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TENTH ANNIVERSARY

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WHERE DO
THE BODIES
GO WHEN THEY LEAVE
THE NEST?

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LIVING
IT'S HIGH TIME!

WHAT DOESN'T EAT YOU WILL
DRESS YOU

HEALTHY ALL-ENCOMPASSING
GROWTH
THAT YOU CAN RAISE YOURSELF

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...D.S.'s "living clothes" shine in the depths.
And our mind may converse with them.

IVAN ŠTRPKA

... „živé šaty“ D. S. svietia vo dne. A naša myseľ sa s nimi môže zhovárať.



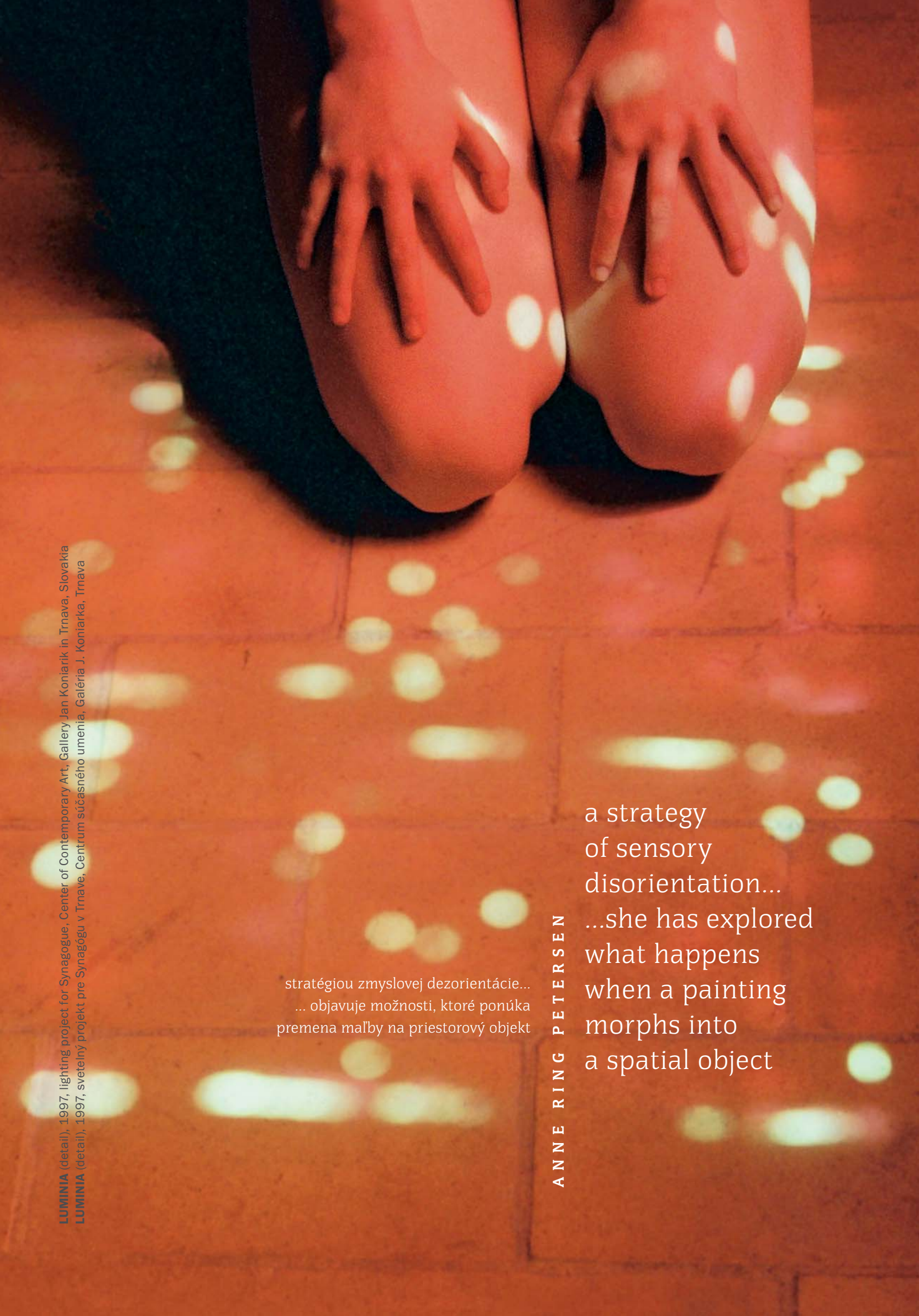
VIVID DRESSES (Collar), 2013, germinated rapeseeds on textile
ŽIVÉ ŠATY (Golier), 2013, naklíčené semená repky olejnej na textilie

LUMINIA (detail), 1997, lighting project for Synagogue, Center of Contemporary Art, Gallery Jan Koniarik in Trnava, Slovakia
LUMINIA (detail), 1997, svetelný projekt pre Synagógu v Trnave, Centrum súčasného umenia, Galéria J. Koniarka, Trnava

stratégiou zmyslovej dezorientácie...
... objavuje možnosti, ktoré ponúka
premena maľby na priestorový objekt

ANNE RING PETERSEN

a strategy
of sensory
disorientation...
...she has explored
what happens
when a painting
morphs into
a spatial object



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Support the initial campaign to open the Kunsthalle Bratislava (KHB), August and September 2014, photo: Martin Janoško

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SADO VSKA 3 www.sadovska.sk

Publisher: Dorota Sadovská / **Address:** Sliezka 7, 831 03 Bratislava / **e-mail:** dorota@sadovska.sk / **URL:** www.sadovska.sk / **Editor and concept:** Dorota Sadovská / **Design & DTP:** Martin Janoško / **English translation:** John Minahane, Branislav Bačík, Katarína Müllerová, Karoline Ruhdorfer, Milan Zvada / **Text on cover:** Ivan Štrpka / **Photograph on cover:** Šymon Kliman / **Back cover:** Ties (Verbundenheit), 2013, wrapping of the Ringturm in Vienna, Austria, photo: Robert Newald / **Photographs** (where not otherwise stated): Dorota Sadovská
Print: Róber Jurových - NIKARA

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Registration: MK SR 3749/2007 / **ISSN** 1337-3609



How does it feel to dress in painting or in pictures? Is it possible to grow a vivid dress within the white walls of a gallery? How can the clothes we wear turn into personal pictures or urban objects? Can a reproduction of a picture cover architecture in an absorbing painting? Do you know a boutique where you can dress in nothing but fingers? In your hands or on your display, you hold the anniversary issue SADO3. Yes, you're right, exactly ten years ago, in 2005, among other periodicals when you might have discovered SADO magazine, the first personal catalogue with a women's lifestyle makeup.

Clothes can come with an "everything must go" price tag. I selected several precious trophies from my personal collection and turned them into a collar. Boarding a municipal public transport vehicle, I noticed that I had managed to create the most intriguing clothing accessory so far. The narrow slit between my jacket lapels magically attracted eyes of all ages. Can't believe it? Give it a try. Adorn yourself with your favourite end-of-season sale price tag, or even better – pin at least 2 or 3 massive discounts to a visible part of your attire and take a walk in any densely populated place of your choice on Earth. And don't forget to proudly share your photograph with a caption describing the experience :)

A MINIMALIST WOMAN ON THE BEACH

An interview by Diana Majdánková
with Dorota Sadovská



NESTS,
(Minimalist Woman
on the Beach),
2014, used
clothes and shoes,
dimension variable

BY DIANA



MAJDÁNKOVÁ

BODY

Interpretations of your works often feature the notion of corporality. In fact it's a main theme of your work, developed continuously over a long time. The history of art has often articulated

its direction and current worldview with reference to the human figure. From the Egyptian denial of the subject, through the search for perfection during antiquity, the renaissance obsession with harmony, medieval schematism ...the body-art layers of conceptual art, down to today's creations thematising (for example) gender issues through corporality. For art, the human body and the relation to it seems to be an essential topic, intervening in (or conversely, stemming from) the entire social and cultural situation of human society and current trends of thought. This complicated statement is actually meant to ask you: what is your main motivation in studying the human body? What was it that you have been

missing in the previous (or current, if you wish) artistic conception of corporality; what did you need to add or express in a different way?

