format compositions with brilliantly-painted backwards-angled female heads hung in the corners of three gallery rooms. The non-traditional location of the series (in the corners between two walls) sensibly blurred the edges and dragged the viewers into the rhythm of its more or less circular connectedness. Just by evoking the impact of a fresco painting through her use of space, Sadovská again revealed how deeply the history of fine art painting as



**PORTRAITS.** 2000 – 2002, spatial installation of paintings, size approx. 20x20 cm, oil on canvas, Installation: Space, Center of contemporary art, Dunaújváros, Hungary, 2002

a discipline, in particular the scenic effects and expressive hyperboles of mannerism, have suffused her consciousness. This convulsive, downright rotating linkedness of the series of monumental "female necks" may also be perceived, however, as the symbol of Sadovská's own search for further direction as a painter – her journeying from the traditional hanging painting, through painting as an object expanding into space, only to return to the starting point

Installation in Künstlerhaus, Vienna, Austria 2003



**PORTRAIT OF AIDA S. (1), JULIE L. (2), AMINATA T. (3), DULCINIA S. (4), AMANDA M. (5), NATHALIE L. (6), 2003, oil on canvas, 200x200 cm**

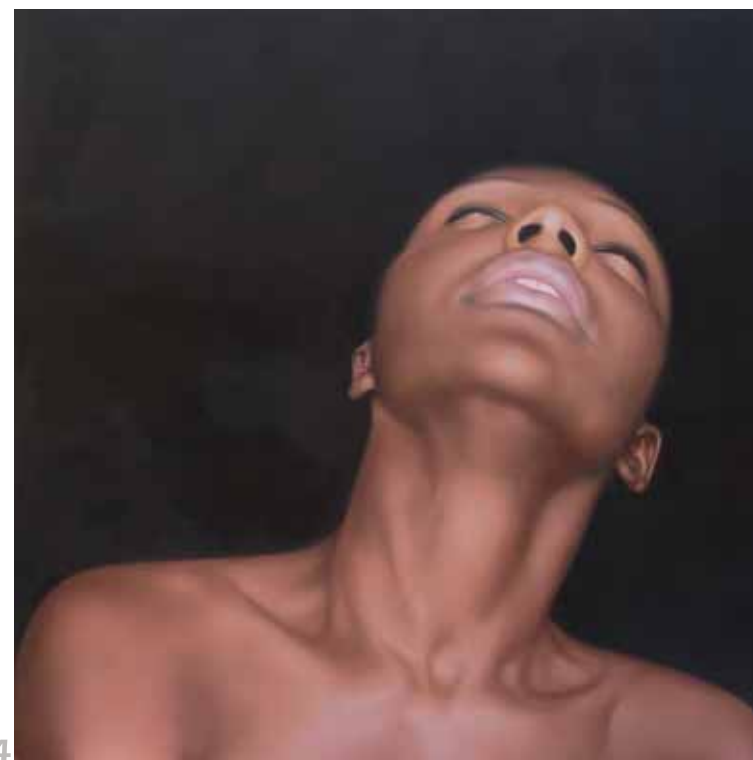
in some imaginary "closed circuit", back to the limits of the painting.

Each portrait of a woman in this grandiose spatial concept, with the head caught at a steep angle, lost the character of an individual likeness and brought to mind rather some monumental landscape of the body. It was clearly revealed that the face is the identifying mark of personality, and by suppressing it or distorting its perspective and conversely emphasizing some other part of the body (in this case the neck and shoulders), the particular form of the human being becomes lost. Since the naked fragments of body are anonymous, psychological introspection, one of the main ambitions of portrait-painting, remained on the sidelines. Conversely, each of the portrayed heads became rather a pretext for playing with the relief of cavities, with the contrast of convex and concave lines, but also with subtle aesthetic values nuanced by lighting: illusive plasticity and glowing skin pigment against the Caravaggio-style dark engulfing background.

A viewer used to the traditional portrait genre followed the curve of a long arched neck till the gaze halted at the frontier of chin and forehead, where (due to steep foreshortening) it was carried away on the curves of lips and teeth, the subtle details of nostrils, earlobes or eyelids. All of these "body landscapes" resembling one another and at the same time differing in particular details, perceived in their own right and simultaneously as "pars" in a certain sublime "totum", had something in common with the sophistic effect of the advertising billboards. This was made more intense not only by Sadovská's painting style, verging on photorealism, but in particular by the "close-up" visual system, recalling the pop-art "unnaturalness" of paintings by J. Rosenquist or T. Wesselmann, where common objects are blown up and thus lose their identity and become alluring simulacra – a deliberate statement on the exaggerations of advertising.



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PORTRAIT OF NATHALIE L., 2003, oil on canvas, 200x200 cm, **PORTRAIT OF AMANDA M.**, 2003, oil on canvas, 200x200 cm,  
PORTRAIT OF AMINATA T., 2003, oil on canvas, 200x200 cm. Installation: In the Interface, Medium Gallery, Bratislava, Slovakia, 2004









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PORTRAITS, 2000 – 2004, spatial installation of paintings, size approx. 20x20 cm, oil on canvas, installation: Chobot Gallery, Vienna, Austria, 2004



<< PORTRAIT OF INDIGO S. (1), ANGELA U. (2), MONIKA H. (3), BARBORA J. (4), EVA S. (5), MARA L. (6), 2004, oil on canvas, 200x200 cm



The exhibition title "In the Interface" is no accident in the context of Sadovská's work. This series of figurative paintings, no less than her earlier paintings of the saints, is proof of the fact that as "Scooter Queen 1" she has one foot in traditional academic painting and the other in the expressive potential of the new media. As a matter of fact, alongside painting and photography, performance art caught her interest, and also the specifics of light painting. She not only often combines them in her projects but even subtly re-evokes the effects of one through the other. The unifying aspect is in fact the exploration of the body by distorting its perspective, torsifying it, dynamically playing with its separated parts, or making interventions in space. A particularly interesting work in this regard is the video **Slough** (2003). Here the monitor shows in slow motion parts of chests, arms, hands and legs moving over one another in visual chaos, seemingly belonging to no one, so that the sense of what is female and what is male disappears. The resulting palimpsest of the limbs is a denial, as it were, of the importance of any kind of social difference, in favour of the body as a biological entity. Since the naked body loses the signs of more definite social classification and gender identification, in this "monumental still life" Dorota Sadovská breaks with the visual codes of the subculture: as opposed to erotic extrapolation, she emphasises those bodily parts which, rather than differentiating the two classic sexes, make them more alike. The intermediary here, between us and the image of the body, is the general notion of corporeality, common to all human beings. Thanks to the naturalism of hairy legs and backs dotted with spots and blackheads, sexual identity becomes indifferent, and indeed its vulnerability and transience are stressed, just as in iconography vanitas is expressed by fading flowers or low-burning candles. Only secondarily do questions arise within this depersonalised corporeality: issues connected with the body's diverse private and public meanings, problems of its interaction with other bodies from the point of view of gender and social functions.