At the beginning there was fascination, which is still very important today, amazement at the very experiencing of everyday life. I enjoy slightly disrupting the hackneyed stereotypes. Expressing an idea is not enough for me, I need to see it, touch it and experience it anew. I seem to be quite a sensual type of person. As a child, I would spend hours and hours looking at several small pictures or old photographs. I wasn't content with a verbal statement about it, I really had to experience the possibility of being in the picture. I am glad that there are still spectators who are more than just viewers and are capable of entering my works, at least in their imagination. The body is the most sensitive instrument for capturing the thoughts we nurture – although the results can be shifted, partially overlaid or defocused. The body is not an opposite of the soul; it is rather its upper shapeable membrane. Naturally, I started off studying the naked human body. The naked body is sensual and emotional in itself, not necessarily only in the sexual direction.

GENDER

Thinking about your (especially) older works (performance *MARTYRDOM*, 1992, the performance *HORNET'S NESTS*, 2002, the installations *NESTS*, 2013 – 2014 or the debutant *WILD GIRLS INSTALLATION*, 1990) can easily bring one to gender topics. Delimitation of femininity through specific attire, identification through allegiance to the "fair" sex, touch and contact with your own or someone else's body, performance of undressing or suggesting a "sacred" suffering..., if we proceed from these trends of thought, almost all of your work could be described as gender-orientated. A description you probably wouldn't like, though. Or am I wrong?

You're right; it's great when visual works can stimulate verbal discussions as well, although I don't have to agree with them, obviously. I view my works as visualizations of questions that I ask myself and that I'm interested in from the long-term perspective. However, if they were enclosed in a single verbal interpretation, they would become sort of castrated. A single verbal interpretation numbs all other interpretations, including the vividness of the entire work of art. A visual work of art is finished only in the viewer's mind and it is most powerful if it works as an instrument for own projection. More than

about the work itself, it conveys a message about the spectators through their reaction to it, although they may be reluctant to accept such a message. A living work of art is capable of communication, even at the risk of utterly contrary interpretations. A good painting is only a temptingly half-open gate, an offer inviting to enter.

How has the gender reading of my works been developing? For example, the headword "Feminism" in the Dictionary of Visual Arts compiled by Jana Geržová is illustrated, among other works, also by my photograph from the cycle *CORPORALITIES*.¹ In the years that followed, several thematic exhibitions and publications drawing upon that dictionary were organized in Slovakia, and curators presented this interpretation as the only one. And nonetheless Ewa Grigar, a US-based Polish theoretician, selected my installations with portraits of saints for her anthology focused on gender mapping in the post-communist countries.² Similarly, for a Viennese exhibition with gender issues advertised in its title, a selection was made of tattoo photographs depicting St. Sebastian and St. Lucy.³ It has also been said that the photographs forming the cycle *CORPORALITIES* take an asexual

approach to a traditionally sexual part of the body, i.e. breasts.⁴ At the same time, however, I am aware of the fact that some of the viewers identified exactly the opposite in the same photographs.

¹ ORAVCOVÁ, Jana: Feministické umenie, Feminizmus. (Feminist Art, Feminism.) In: GERŽOVÁ, J. (ed.): *Slovník svetového a slovenského výtvarného umenia druhej polovice 20. storočia, Od abstraktného umenia k virtuálnej realite: idey-pojmy-hnutia*. (Dictionary of world and Slovak visual arts of the second half of 20th century, From the abstract art to virtual reality: ideas-terms-movements.) Bratislava: Profil, 1999, p. 83: "Female artists of the younger generation mostly refuse to be identified with the term feminism. However, considering their most recent activities in exhibitions, they simply cannot be omitted from the account."

² GRIGAR, Ewa: The Gendered Body as Raw Material for Women Artists of Central Eastern Europe after Communism. In: JOHNSON, J. E. – ROBINSON, J. C. (eds.): *Living Gender after Communism*. Bloomington, Indianapolis: Indiana University Press, 2007, p. 84: "Her intention, as she stated in one of her interviews, was to provoke the spectator to search for new meaning for herself/himself, as the painting can work as a mirror of thoughts, or, in the language of psychology, as a projective test."

³ PÖSCHL, Michaela: Dorota Sadovská. In: MOSTEGL, S., RATZINGER, G. (eds.): *Matrix – Gender/Relation/Revisions*. Wien: Museum auf Abruf (MUSA), SpringerWienNewYork 2008, p. 170: "The details she selects permit conclusions neither regarding the specific body part depicted nor regarding the sex of bearer of the tattoo."

⁴ O'REILLY, Sally: *The body in contemporary art*. London: Thames&Hudson, 2009, p. 25. "Dorota Sadovská, meanwhile, bares her breasts to even less romantic ends in *Corporealities*, denuding them of sexual potency by treating them as sheer sculptural matter, and reminding us of the medical necessity of self-examination."

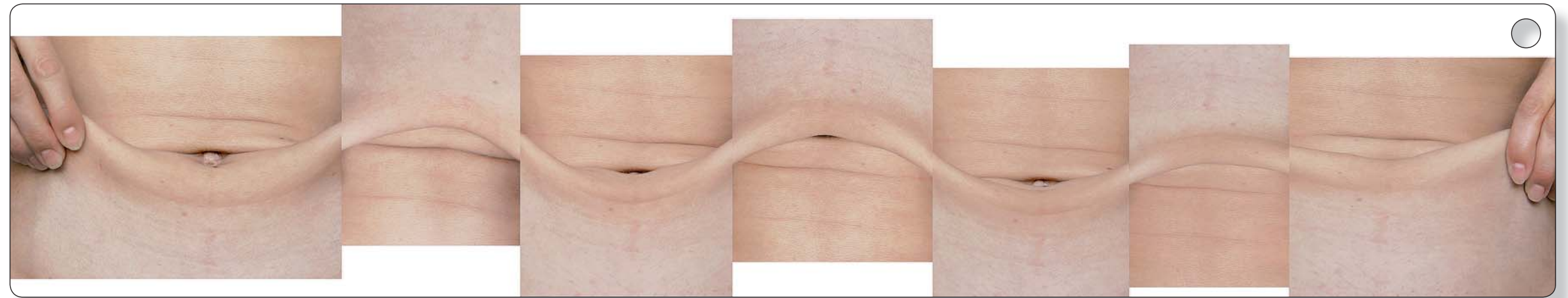
SKIN

Ever since the days when the first personal magazine *SADO* appeared in a newsstand (I still remember that moment, it was a small tobacconist's that used to be located opposite St. Martin's Cathedral in downtown Bratislava), one of the pseudo-lifestyle slogans on the cover that read "Skin is Deepest" has been resonating in my mind. Whether we take that statement from the medicinal point of view (appearance of the skin as an indicator of the individual's health), understand it as an idiom (there's the proverb we have about courage, "taking your skin to the market"), or give our thinking certain erotic connotations (the direct touch of skin as an expression of intimacy), this phrase carries a key that has been present ever since (at least for me) in your works.

The quote "Skin is deepest" comes from Paul Valéry, and Daniel Grúň used it in a review of my exhibition *In the Interface* at Galéria Medium in Bratislava.⁵ We were discussing how the skin can be understood as the place of meeting of the inside and the outside, me and the others; it's an interface of two differences, maybe even opposites. This is what intrigues me most, to find a border territory that indeed belongs to no one and cannot be claimed by either of the neighbouring parties. Maybe the well-known fairy-tale about the wise woman has a similar point.⁶ The judge intends to test her as his potential bride, so he uses his would-be father-in-law as a middleman to give her a series of seemingly nonsensical tasks: she should visit him neither naked nor dressed, neither walking nor riding, and bring him a gift that is not a gift etc. It seems he doesn't know the solution himself and only wants to test the woman's famed wisdom. She actually shows an impressive ingenuity, sometimes in a humorous way, finding the point of a shaky balance, a fleeting moment of differences meeting each other. And the astonished judge eventually admits that her solutions simultaneously include both seemingly incompatible requirements.