Male-female polarity disappears completely in the photo series **Parasites** (1998-2006). Whose are those chained cramped feet and joined fingers, that decor of cut-out sketches occupying the wall-ends like a virus or mould? Men's or women's? Are they parts of a human body at all? Their mirror-like juxtaposition is such that the isolated body fragments acquire a horrific kind of symmetry, and on the other hand, they lose not only gender but also biological identity. They resemble post-human forms or mysterious unknown arthropods that can appear at any time and fasten themselves anywhere. Only on taking a close look does the viewer realize that what he/she sees are parts of a human body, without being aware at all that it is the author's body. At the same time, in the context of Sadovská's work it is perhaps the most sophisticated approach to the morphological effects of digital photography and the expansion of the medium into space.

Sadovská chose a different form of corporeal trace, in this case intangible, in **I must be better** (2001), a sparingly expressive but poetic video of feminine self-reflection. Her physical presence is here restricted to elementary contact with the hand, which is drawing ever-new invisible pictures with her hair. This ritual act, bound up with her personal mythology, seems to imply an effort not only to stop time but also to go beyond the borders of the everyday routine and ordinariness associated with body care, and in pure play to offer a symbolic picture of the moment, which always exists only as already past, something gone and ungraspable.

The fact that for Sadovská the body represents at the same time object, tool and material is confirmed by the series of large-scale photographs **Corporalities** (2003). In this series of nine monumental photographs of a woman's chest, which becomes the projection area for exhibiting concentrated expression, female breasts are pressed by hands. Her rough manipulation with the female body, ranging in expressive tension from connotations of sex to pain, calls to mind the sculptor's preparatory modelling of the substance to be moulded. At the same time it is as if, through the medium of sight, she was activating other senses also, touch and hearing, with this suggestive hand-signals' alphabet. On a second plane, she evokes the tortures of regular preventive self-examination of breasts, or the professional touches of a doctor's hand. Unlike Annie Sprinkle's photo series **Bosom Ballet** (1991), where the performer, wearing black long gloves which contrast with her white skin and red-painted nipples, deforms and twists her breasts to the rhythm of *The Blue Danube Waltz*; here, Sadovská's view of the female body is far removed from the jargon of pornography. Nor is she re-enacting here the provocative narcissism of Carole Schneemann's or Hannah Wilke's early performances. On the contrary, her attitude to the signs of her own gender is matter-of-fact, purposely uninvolved; her individual "ego" retreats into the background. In her effort to deny and neutralize the predetermination of the female body in a rhythmically modulated plan of bodily deformations, she comes close to the obsessive self-analysis of the Cuban performance artist Ana Mendieta. Overall, the series comes across as a succession of lapidary gestures, where the classic attributes of womanhood associated almost always with erotica and physical pleasure, or alternatively with love, fertility, maternity are supplanted by a message about the fateful character of the female body, from which there is no escape.

Finally from the aspects of Sadovská's understanding of corporeality, one cannot exclude the manner of her self-representation through mocking up visual image and layout of a fashion magazine for women. Her self-ironic stylisation as cover girl is not only a demonstrative criticism aimed at the mass media ideal of woman, but it also expresses an attempt to spike the guns of contemporary consumer culture – advertising and the media in particular – with the refined strategies of contemporary art, which is ignored because of insufficient promotion and its constant lack of immediate appeal for most of the "cultured" public.

LINE, 1998, photoinstallation, b&w toned photograph, Installation: Slovak National Gallery, Bratislava, Slovakia, 1998



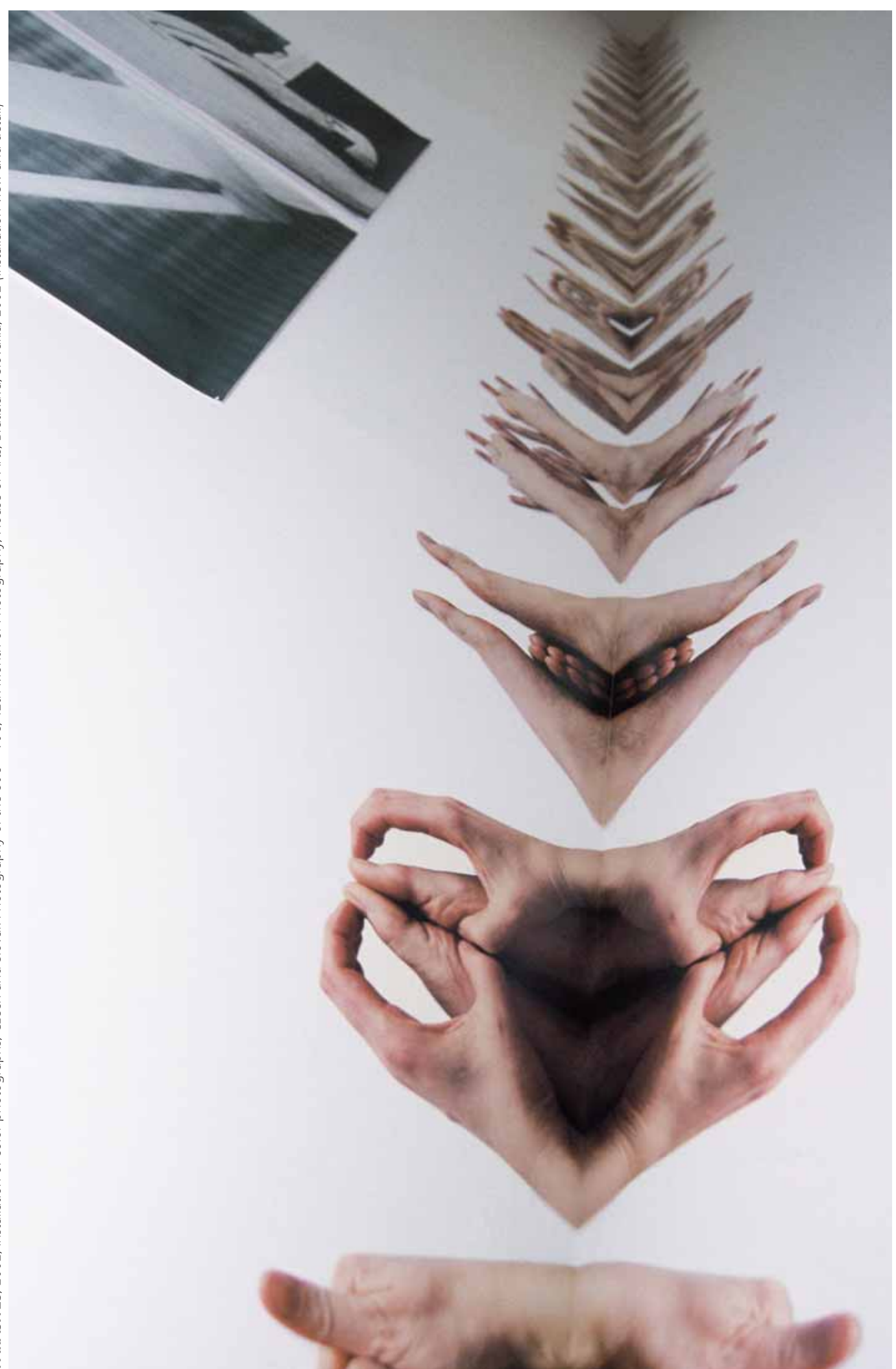
**CORPORALITIES No.11**, 2003, color photograph mounted on aluminium, 100x100 cm  
**I MUST BE BETTER**, 2001, video still, video-drawing with hairs, DVD, 13 min.  
**SLOUGH**, 2003, video still, DVD, 73 min., music by Martin Burlas







PARASITES. 2002. installation of color photographs, Czech and Slovak Photography of the 80's - 90's. 12th Month of Photography, House of Arts, Bratislava, Slovakia, 2002 (installation view and detail)







**PARASITES.** 2002, installation of colour photographs, Museum Sammlung Friedrichshof, Austria, 2002



**PARASITES.** 2002, installation of colour photographs, Slovak Photography 1925–2000, City Gallery Prague, Czech Republic



**L'EXAMEN DU MUR.** 1998, installation of b&w toned photographs with blue light, Interface Gallery, Dijon, France, 1998

**PARASITES.** 1998, installation of b&w toned photographs with blue light, Václav Špála Gallery, Prague, Czech Republic, 1998



PHOTO: IBRA IBRAHIMOVIC



# BETWEEN

Duchamp's door – never fully closed and never fully opened.

Concerning the female body and its representation in your photo and self-portrait-related works, how do you see the immediacy of "skin" and its tactile connotation or direct feel which is purported in your work? For me skin represents something "between". If I am to characterise my works in their varied forms by one word, I would choose the word "between". A good definition would be Duchamp's door that is never fully closed and never fully opened. You know the one: two doorframes are placed at right angles one to the other in the corner of a room, but one door only is hung in their common central part. "Between" is like a heavy object balancing on its centre of gravity. Neither this way nor that way. Exciting. "Between" can be irritating and overlooked at the same time, due to its desired unintegration or impossibility of being integrated. I do not want bloodbaths for their own sake, but neither am I inclined towards abstract "cool" solutions. What fascinates me is the pure tension coming out of that "between". The balance between options. A picture becoming a space object, a painting approaching a photograph, a photograph wandering through a room as an installation, a catalogue taking on traits of a woman's magazine. Skin is the interface between the inside and outside. Daniel Grúň brought me a thought from P. Valéry: "skin is deepest". We agreed on the art-historical text used for the front page of my first issue of the magazine and catalogue SADO 1, Spring 2005. It was inspired by the headings of regular magazines, especially women's lifestyle magazines. I perceive them as Dada poems that you browse through while waiting at the bus stop in the morning. Quintessential magazine skin resembles sci-fi skin: modified by the stylists and computers, without wrinkles, cracks, irregularities, body hair, birthmarks: as real as a reality show. I haven't made a lot of self-portraits. If I photograph or film my own body, it is mainly due to pragmatic reasons – when I cannot sufficiently explain my intentions to a model in photographing a topic. As regards the front page of SADO magazine, it is me in the photograph, but the picture was taken by someone else. Miro Švolík photographed me for the first issue of the magazine; Pavel Mára took the photograph for the issue in preparation.



BY WALTER SEIDL

The way in which you use female imagery transcends advertising and the way the porn industry uses pictures of the female body. To what extent do you play with your last name and the game current media use in blurring the line between market industries and mere image campaigns? Game as strategy, playing strategy, playing at playing, enjoying the game – what would you prefer? I registered SADO magazine under the title SADO, with subhead Sadovská. It is thrilling to try how far you can go, when an author's catalogue starts to take on the mimic features of a regular magazine. What to hide and what to disclose? Looking for the correct balance. I made an agreement with the biggest distribution company in Slovakia and another in Austria. In the beginning the chain stores were worried about the title; however, they did put the copies of SADO among the established magazines. A long-term exhibition running in parallel in the kiosks, bookstores and supermarkets was launched. I am interested in people who do not buy any given publication but browse it standing on the spot. I have no idea how many people have seen my exhibition. I only know how many bought the "admission ticket" and carried the magazine-exhibition home.

The entire interview was originally published in the magazine FlashArt with the title Five Questions for Dorothea Sadovská by Walter Seidl. (FlashArt, Czech & Slovak Edition, Vol. 1, No.3-4, December 2006 – February 2007, pp. 56-57)

PARASITES. 1998. installation of b&w toned photographs with blue light, ENSEBA, Dijon, France, 1998 (installation view and detail)

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## With Dorota Sadovská over a Glass of Mother's Milk

### SERAFÍNA

Dorota, in the preceding issue of SADO, which is your catalogue and simultaneously your project – play at a woman's magazine, you disclosed but a certain section of the "Author Ego". Much has changed in your life since our last chat. Your direct relation to the body and corporeality has also borne fruit outside the sphere of art and you gave birth to your daughter Serafina. Pregnant celebrities and celebrity – mothers are very much "in" at the moment. How did you come to terms with your new social status? Do you have a yellow pram? Do you use Pampers or cloth nappies with a blue strip? What advice would you give expectant artist-mothers and art-historian mothers?