⁵ GRÚŇ, Daniel: Najhlbšia je koža (Skin is deepest), in *Profil súčasného výtvarného umenia 1/2004*, published by Kruh súčasného umenia Profil, pp. 84-91, www.profilart.sk

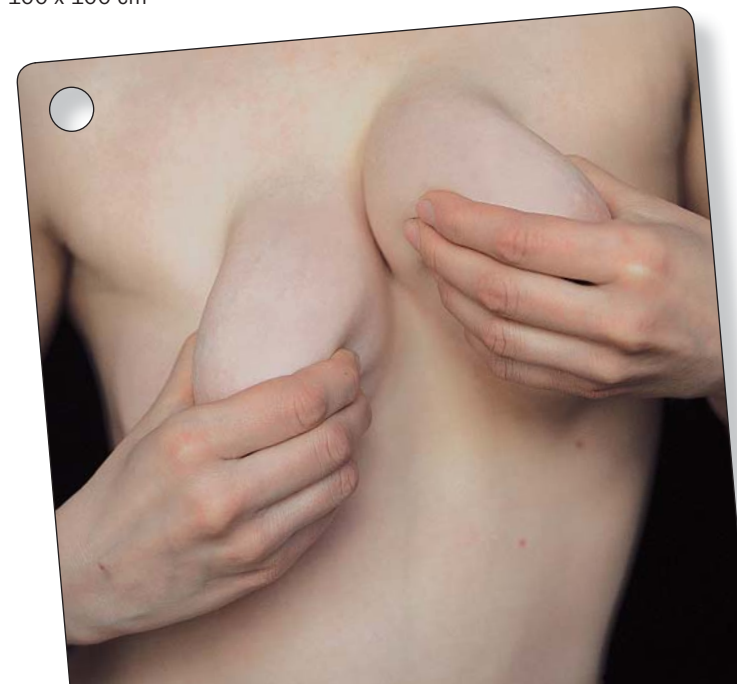
⁶ ĎURÍČKOVÁ, Mária: Ženský vtíp. (Woman's Wit.) In ĎURÍČKOVÁ, M. (ed.): *Slovenské rozprávky. Druhá kniha zo zbierky Pavla Dobšinského*. (Slovakian fairy tales. Second book from the collection of Pavol Dobšinský.) Bratislava: Mladé letá, 1983, p. 236



However, the skin in your conception often loses its advertisement-like luminosity and erotic appeal, sometimes lacking even the poetics or the usual aesthetic "respect" (the photographic cycles *CORPORALITIES*, 2003 or *MESSAGES TO THE MIRROR*, 2007-2009). You often give it the role of the main communicator, letting it speak for itself (cycles of "turned-away" *PORTRAITS* 2000-2014). You watch its interaction in bodily contact (video *SLOUGH*, 2003). On other occasions, you totally ignore its natural characteristics (yellow and blue incarnations of saints and spiritual beings). But even in that instance it is the bearer of meaning. Is the skin for you a space of encoding (for example) one's personal history? How do you approach the touch with your own or someone else's skin and how does it translate into your art? (Yes, this might be a rather personal question.)

Do I like touching others? Yes, for entire hours, but very selectively. Caress has a great power. It is very peculiar to experience the miracle of your own hand when its gentleness (almost in that very instant) makes your child stop crying. I also touch platonically with my eyes through photography or painting. I admire the principles of minimalism.

CORPORALITIES No.7, 2003, colour photograph on aluminium, 100 x 100 cm



MESSAGES TO THE MIRROR No.6, 2009, C-prints on aluminium, 7 parts, approx. 50 x 255 cm

As a spectator, one is sometimes taken aback by their own pausing at a photograph depicting a piece of body hair or an obviously non-violent pressing of a bosom. It seems that when depicting the body, you're breaking certain taboos – which clearly shouldn't exist at all. One can feel your critical stance towards the (especially recent) aesthetic dictates on depiction of the human body. How do you view similar negative reactions to such depictions?

I am shown on several photographs myself. Since the viewers sometimes are quite unaware of that, on various occasions I inadvertently overhear opinions that those innocent little red spots on my skin mean cancer or something similarly lethal; the skin itself is shrunken, and similar observations. Luckily my dermatologist has a different opinion on that!

CORPORALITIES No.1-20, 2003, detail, color photographs on aluminiums, each 100 x 100 cm



In your works you often touch the boundary where the familiarity of a close look at the body becomes discomforting. Some of your works (e.g. *PARASITES*, 2002, *IN THE RIGHT DIRECTION*, 2011 – the structure of the skin on fingers in the form of walking "characters" on walls, *OPEN MIND*, 2010 – cut-through photographs of people hanging in the viewer's area moving space, or most recently clothes made of photographs of fingers – *BOUTIQUE S*, 2014) seem to attain an "uncanny" effect, i.e. a feeling that something which ought not to be is suddenly set to move and behaves in a way that is different from what is natural for our perception of ourselves (of our own bodies). How would you describe your creative strategy when working with fragmentation of the human body? Is there an intention to discourage or (slightly) horrify people by depicting their own bodily form or one that is familiar to them?

It's not only the photographic installations *PARASITES* that represent a play with the decorative function of ornament (two identical photographs composed into a centrally symmetrical pattern) and a fictive, scary biological product at the same time. Do you remember when the newspapers reported on Dolly, the first cloned sheep? The smooth, tender, fleecy,



OPEN MIND, 2010, B&W prints, tread, adhesive tape, installation in Nitra Gallery, Slovakia, 2014

meek-looking little sheep raised horror in anyone who started thinking through the possible parallels with experiments on humans. How does it feel when a person is perceived as a mere product, an object, as a bank of spare parts to be used for other human bodies; when a human being is reduced to a single organ, for example a womb that will bear someone else's child...? Aren't we living in the age of body fragmentation? Could it be a more sophisticated update of the classical Roman motto of power, "Divide and conquer"?

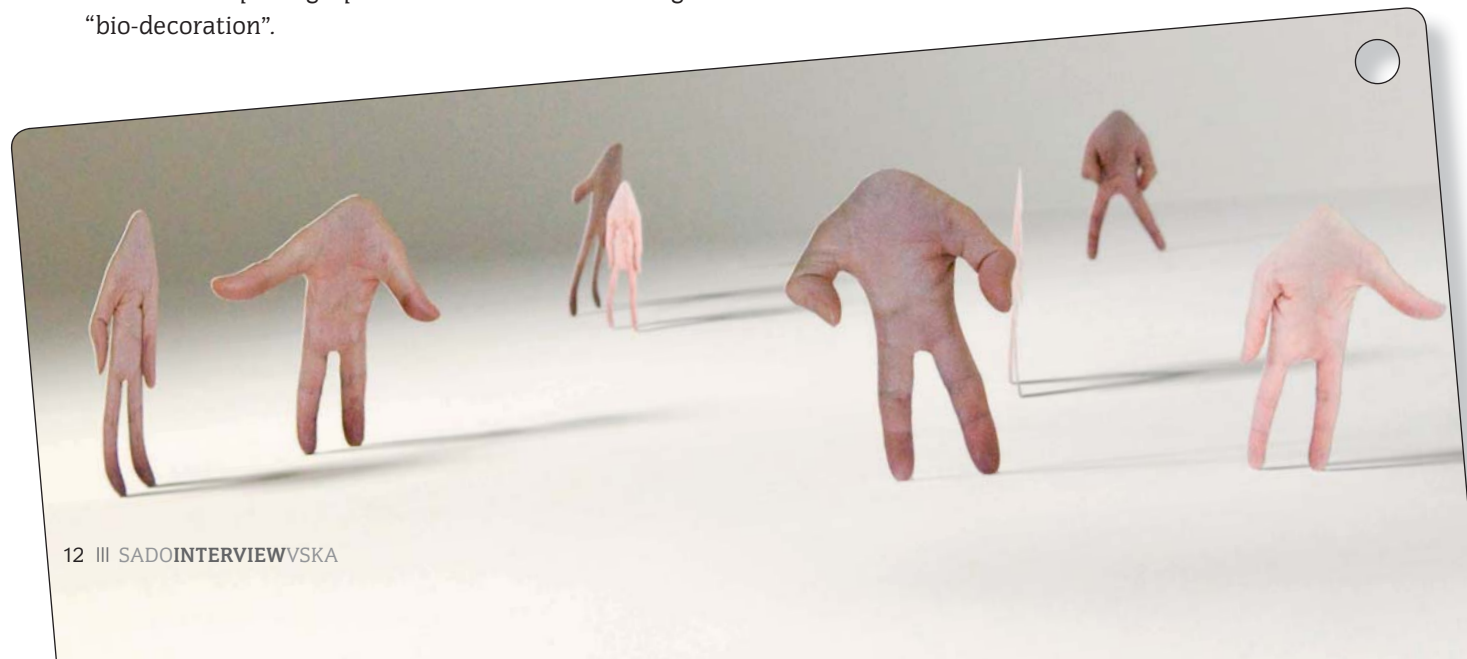
In 2013 I was offered the opportunity to develop a design to cover the Viennese Ringturm. My first idea was *PARASITES*. My visual perception of Vienna is also through the rich decorativeness present in the city's architecture, everyday life, and in visual arts too. However, the design didn't meet with understanding and what was eventually executed was a design of a different form and topic. The reason behind it might have been this very combination of beauty and ugliness. I am amazed by the bi-polarity, duality, and simple presence of multiple meanings in two identical photographs combined to create a single "bio-decoration".