To have a child when they want it and to want it when they have it. Motherhood forms a natural part of life. There is no



MESSAGES TO THE MIRROR, 2007, C-prints, dimension variable

reason to pathetically celebrate or condemn it and scare the childless. The child is by me when I am painting, writing, doing household chores, taking photos of naked models, doing shopping. Naturally, from nappies to baby car-seat I am helped by the ever-improving technique available. I have a light pram (not yellow) and I also take Serafina to the Gallery. She likes to push her way on her own tiny feet through the dense tree-lined mazes of human legs that end somewhere high up with a "pre-view" glass of wine and some dainties. True, present-day society



PHOTO LUCIA L. FIŠEROVÁ

BY LUCIA L. FIŠEROVÁ

# MARK OF THE INTIMATE GESTURE

in these parts does very little to integrate a woman on maternity leave – she has to get through numerous barred entrances, moreover, she is every now and then excluded by people's very way of thinking. But even before I became a mother I used to live in my own solitude. As a freelance artist, I myself have to assign my work and find order in it. And thus I do not feel any striking change in my social status, probably just as is the case with many other women.

### MESSAGES TO THE MIRROR

You have managed to incorporate in an interesting way the new experience of motherhood also in the context of your ongoing work. Your daughter's name refers to the celestial heights, the angelic choirs and throngs of saints of whom we spoke the last time. The collection Messages to the Mirror is made up of five photographs of folds of surplus postnatal skin. Hence, it seems rather symbolic to me to start our talk on that "more corporeal" part of your work precisely with this latest cycle. The mode of adjusting the photographs cheek-by-jowl, stuck so as to form by their overlapping a continuous wave running through the whole strip, creates the semblance of a puckering of the gallery wall itself. This "tectonic" element disturbs by the numb pliancy of the live material, similar to the skin on milk or the leathery layer in an open colour pot. I like the state in which you leave the body – halfway

between building material and a stiff architectonic ornament. How do you perceive the body within the context of architecture, eventually landscape?

I don't wish to perceive it solely as a problem of aesthetics, a subject of decoration. You'll surely agree that context is decisive in how we perceive not only the body image but likewise the work of art as such: whether it be a question of a social, ideational, but also physical space, i.e. architecture, landscape, or any concrete space where the work happens to be. I have never used frames for my pictures but rather the other way round, through a uniform (even white) background the picture blended with the wall on which it hung. And similarly, in the case of photographs I use the method of cuttings; I cut out the photos and stick them on to the wall.

### PARASITES

An interesting continuation of your naughty little game between artwork and gallery space is the collection Parasites. Swarming strings of tiny little bodies grow about and gradually disrupt the stone walls of museum institutions. I also appreciate your "installating" gesture in group exhibitions – you come up with your Mengelean swatch book right at the end when the other authors are all ready with their installation and you stealthily sow the parasites in sites with a "weakened immunity". Parasites are a work that evokes

an interminable register of associations in viewers: pink ivy, a tapeworm, saveloys on butcher hooks, deaf and dumb alphabet, a locomotive with tiny vagina-wagons. To which interpretation do you – as the author – incline? And don't your hands ache from all that cutting?

They do, indeed! And I take time out – even for several years. But I find great pleasure in taking pictures of Parasites – it's a game. I have over three hundred different poses, from which I could make a somewhat larger number of independent building components for an installation. The first signs of Parasites appeared in 1998 during my residential study at ENSBA in Dijon, France. Seeing them even before they were installed, a former schoolmate of mine remarked that I must have felt very lonely to devise something like that. She was right, for I was incapable of communicating appropriately in the new environment and in so different a tongue.

Initially, I laboriously developed the photos by myself in black-and-white in the photo-lab and adjusted them in a bath tub with a red toner. I cut out the best ones and joined them in pairs in a symmetrical ornament. Finally, I installed them in the nooks and corners of the room with transparent blue foils in the windows, turning daylight colour into dark-blue. I put up the first installation in the Interface Gallery in Dijon. From the entrance hall one could see the ornaments in a room suffused with blue light – a more sustained gaze could discern fingers and toes. This gave rise to a contrasting fusion of the ornament as a classical decoration of a room with fragments of the human body. Four years later I re-photographed Parasites on colour negatives, had these developed in the classical process and exhibited them solely in daylight. The biggest problem was taking down the installations where, as a rule, I could not be present. And thus, while someone in a given gallery was getting the knack of detaching the pictures delicately, as a rule he



spoiled between two and five of them. And unfortunately, this also was one of the ways in which the number of my Parasites came to be reduced. Association with Parasites? Ornament, animal, hybrid, mutant, failed clone, blown-up unknown insect or microbe, supermarket chicken in plastic, organic compound of human parts or natural unnaturalnesses...? That I leave to the viewer.

## SADO

Such then is the fate of parasites... Life does not handle them with kidgloves. But to go back to your project SADO, whose principle is essentially likewise parasitic. This time, your work has succeeded in gnawing its way out of the gallery and is nesting in bookshops and newsstands, in tabloids over here and abroad. In the form of publicity it has begun to make its way into opinion-forming dailies and onto the advertising panels of buses, trams, trolley-buses... Part of the media-fostered campaign of the project was also the pompous presentation to launch the magazine, with the participation of the foremost Slovak 'fitness expert', Zora Czoborová. How come Zora became interested in Dorka, and Dorka in Zora? What is your own stand – as a cover girl – towards body-building? Do you tone up problem bits? Do you tone up bitty problems? And do you tone them up or shore them up?

I draw reinforcement from sleep and often from good food, from looking and listening; I tone up by hitting on and taking over new ideas or topics. I don't seem to perceive my own body much as a problem bit, or bitty problem, and thus I reinforce it innocently and spontaneously. For instance, incessantly walking upstairs and downstairs and nearly always with my 10-kilos-plus Serafina. As to our former fitness champion and present media star, I just don't come up to her. Of course, my invitation to her to launch my journal was made humorously and she took it that way – yet she did come and she was wonderful. On that occasion she confessed to me that up to that time she had done nothing along the lines of fine art. And that, too, was mutually fascinating. Preceding the idea of this invitation was a challenge from a prominent Slovak composer (in 2000): if I managed to get this superwoman with her surpassing body to my opening, he would prepare a special composition for the occasion. Could it be that for frail and withdrawn men their polar opposites can be muses? Well, the composition has not appeared as yet...

## CORPORALITIES

A hint of an auto-erotic pose in your Corporalities induces the image of a playboy cliché. A haptic accentuation of an oversize bosom might be associated with extreme sexual practices. On the other hand, bulging breasts may also be suggestive of maternity and the conventionalized role of woman in the society – alongside the automatic notion of breast-feeding, we may also look upon the body as malleable material to be kneaded, with reference to e.g. such traditionally female work as dough kneading. By the way, do you like baking? What is your favourite recipe?



PARASITES. 2002, installation of colour photographs, Czech and Slovak Photography of the 80's – 90's, Olomouc Museum of Art, Czech Republic 2002 (detail)

Well, there is no question of silicones. To undergo plastic surgery and gain breasts like armour in the shape of a big split orange is not the right recipe for photographing Corporalities. Back in 1998 I made a few timid little sketches and some five years later re-photographed the breasts in classical mid-size format and enlarged the cut-outs to 100x100 cm. From a little concealed intimate gesture they thus grew into an uncompromising large sign or "live" statue.

At several group exhibitions it happened that the number of photographs within the gallery's ground plan was determined solely according to their dimensions. However, when the photographs were unpacked inside the exhibition hall, it became evident that instead of the originally planned six photos, two or three would do, and these, by their monumental form, would also drown out the adjacent works. They take up far more space in the eye and mind than that measured out in inches, and thus I occasionally had to face ill-will on the part of my co-exhibitors with their less arresting works. I don't knead much dough for baking, I prefer to cook meals. My speciality is thick red vegetable or fish soups which a spoon will stand straight up in. My husband calls them "hilly" soups. He likes them not only for lunch, but in winter also for supper. In addition, for the time being I am still breast-feeding my daughter and thus in my everyday life I am – in your words – in that conventionalized role of woman.

## VIDEOS

I had an opportunity to view your video Slough for the first time in 2003 during the Prague Digital Photography Festival InOut. In the middle of Staromestké Square tourists watched with wonderment a large-sized screen showing an imperceptibly moving mass of tangled limbs. The weather was already chilly, yet curiosity to see how it all would end up kept the spectators glued to the ground. In practically all your photos and videos the human body appears in a fragmentary shape. Instead of a whole harmonic action, you portray details or torsos – whether in the form of relics, organic neologisms, or corporeal objects. How many real bodies were involved in this video-take? And I'd also like to know what these bodies looked like? Do you think that new relations subsequently developed among them? I don't think so, though I am not sure – you'd have to ask them. Once the photographing was over, the models, playing practically motionless bodies, dispersed. In fact, some of them had never met before, while some were chums of long standing. Music for Slough was specially composed by Martin Burtas. The slow, repeated and unfolding musical motif creates tension bordering on the obsessive, in contrast to the quasi motionless bodies. In the hardly perceptible motion, from three up to five intertwined figures swarm on the screen. This

mixture may recall some bizarre, anomalous organism. The video, running for over an hour, comprises five parts in which purely female and purely male parts alternate in changing time periods. The aim was to create something like a modern picture on a flat screen. After all, how many modern homes today have a TV set running non-stop? And not solely in just one room.



## NECKS

Let us also cast a glance at your portraits with the working slogan Necks. The figures' tensed up pose, with their heads inclined, associating a view from a martyrdom scene in a baroque ceiling painting and simultaneously the snapshot of an erotic amateur video, define the close interval between suffering and delight. The fact that you have assigned this set to the "corporeal" section of the catalogue is underlined by a blending of the lewdness of the portrayed genre with the nude through a minute shift in the bodily gesture. Instead of a "dignified" climax to the human figure showing an individual face and a fashionable hairdo, you offer us some sort of leathery stumps without an appropriate completion, dominated by throat, collarbone, chin and nostrils. In certain cases these pictures even evoke a physical need to "wring necks". Once the painting was completed, how many of the inclined heads never resumed their original position? And why have you, in this particular case, chosen painting as your medium? I did not wring the women's necks! They joined in of their own free will. And would you decline were I to ask you to pose for your oil portrait? We have been taught from childhood not only to be pretty, but also to know how to convince our

environment of it. A female oil painting possesses that promise. However, even though everything in my oil painting is as it ought to be, the essential item is shifted – at the decisive moment the woman being portrayed turns away her face. And this with all the characteristics of her temperament and her momentary state of mind: coquettishly, light-heartedly, joyously, curiously and playfully, but also pathetically, convulsively, with badly-concealed pain, unwillingly, angrily even. In that sense reverse portrait (or more precisely anti-portrait) too, one may sense traces of the distinctiveness of the person portrayed. Female portraits (Necks) are the most dignified and at the same time the most ironical in oil painting; Slough is the most baleful as slow video at the interface of a static and a kinetic image; in Corporalities skin unevennesses are best seen in enlargements of classical untreated photographs; Parasites are most disquieting as cut-outs from photographic paper in installations directly on the wall; Messages to the Mirror are successful as folders of digital prints and my catalogue as a periodical exhibited among women's magazines. I am pleased when, among a broader range of expressions, I manage to find the most vibrant one for the artistic concept.