PORTRAIT

Many of the portraits in your creative portfolio have always somehow suggested to me a question: what is your relation to the people portrayed? As an artist, you show faces of particular people to a huge number of spectators, although they are (anti-)stylized into the forms of saints or angels. Obviously and openly (as it is evident in various installations such as *OPEN MIND*, 2010) you photograph them first. Charles Fréger says there is no distance between the subject and the photographer. Each image of the other person is therefore the author's subjective construct in the first place. I happen to know several people in your works personally and each time I look at their portraits I ask myself whether you've chosen them according to a certain key, whether the selection had something to do with their personalities or only with the external characteristics of a real person.

When I am approach someone to be photographed I already know how that particular person moves, how they walk, what story they tell through their body, and even though I don't exactly know how to verbalise it, I can sense the person's main desires and

IN THE RIGHT DIRECTION, 2011, spatial installation of colors photographs, dimension variable, OFF_Festival Bratislava, Slovakia



PORTRAITS (2003-2005) and **FARAWAY, SO CLOSE No.1-4** (2007-2009), exhibition view *Perfect Asymmetry*, Documenta 2009, Kunstforum Ostdeutsche Galerie Regensburg, Germany, 2009

concerns. When I am being introduced to someone, I often forget the person's name because I concentrate too much on the entirety, on the perception of the person introduced.

The cycle of female portraits are rather anti-portraits, so to speak. There's a slightly humorous absurdity to it when the feature of the person portrayed that should be of the utmost importance, i.e. the face, is tilted backwards, turned away. Instead of a nose, we can observe only the nostrils and a dominant throat underneath, a very vulnerable part of the body, the barely protected area of the main throat vessels. And the portrait becomes a landscape.

PAINTING AND PHOTOGRAPHY

It seems that this topic still has possibilities to offer, both in relation to the artistic discourse and your work. Your paintings disclose that the photography is the essence of the preparatory phase for figurative painting. However, only in one cycle (*FARAWAY SO CLOSE*, 2011) is it possible to speak of a photorealistic approach, when the quality of representation includes photographic optics. This instigates a question that every painter who achieves "photorealistic" qualities in their paintings is confronted with once in a while – why do you need to paint at all? Wouldn't a photographic portrait, alternatively its digital modification, be sufficient for conveying the content?

FARAWAY, SO CLOSE, 2011, spatial installation of 30 paintings, oil on canvas, dimension variable





PAINTED TO MEASURE No.2, 2010,
oil on canvas and mixed media,
dimension variable, installation
in Slovak National Gallery, Bratislava

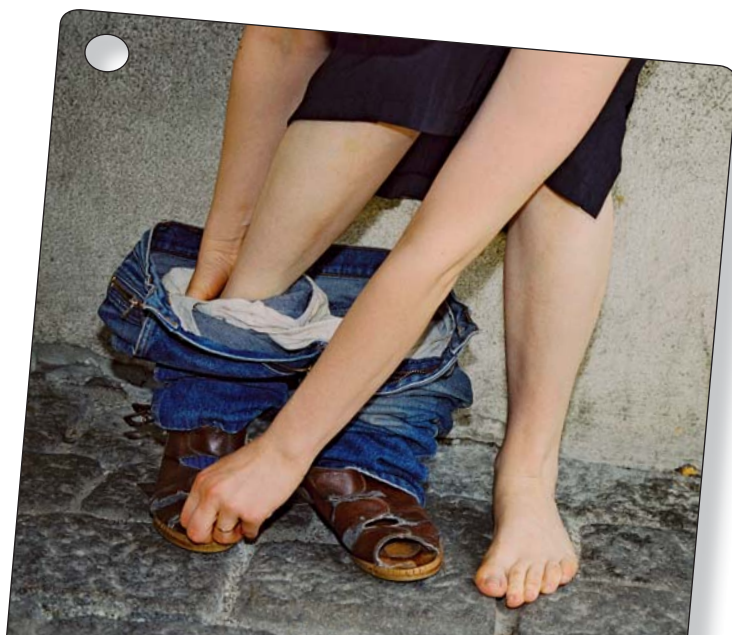
I don't think any of my paintings is actually photorealistic. I never paint any defects, bruises, scars, marks, wrinkles or body hair on the skin, I even paint the figures without hair on their heads and what's more, I change their colour. My paintings are strongly stylized, but at the same time I try to follow the shapes of muscles and shadows on the skin as consistently as possible and truthfully maintain the matter itself, the sculptural essence. I'm interested in the play of my own rules, asking questions about what more can be subtracted in order to discover the most essential. What is important in a painting so that it can be perceived as realistic, even as a photograph, despite being obviously modified to a great extent? Could it be also due to the way the photography itself (I mean especially the omnipresent commercial advertising and fashion photography) is digitally finished, aspiring for a non-existent aseptic ideal?

Through painting, questions of a different type can be posed as compared with photography. When photography nowadays seeks to adopt the status accredited to painting, it's working against its own best interests. So I tried to work with photography in a different way. First of all, I liberated it for myself from the frame and from the rectangular format, from being installed at eye level – the cut-out *PARASITES* are placed directly in the folds of the walls, taking into account the entire length of the wall. Hence its title, because being an invasive "illness", it can occupy any space. In the installation *IN THE RIGHT DIRECTION*, the photographs abandon their usual adhesion to the wall. They're not obediently fixed to a wall, they hop around it perpendicularly. The installation *OPEN MIND* consists of photographic reproductions on paper – cut through and hanging on threads from the ceiling. They sensitively react to the passing-by viewers, shivering and escaping them by turning around. The photography in *BOUTIQUE S* isn't flat anymore; it undulates as a relief or resembles a sculpture. It ironises the importance of clothes and fashion.

FASHION

You talk about your most recent works that form the basis of a new project, 'anti-clothes'. This term was used already in the previous project *VIVID DRESSES*, 2013. Clothing was a topic also in *PAINTED TO MEASURE*, 2011, where you created clothes from your own paintings, and *HOMOGRAPHS*, 2010, where you painted portraits on selected pieces of clothing of the people portrayed. Also, your key publication project *SADO 1, 2 and 3* is adapted as mimicry of a fashion (or more recently a "lifestyle") magazine. After all, your own clothing style seems to be denying the fashion trends; you wear your self-made accessories, combining different pieces of clothing that evidently don't follow the swift seasonal changes of collections and made-up rules. Your relation to fashion is obviously firmly embedded in your thoughts and work. Is your engagement in fashion associated with a critical or, on the contrary, an admiring look at the issue of dressing (yourself, the body)?

HORNET'S NESTS (Beggar Woman),
performance on June 26, 2002,
Bratislava, Slovakia, photo: Martin Janoško



Probably with both! Body is associated also with its visual transformation or denial through clothes. In *NESTS*, or in the performance *HORNET'S NESTS*, for example, the body is depicted through its absence. What's left on the ground is a soft sculpture, clothes from the waist down, as if they were pulled down off the body in a single moment. The clothes without body thus become a specific social portrait: *Attractive Pensioner, Studio Street-artist, Student of Aesthetics, Auctioneer, Soap-Opera Collector, Dissident's Colleague, Minimalist Woman on the Beach, Gold Digger, Dirndl in the Slovak National Theatre, Mushroom Gatherer...* *NESTS* are an counterpoint, for example, to the images of saints (see the magazine *SADO 1*), where the body is depicted in a similar perspective without clothes, without what is a traditional attribute in the iconography of the figures of saints.

Yes, if you will, you can probably read the project *BOUTIQUE S ANTISHOP* as a critical look at the issue of fast-fashion as well, i.e. the need to be trendy cost what it may, at the extreme tending to wear each piece of clothing only once, for one occasion, something which only the Queen of England would have done in the past. Ignoring the way the clothes were created and what will become of them afterwards. Clothes used as the means of a social game to produce an appearance. „To appear to be...“ is more important than “to be...” and here I have in mind the famous book by Erich Fromm. *BOUTIQUE S* is also a game of clothes that lack the most important feature – one can't put them on. *BOUTIQUE S ANTISHOP* is a fictive transformation of a standard cultural institution into a commercially more profitable place – a boutique. Is the meaning of art defined by the price for which the object described as art can be auctioned, or is its value formed by an influence that is difficult to measure? To what extent does the art depend on the price tag? And how relevant are the doubts that arise in the spectator's mind? How much can an idea cost?

BOUTIQUES ANTISHOP, 2014,
istallation view, in Institut
Français Slovaquie, Bratislava



VIVID DRESSES, 2013, dress, mustard and rapeseed,
technical cooperation: Michaela Luptáková, photo: Jakub Gulyás

BOUTIQUE S ANTISHOP has all that is expected from the launch of a new fashion brand on the market: red carpet, important figures at the opening night, live music, new models: the winter, summer, sport and evening part of the collection, fashion accessories, mirror, booth... A potential customer entered the gallery turned into a boutique and loudly and frankly complained about not being able to shine that very evening in a corset she liked, because it was just a photograph hanging in the window. That she would have liked to dress in my fingers. ~

VIVID DRESSES

ŽIVÉ ŠATY

VIVID DRESSES, 2013, dress, cress and radish seeds, photo: Jakub Gulyás

ŽIVÉ ŠATY, 2013, šaty, semená žeruchy a redkvičky, foto: Jakub Gulyás





NAKEDNESS OF BODY AND MIND

You can forget about the *déjeuner sur l'herbe*. Has it occurred to you that the woman on the grass might look like this too? That she might appropriate the grass, snug-fitting and normal-looking? And directly on the body. As a sense-making provocation of the senses and mind. As “living clothes”. As the need for and fetish of woman. As a creative gesture. Do you see?

BY I V A N Š T R P K A

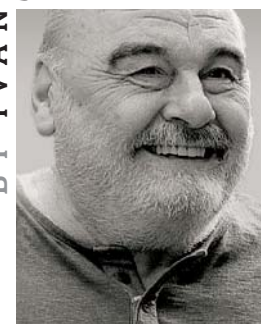


PHOTO: PETER PROCHÁZKA

Does the woman model clothes or do the clothes show the woman? What is she covering and what is she baring? We live, we breathe. And these clothes also live, they almost breathe. Look at this, do take a good look at this living apparition: look at her in this not very soft bristly greenery-dress above the bare knees. These clothes, in a sort of long light grassy “mane”, only slightly obscure and loosely surround and gently confront the most intimate thing a woman has: nakedness of the body and mind. Hers is the light but elegantly frozen pose of a dancer stepping, or posture of a living statue on the tips of toes that subtly, “angelically”, bear aloft the slender,

smooth, bare, closely joined and crossed legs, with the bare arms, bent at the elbows, thrust forward in an indefinable, puzzlingly communicative gesture, and over her temples that characteristic fine-woven, labyrinthine hairstyle, and a broad smile on the original

AT EVERY INSTANT OUR WORLD CONSISTS OF WHAT THE EYE SEES BY ITSELF AND WHAT IT DOESN'T SEE. THE LATTER CAN BE MADE VISIBLE BY IMAGES. AND BY “LIVING CLOTHES”.

smooth white mask of a face that is saying nothing definite, with the high bright forehead of some nameless goddess, eyes plainly fixed upon something in front of them or perhaps something in them, in that precariously frozen position of a statue unseasonably arrested in the motion of some sort of dance, a hairsbreadth earlier or later, till it seems that her movement is still imperceptibly, ever-so-slowly dying away against the empty, undefined photo background, from which she appears by a kind of trick, heading somewhere forwards, to her (exhibition) hall, making for something that only she can see in front of her, maybe coming towards us.

VIVID DRESSES, 2013,
dress, grass seed,
technical cooperation:
Michaela Luptáková
photo: Jakub Gulyás

In all of which, this clothed “woman/model’s model” is more naked than ever previously. Maybe also more modest and almost raised “in venus-wear” on her pedestal in the nearest small urban park or at the bus stop round the corner.

But the quick analogy often goes wrong, and apparent kinship is deceptive. This is no archetypal diva or hypermodel from the glittering Milanese catwalk. With her gentle ironic detachment, though not self-ironising, she is actually all the more seductive in that age-old natural way: living by the power of an image that might walk down the street right now.

An image which is actually in those “living clothes”, the vitally captured and radiant but not at all agitated “soul” and “body”, with no feeling either of sinfulness or innocence. There is none of that here to struggle with itself, dressing or undressing. Art history and human history is full of that struggling, to be sure. These “living clothes” in their sophisticated, delicate way lay


bare the “living woman” of the present day. They show the age-old joy in the game of modelling and veiling. Her clothed nakedness and dress: fetish. The erotic: what is revealed in the veiling. Clothes as the body and the body as the clothes of something else. Are these still clothes? Look, aha, D.S.’s “living clothes” shine in the depths. And our mind may converse with them.

THIS IS AN IMMEDIATELY **STAGED ORIGINAL**,
OR INDEED IT COMES ACROSS SOMEWHAT
AS A **“HALTED” PERFORMANCE**. IT
PROVOKES OUR BARED SENSIBILITY.

This is an immediately staged original, or indeed it comes across somewhat as a “halted” performance. We are the open set. What we see in front of us here makes of us, watchers and perceivers, a “living original” without identity papers or prejudices. It provokes our bared sensibility.

VIVID DRESSES, 2013, dress, mustard and radish seeds, technical cooperation: Michaela Luptáková, photo: Jakub Gulyás





The woman has “living clothes”. Let us leave to one side the developed context of the “Vivid Dresses” installation, and all those zips and bits of lawn surface on the gallery floor. Grass is readable, stalk by stalk even in astronomical figures, unmoving or swaying. Grass for us is the great living generalisation. Grass is living when it grows. Anywhere in the world. Her “living clothes” are growing on the woman. They breathe together. Life too grows.

And the woman, even in our civilisation with its proliferating transmission of non-living virtual reality, grows in connection with living nakedness. The connection with nakedness is our elementary human identification: with perceiving the world, with reading the meanings of art and of nature’s living energy. Clothes are culture. “Living clothes” are culture that’s living. These “living clothes” turn us in that direction, away from our position on the surface, from our utilitarian concreteness, from the reverse of the body. These grassy “living clothes” are telling us something. Not about themselves or about the woman who “wears” them; actually, it is they who “wear her” so as to help her express herself, free herself, in a single gesture bare herself differently. And to be here quite visibly freely.