**FLASHION: flash of current fashion** 1, 4 female military jacket of captain's rank with original medals (family legacy), cleared red elastic top (market-place), black close-fitting skirt (from sister) 2, 3 dark-turquoise chiffon skirt (second hand, San Francisco), necklace of minute beads (own product) 5, 6 black woollen dress with six buttons (family legacy), white lace collar (family legacy) 7, 8 dark woollen top with metallic bits of woman's garters (family legacy), black close-fitting skirt (from sister), long black hand-knitted gloves (family legacy) 9 light-pink acrylic jumper (unknown origin) 10, 11, 12 red velvet dress (charity), paper collar cut out from a woman's magazine 13, 14 dark-green synthetic suit with large white buttons (unwanted gift), dark-pink unembroidered tablecloth as top (unknown origin) 15, 16 dark-green synthetic suit with large white buttons (unwanted gift), green men's roll collar



(borrowed) 17, 18, 19 skirt of fluorescent yellow colour (market-place), smooth fluffy bolero of fluorescent yellow colour (birthday present) 20, 24, 28 length of technical insulation under laminated floor (warehouse of building materials), white cotton crocheted belt (unknown origin) 21, 22, 23 sandy polyester finely striped dress with white collar and cuffs (winter sale) 25, 26, 27 white woolen sleeveless singlet with red stripes and blue checks (a present), necklace with American motifs (Chinatown, New York) 29 striped trendy singlet (summer sale) 30, 31, 32 cleared red elastic top (market-place), dark-turquoise chiffon skirt (second hand, San Francisco), necklace of minute beads (own product)



# BOARD

coming your way



1 Urban traffic, Bratislava, Slovakia, 2005 2 Newsagent's, Schwechat, Vienna, Austria, 2005

# SADO

launch & campaign + distribution



3 Zora Czoborová 4 Vladimír Beskid 5 Vladimír Beskid, Dorota Sadovská, Elena Pätoprstá, Jozef Jankovič, Jana Geržová







6



7



10



11



8

6 Paris, Yvon Lambert Gallery  
 7 Brno, bookstore  
 8 Bratislava, newsagent's  
 9, 13 IV. 4th international festival of photography in Lodz, Poland  
 10 Vienna, Kunsthalle, bookstore  
 11, 15 Bratislava, launch of SADO magazin  
 12 Vienna, MOYA  
 14 Bratislava, newsagent's



9

PHOTO: MARTIN JANOŠKO (4, 9, 11, 12, 13, 15)



12



13



14



15



# THERE AND THEN

we could meet



1



6



7



8



2



3

PHOTO: MARTIN JANOŠKO (3-6)



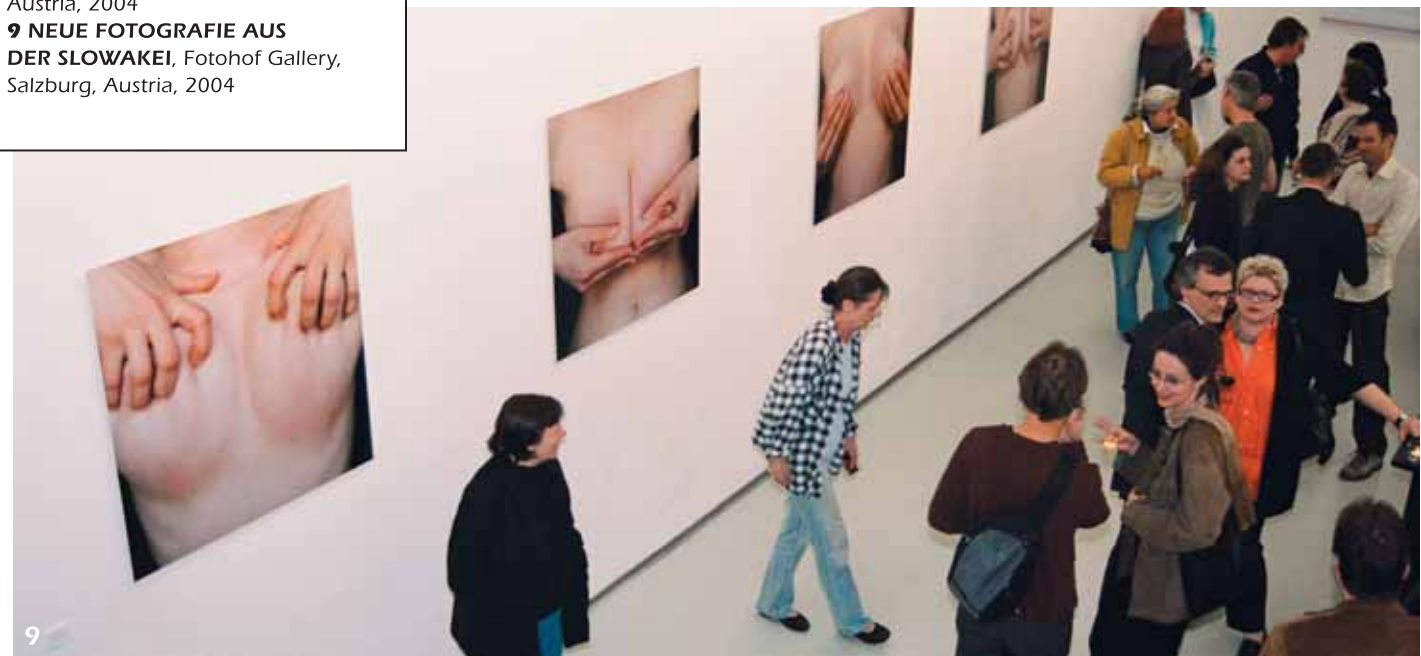
4

1, 2, 3, 4, 5  
4th international festival  
of photography in Lodz, Poland, 2005



5

6 **AUTOPOESIS**, Slovak National Gallery, Bratislava, Slovakia, 2006  
7 **MEINE TÖCHTER**, Monat der Photographie, Chobot Gallery, Vienna, Austria, 2004  
8 **KORPORALITS**, Monat der Photographie, MuseumsQuartier 21, Vienna, Austria, 2004  
9 **NEUE FOTOGRAFIE AUS DER SLOWAKEI**, Fotohof Gallery, Salzburg, Austria, 2004



9





10

PHOTO: MARIJA BALOGOVÁ



14

PHOTO: MARIJA BALOGOVÁ



11

PHOTO: MARIJA BALOGOVÁ



12



13

**10 11 15 IN THE INTERFACE**, Medium Gallery, Bratislava, Slovakia, 2004  
**12 OSKAR CEPAN PRICE**, Slovak Institute, Prague, Czech Republic, 2002  
**13 CHRISTMAS BAZAAR**, Space Gallery, Bratislava, Slovakia, 2006  
**14 DOCTORATE DEFENCE**, Medium Gallery, Bratislava, Slovakia 2004  
**16 SAN FRANCISCO – BRUXELLES – BRATISLAVA**, Municipal Gallery of Bratislava, Slovakia, 2002  
**17 UNSERE NEUEN NACHBARN**, Baden, Austria, 2004