VIVID DRESSES, 2013, dress, cress seed, technical cooperation: Michaela Luptáková, photo: Jakub Gulyás

“LIVING CLOTHES” IN THEIR OWN WAY CAN POSE US A LITTLE QUESTION: DO CLOTHES MAKE THE PERSON? AND WHO IS THE PERSON ONCE MADE?

A living picture can show that. “Living clothes” in their own way can pose us a little question: What’s the point of clothes when there is no “living body”? When it disappears? When it becomes just a permanent figurine of our identity in the great nonstop party we call life? When there’s only surface under surface and surface on surface? Is it that the body is dirty? That the surface counts? To what now-happening friction of surfaces, clothes rubbed against clothes, are we heading indifferently down our merry road of existential styling par excellence? Do clothes make the person? And who is the person once made?

VIVID DRESSES, 2013, dress (detail), grass seed





One might call “what’s under the clothes” bare skin, another might call it the naked body. “The first” is in touch with the material and the materiality of the figurines, “the second” with the human body, with living corporeality. “The first” identifies and registers the factual, reification, materialisation; “the second” mediates nakedness and the erotic. And precisely this contact leads to the human spirit and sometimes even to the soul. “The first” is surface beneath surface (so beloved of postmodernism); “the second” is a tendency towards depth, to what is within.

“The first” makes a multiple layering of one recurring side, covering and overlaying; the second lays bare to the depths.

In one breath we have here immediate aesthetic experience as fact and individual knowledge. These “Living Clothes” are a living, breathing surface, which is in touch with the depth of its own vitality. As grass it is directed

outwards, towards the light of our gaze, and at the same time it constantly points inwards, to the living depth, which imbues the body beneath its surface.

THE WORLD CAN ALSO BE OTHERWISE. IT CAN BE MORE LIKE WE ARE. AND IT CAN GROW.

Life extends itself, that is its nature. A woman has living clothes. Dorota Sadovská’s “Living Clothes”, so insouciantly annoying His Majesty Beauty & Fashion, bare the surface of things and the depth of the experience of the essential. There is a dimension or pulsing interval of that depth which we have long called living art. It tells us: the world can also be otherwise. It can be more like we are. And it can grow. ~

VIVID DRESSES, 2013, dress, cress seed, technical cooperation: Michaela Luptáková, photo: Jakub Gulyás





SINAPSIS ALBA
WHITE MUSTARD

LEPIDIUM SATIVUM
CRESS

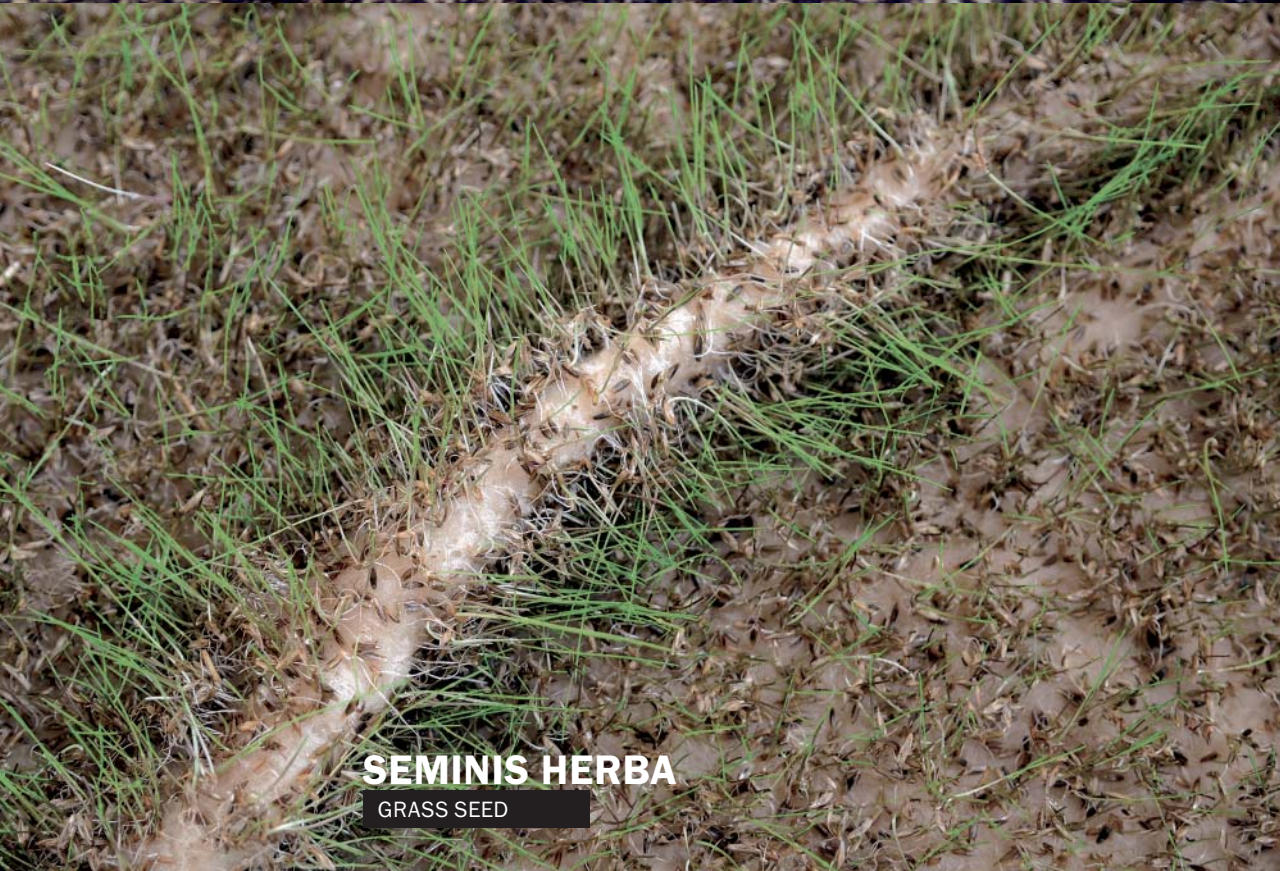
BRASSICA NAPUS
RAPESEED



BETA VULGARIS
BEETROOT



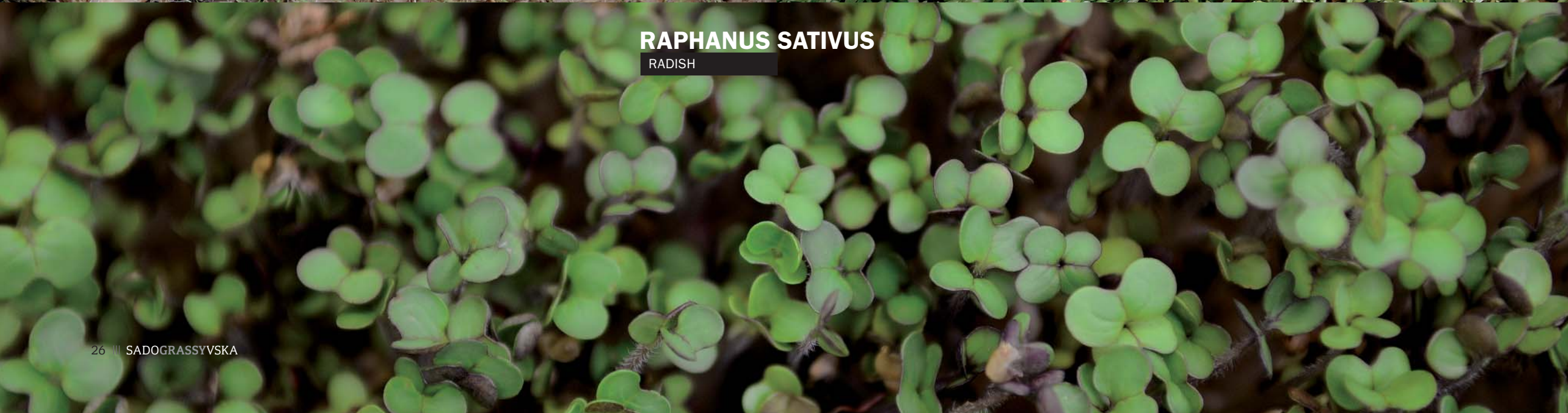
SEMINIS HERBA
GRASS SEED



SEMINIS HERBA
GRASS SEED



LEPIDIUM SATIVUM
CRESS

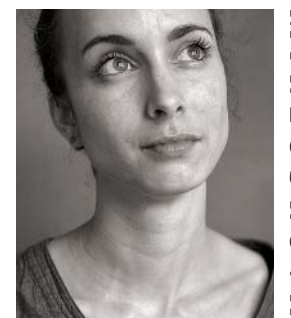


RAPHANUS SATIVUS
RADISH



BODY'S CANVAS, SKIN SURFACE

BY LUCIA



MIKLOŠKOVÁ

PAINTED TO MEASURE
No.2, 2010, oil on canvas
and mixed media,
technical cooperation:
Mária Štranecková,
photo: Peter Čintalan



Early in the 1990s Dorota Sadovská entered the fine arts scene and articulated her own authorial program, which was indeed a courageous enterprise. First of all, there was her interest in painting as a classic medium, placing her in opposition to the more popular neo-conceptual approaches and strategies of that time. Then again, there was the content of her works, which was rooted in Christian tradition. And yet Sadovská is an intermedia author and her visual arts program has been framed within a neo-conceptual way of thinking. Looking more deeply into her work, we notice a focused consistency in thought, which is typically characterised by research (or to put it more precisely, exploring things with one's own hands) into the limits of corporeality. The work of this artist can be perceived on the level of representation yet, in parallel, on the level of medium. Sadovská's work can thus be described as "in-between", on the verge of hybrid ambiguity, on the territory where opposing entities interconnect and bond (body and anti-body, formation and deformation, imagery of painting but something else besides). The exhibition *VIVID DRESSES* from September 27th, 2013 until November 10th, 2015 in Turiec Gallery in Martin, Slovakia (curator Lucia Miklošková) gives an overview of artworks dealing with the topic of clothes and clothing, dating back to the author's early art pieces and ambitions, and thus giving space for new associations in the interpretation of her work. The exhibition in the given theme was focused on works from the years 2000-2013.

VIVID DRESSES, 2013, dress, before planting, technical cooperation: Michaela Luptáková, photo: Jakub Gulyás, **COLLAR FOR MARTIN No.3 & 2**, 1993, photograph



It is not well known that Dorota Sadovská graduated from the Secondary school of Applied Arts in Bratislava (from 1987 to 1991) at the Department of Textile (headed by K. Pichler), and subsequently applied for the Department of Textile at the Academy of Fine Arts and Design, where she soon moved to Painting. Such is the author's background experience, where one can trace the foundations of her spatial awareness and her architectonic and structural approach to the work, typical features of her style. An overlap of the selected theme can be detected, for example, in the well-known *COLLAR FOR MARTIN* (1993), comprising a series of photos of a young man with a pink 'collar'. The author remarks: "At that time Martin used to wear a black polo neck sweater, and he seemed too serious to me. Then I prepared around twenty rectangles made of cardboard, painted in pink, each different. And so I took photographs of him wearing this 'jewellery'."² But the work also included a public survey on the topic of perception and the effect of the colour pink, based on Dorota's research into colours.

¹ LENDELOVÁ, Lucia – SADOVSKÁ, Dorota: Not a Trace of Hesitancy or Defencelessness. With Dorota Sadovská over a Glass of Holy Water. In: *SADO VSKA 1*, 2005, p. 80.



Another parallel can be observed in *SLOUGH*, from the video made in 2003. The very name of this work gives us access to an interpretation of skin as something that can be taken off the body. Katarína Rusnáková calls it a video-essay and adds: “The work is essentially made of detailed fragments of arms and legs and unspecified male and female bodies, which intertwine and create bodily configurations within a more than hour-long interval of slowly passing time”². The title reminds us of those natural processes whereby some species regenerate their bodily surface by sloughing their skin, “swapping it” for a new one. The parallel of skin and clothing can also be found in the Slovak spoken language, in idioms that mean “not to behave properly”, “to abuse somebody”, “to hit the roof”, “to throw a fit”, “to feel uncomfortable” or “to be out of one’s element”. In the video human bodies intertwine, blend and change positions in slow motion. What appears on the surface is their pure depersonalized and anonymous corporeality, which is characterized externally by the skin surface. From the beginning Sadovská has been interested in exploring bodily aspects through her work. Let us recall that the body is always naked, stripped to the skin, and fragmented, as if disembodied³.

² RUSNÁKOVÁ, Katarína: Performative bodies and images. In: *SADOVSKA 2*, 2007, p. 30.

Translator’s note: These Slovak idioms cannot be translated using the word “skin” also in English, so we opted for translation of the meanings as well as giving English idioms in order to avoid literal translation.

³ For example, body as kneaded mass, dematerialized body from a series of saints, and so forth.

SLOUGH, 2004, photograph

The paradox of the skin resides in the fact that it is the surface – outer and inner, protective but also projective, revealing as well as limiting. The body is covered by it, even shrouded, protecting what is inside. It is precisely this inner structure of the body which is often neglected when thinking about corporeality and instead the human bodily interior is packed with meanings that are mostly spiritual. The system of the inner organs is run by processes which are more or less out of our control, and when working normally they do not affect the formation of individual identity. Skin, by contrast, is regarded by the French psychoanalyst and philosopher Didier Anzieu as a psycho-formative bodily organ. Anzieu postulates the concept of skin ego⁴, and regards skin as a filter between “me” and “the world”. The video’s title *SLOUGH* is indeed metaphorical. The notion of really flaying (or shedding) human skin sounds drastic, even brutal, and in general such a notion is taboo⁵.

⁴ Cf. HANDCOCK, Tarryn: Transgressing Boundaries: Skin in the Construction of Bodily Interior. In: *Interior: A State of Becoming*. 2012. p. 1-8. <http://idea-edu.com/wp-content/uploads/2013/05/P28.pdf>

⁵ This refers to the female body in the first place. Cf. BENTHIEN, Claudia: *On the Cultural Border between Self and the World*. New York: Columbia University Press, 2004, p. 256.

The works presented at the above-mentioned exhibition underline Sadovská’s interest in exploring corporeality. Not only in the sense of bodily presence but also in terms of researching the physicality of the medium and its imagery in the context of intermedia overlaps, where “the limits of the medium itself are delineated by overcoming them”⁶. Sadovská’s work is characterized by an inversive approach to media – painting, video, object or happening. She likes to combine and overstep (mutate and hybridise) media. Since the year 2000, the anthropometric dimension in the form of body-art has permeated her works. These have been “made to human measure”⁷ but there are also works using ready-made pieces of clothes⁸. Interestingly, many of these works are presented in two invariants – mostly as an object supplemented by staged photographs, which illustrate and tell the rest of the author’s intention.

⁶ PETŘÍČEK, Miroslav: *Thinking Through the Image*. Prague: Herrmann & synové, 2009, p. 8.

⁷ For the technical accomplishment of certain works the author cooperated closely with fashion designers (*Like in a Picture* (2011) – with Lenka Sršňová, *Painted to Measure* (2010) – with Mária Štranecková, *Vivid dresses* (2013) – with Michaela Ľuptáková).

⁸ *Hornet’s Nests* (2002), *Homographs* (2010), *Nests* (2013).



If skin is the first bodily surface, then clothing is the second, but then again if we look at the human being from the perspective of the latter, the order changes. Here too, we keep returning to the analogy between skin and clothing in its interaction with the individual – the wearer⁹. In the words of Quentin Bell, “it is as though the fabric were indeed a natural extension of the body”¹⁰, i.e. it is becoming his or her “second skin”. Stella North, a theoretician doing gender and cultural studies research, claims that when speaking about the body we always refer to the body with some clothes on, or even that to speak about the body means to speak about it through these clothes. Many of these ideas are incorporated in her works and are landmarks for one’s thinking on them.

⁹ Clothing adopts some of the properties of skin: it is an outer surface, and it is protective, projective, and revealing as well as limiting.