15



17



16

PHOTO: MARTIN JANDOSKO





18



19



20

PHOTO: MARTIN JANOŠKO | 18-21, 23, 25



25



26

**18, 19, 20** PORTRAITS, Chobot Gallery, Vienna, Austria, 2004  
**21** DRAUGHT, City Gallery, Prague, Czech Republic 2006  
**22, 25, 27** PRAGUE BIENNALE 2, Prague, Czech Republic, 2005  
**23** SLOUGH, Nova Gallery, Bratislava, Slovakia, 2004  
**24** NEUE FOTOGRAFIE AUS DER SLOWAKEI, Fotohof Gallery, Salzburg, Austria, 2004  
**26** DAS IST KUNST, Museum Sammlung Friedrichshof, Austria, 2002  
**31** ONE YEAR AFTER, Tresor, BA-CA Kunstforum, Vienna, Austria, 2006



21



22



27

**27** PACT 02, 2005, installation  
 Author: Marek Kvetán  
**29, 30, 32** Album de Bratislava, 2000, action  
 Author: Svätopluk Mkyta



29



30



28

**28** CLOSER TO THE ART, 2006, Educational program of Bratislava City Gallery for slovakian schools to the exposition of Slovak Art of 20th Century. Author of project: Daniela Čarná [www.umeniezblizka.gmb.sk](http://www.umeniezblizka.gmb.sk)



23



24

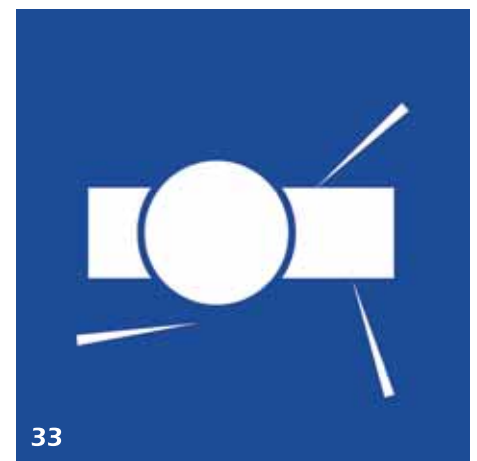


31

PHOTO: VÁCLAV BARNÁŠ



32



33

**33** THE SLOVAK VISUAL ART OF XX. CENTURY, 2005, 58 plastic slates, each 15x15 cm  
 Dorota Sadovská: Saint Sebastian  
 Author: Stano Masár



two body parts

(corporealities)

the breasts in full view now

i take them in my hands  
visibly tumescent  
with craving and lust  
i take them in my hands  
touching and sensing

playing with them

deforming their forms  
lifting and lowering them  
hiding my middle fingers  
in both nipples  
feverish, i grasp

high and deep

raising the heights of them  
surrendering to them hanging  
quite casually at the center  
observing two breasts  
helping distort them

for the graceful roundness

of two tits

a portrait

(portraits)

hit

by a chin punch  
the head tilted  
backwards

at the moment it's

recorded  
on the canvas  
imprinted  
at the instant  
of a seemingly  
endless eternity

twenty toefingers

(parasites)

hands caress themselves

together  
with the toes  
approach  
embraced  
every five  
like a oneness

locking each

other out  
to realize  
fully and completely  
how the world  
can obstruct  
itself

with each other to  
a oneness to-  
gether

entwined

in common

coated with skin

(slough)

to slough off the skin

centimeter thick  
bodies have  
teamed up

as if they were legs

and extremities  
arms on them  
and elbows  
they bend themselves  
into a mass every time  
they are apparently  
not strangers

to each other in any case  
deceivances are appearing



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# Flash Art

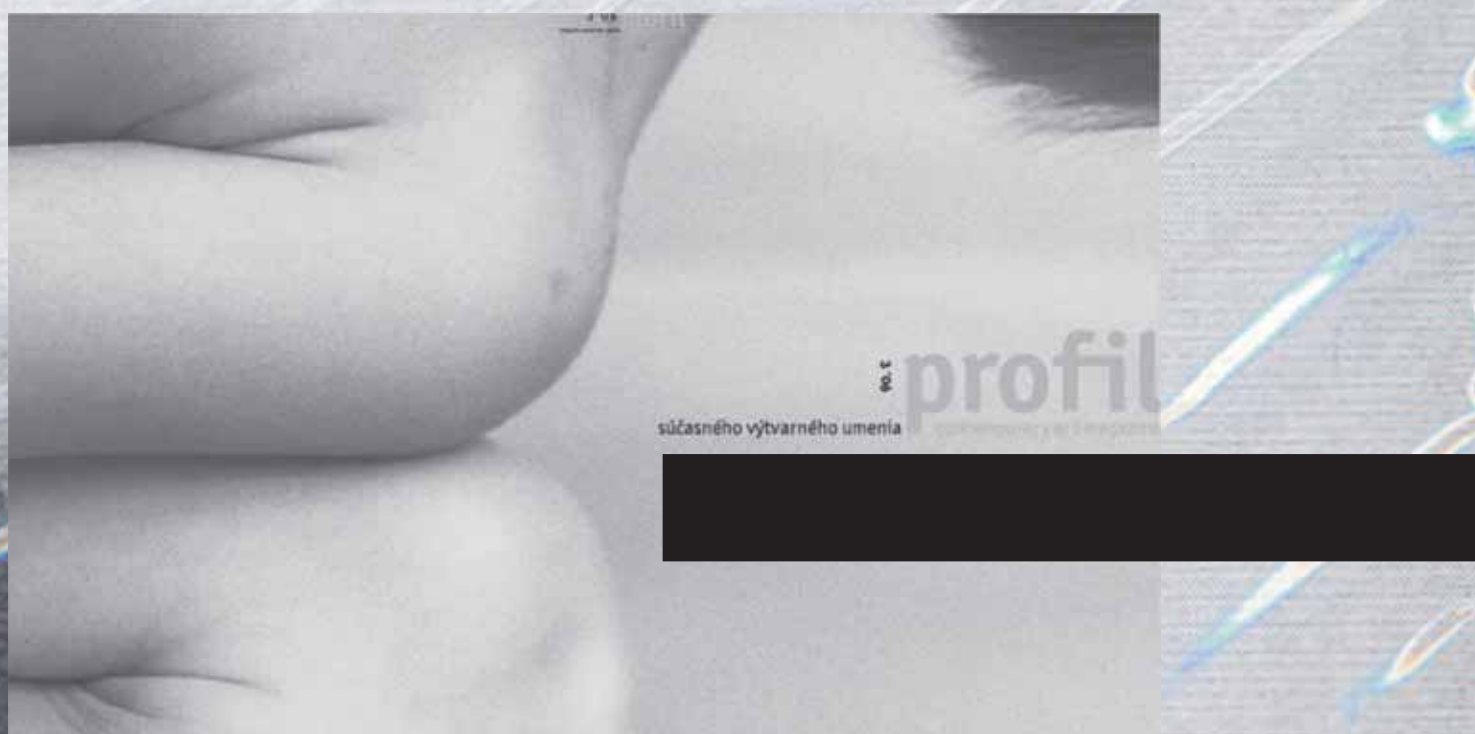
Czech & Slovak Edition



*Dorota Sadovská, Portrét Gisèle L., 2006, olej na plátne*



[www.flashartonline.com](http://www.flashartonline.com)







# IMAGO

**The only magazine about contemporary photography of Central and Eastern Europe published in English.**

Three portfolios of contemporary photographers are included in each issue along with essays on current issues, texts from history of photography, interviews with critics and artists, presentations of photo-galleries and photo-academies, reviews of books, exhibitions, magazines and events as well as schedules of the most important photo-galleries in Central and Eastern Europe. IMAGO is published twice a year.



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## daniel grúň koža hľadá krém

som koža, skrze mňa sa stretávajú bytosti  
pre tento okamih chránim  
tvoje trvanie, pohybmi záhybov

ja, krém, rozotieram po napnutých plátnach  
plazmatické obrazy: aktivovať mikrocirkuláciu, rozjasniť  
a osviežiť: regenerácia, detoxikácia, správne fungovanie

tvorím reč  
sérum života plní bunecný mok, pasce pravdy a ilúzie

všetko mimo mňa, vonkajšie k telu, vo svete  
ty sama ich ovládaš, ty sama si nimi ovládaná

a všetko, čo obopínam v útrobach, je vlastne nejasné  
som tvoja hmota, tvoj výraz  
rozplynem bolesť, rozkoš a radosť

som tvoje vyvrátené ja  
rozptyľujem v pigmentoch svojich slabík  
ohybmi zvrásňujem slová

som твоjim pravým obrazom – pokrčím sa, vystriem  
a hneď zapadneš do môjho povrchu, si len operátor  
celkom sa vo mne rozplynieš

mojich možností, len ja zvädzam  
som mimoriadne citlivá, túžim po pohladení, aplikuj!

boj so zrkadlom  
uvoľni mikronapätie pokožky, nech enzýmy štiepia tuky, aplikuj!

v plytkosti je hĺbka, z hĺbky plytkosti  
nech vodná para zmäkčí a zjemní povrch

siaham po dotyku, lovím pohľady  
aplikuj! hydratuj suché partie, aplikuj!

len krém zachraňuje môj ustavičný hlad  
prstami si pokožku napni a chĺpok vytrhni

ó, krém, svetlo sveta, krém  
získaj jemnú, ale zmyselnú vôňu, depilovaný lesk

vo výlevke mydlové kľbko telesného povrchu  
hladkosť, po ktorej skĺznu slzy dojatia

odstránený parazit, horror deformis  
nechaj sa objať, nechaj si vyhladiť vrásky, a to i hlboké

kruhy pod viečkami – spláchnuť do výlevky!  
(účinnosť meraná klinickými testmi), nechaj si odstrániť

šupiny, podliatiny, vyrážky – spláchnuť do výlevky!  
11 klamlivých bolestí, nechaj sa harmonizovať

nechaj vyznieť svoju prirodzenosť!  
som твоjim rozhraním, som mäkkou hranou tvojho bytia

skrže mňa zvrátiš svoj nepokoj, čím

kvalitnejší náter zvolíš, tým

intenzívnejšie bude oslobodenie

ó, krém, napni ma, hlad' ma, vzruš ma, drž ma

vzkries ma!



I, cream, I'm rubbing my plasmatic images  
onto taut canvasses: activate the microcirculation, revitalise  
and freshen: regeneration, detoxification, proper functioning

the serum of life fills up the fluid of cells, the traps of truth and illusion  
you yourself master, you yourself are mastered by them

Daniel Grúň

### skin seeks cream

I am skin, beings meet through me  
for this moment I guard  
your continuance, with the rolls of folds  
I make language

all outside me, all beyond the body, in the world  
and all the entrails I enclose, are hazy mazes  
I am your substance, your look  
I am your Ego turned inside-out

I am your true image – I pucker and I stretch  
and you fall straight onto my surface, you just operate  
my possibilities, but only I seduce  
the mirror to defeat

in shallowness is depth, in the depth of shallowness  
I reach out for a touch, I hunt for glances  
only cream preserves me in continual hunger  
o cream, light of the world, cream

in the sink a soapy clot of body surface  
a parasite removed, horror deformis  
circles under the eyelids – flush them down the sink!  
spots, bruises, dandruff – flush them down the sink!

let your naturalness ring out!

I sweep away pain; pleasure and joy  
I dissolve in pigments of my syllables,  
I leave words curved from my bends

you'll be fully diffused in me

I am exceptionally sensitive, I long to be stroked, apply!  
relax the microtension of the skin, let the enzymes decompose their fats, apply!  
let the steam soften and smooth the surface  
apply! hydrate the dry parts, apply!

with your fingers tense the skin and pull out bits of fluff  
acquire a mild but sensuous fragrance, the depilated glow  
the smoothness on which tears of emotion slide

have yourself embraced, have those wrinkles smoothed out, even the deep ones  
(clinically tested, measured efficiency), have the 11 deceptive pains  
removed, have yourself harmonized

I am your borderland, the soft edge of your being  
through me you'll conquer your disquiet, the higher  
the quality of paint you choose, the more  
intensive the release

o, cream, tense me, stroke me, stir me, hold me,  
resurrect me!

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umenia



# VSKA

corporalities > parasites > necks > cocoons >  
slough > delicate questions > skinning >  
beautiful monsters >  
[www.sadovska.info](http://www.sadovska.info)

in pigments of my syllables I leave words curvy from my bends

PHOTO © DOROTA SADOVSKÁ (PARK SIDE OF THE MOON 2011)