¹⁰ NORTH, Stella: *The Surfacing of the Self: The Clothing-Ego*. In: CAVANAGH, Sheila L., FAILLER, Angela and HURST, Rachel Alpha Johnston (eds.): *Skin, Culture and Psycho-analysis*. London: Palgrave Macmillan, 2013, p. 64.

LIKE IN A PICTURE, 2011, dress of tulle, white paintings, technical cooperation: Lenka Sršňová

HOMOGRAPH No.3, 2010, acrylic on bag from Venice Biennale 2009, dimension variable, frame 35 x 30 cm



The blurring of boundaries between skin and clothing is obvious in *HOMOGRAPHS* (2010), a series of paintings-installations. Different kinds of clothes (trousers, shirt, cotton bag, etc.) were used as canvases for portraits of their owners. Here clothing and its properties (structure, colour or pattern) merges with the skin of the person portrayed. For interpretation of the work one may shift the perspective to the role of the painting itself, which has become a new clothing (or skin?) in the context of the work. A similar intention also characterises *PAINTED TO MEASURE* (2010) and *LIKE IN A PICTURE* (2011).





PAINTED TO MEASURE No.4, 2010, oil on canvas and mixed media, dimension variable, C-print, technical cooperation: Mária Štranecková, photo: Peter Čintalan



PAINTED TO MEASURE No.3, 2010, oil on canvas and mixed media, dimension variable, C-print, technical cooperation: Mária Štranecková, photo: Peter Čintalan

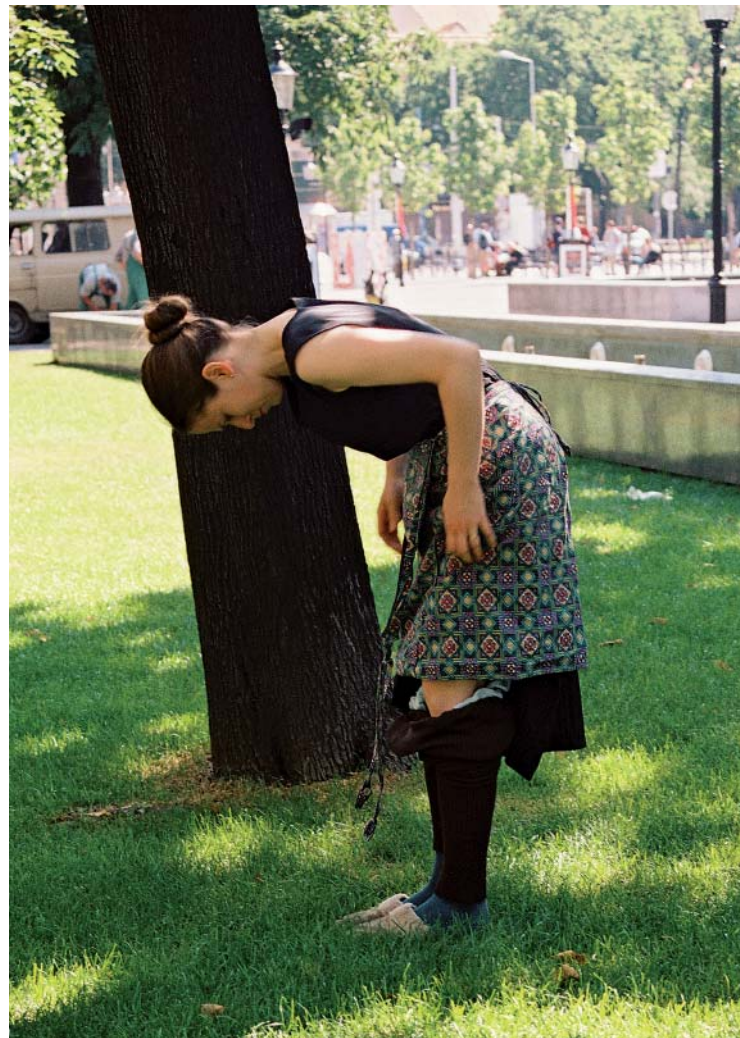




PAINTED TO MEASURE No.1 and No.3,
2010, oil on canvas and mixed media,
C-print, dimension variable, installation
in Slovak National Gallery, Bratislava



PAINTED TO MEASURE No.1, 2010,
oil on canvas and mixed media, dimension
variable, C-print, technical cooperation:
Mária Štranecková, photo: Peter Čintalan



HORNET'S NESTS (House-wife), performance on June 26, 2002, Bratislava, Slovakia, photo: Martin Janoško

The motif of clothing portraying its holder can also be traced in another work made earlier. It is called *HORNET'S NESTS* (2002) – a performance in the context of the Sculpture and Object VII. event in Bratislava¹¹. The result and relic of the event was a soft sculpture piece made of clothes. The event, preserved only in the form of photographs, was followed by another piece called *NESTS* (2013). Clothes laid on the ground in the shape of “hornet’s nests” represent traces (indices) left by their holder. On the level of iconic representation, the author is concerning herself with stereotypes of social habits which stand for various social roles. The absent body is thus substituted by the clothes portraying its wearer.

¹¹ The event took place on June 26, 2002, at different public spaces in the centre of Bratislava, and also in The City Gallery of Bratislava.



1	2
3	4

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8	9



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10	11
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NESTS, 2013-2014,
1. Auctioneer, **2.** Attractive Pensioner,
3. Bride, **4.** Gold Digger, **5.** Little Ballerina,
 used clothes and shoes, dimension variable

NESTS, 2013-2014,
6. Movie Lover, **7.** Stylist, **8.** Mushroom Gatherer,
9. Dirndl in the Slovak National Theatre,
10. Student of Aesthetics, **11.** Soap-Opera Collector,
 used clothes and shoes, dimension variable



12 | 13
14 | 15



16 | 17



NESTS, from the opening of the exhibition "Haute Couture", Nitra Gallery, Slovakia, 2014
NESTS, installation view, Turiec Gallery, Martin, Slovakia, 2013, photo: Martin Janoško



NESTS, 2013-2014,
12. School Graduate, **13.** Baby Blues,
14. Chief Commissar, **15.** Dissident's Colleague,
16. Minimalist Woman on the Beach,
17. Studio Street-artist, used clothes
and shoes, dimension variable



Finally, let's take a look at *VIVID DRESSES*. In this case, a biological surface in vegetable form becomes clothing material. On the ground we see items of clothing (dresses, skirts, scarf and beret) made of grass carpets. As the material is organic and alive, by its nature it is processual. Living plants, in constant change, are a testament to time that has passed. The added value of clothing is its functionality: the separate pieces can be sewed together ingeniously with a zip fastening.

VIVID DRESSES, 2013, dress, grass seed, C-print on aluminum; installation view, Turiec Gallery, Martin, Slovakia, photo: Martin Janoško

That these clothes are actually wearable is illustrated by a series of posed photographs where they are portrayed. Two opposing meanings are illustrated within the structure of the clothes. The grass seeds stand for nature as the spontaneous and fertile power of earth. Clothes, on the other hand, represent an element of culture, and the need to cultivate as well as cover up and mask the naked body. While the grass seeds are a universal symbol of life, segments of grass in the shape of clothes represent the human need to differentiate one's own living space. The biological character of *VIVID DRESSES* opens up a parallel between human and botanical epidermis, and blades of grass remind us of hairs growing through the skin surface. The grass can also be seen as a poetic metaphor for earth's "skin".

VIVID DRESSES, 2013, dress, grass seed, technical cooperation: Michaela Luptáková, photo: Jakub Gulyás





This active engagement with animate natural material is a new, unexpected shift in the author's work. She herself admits that the concept had been on her mind a long time previously and she has always had an ambition to achieve it. The exhibition *VIVID DRESSES* offers a good opportunity for doing so. Detailed research into Sadovská's work shows a connection with *WILD GIRLS INSTALLATION* (1990) from her secondary school period, in which three classmates¹² conducted their first artistic experiments in the countryside. At that time Dorota created a land-art installation using nylon stockings and surrounding natural material. Symbolically speaking, this was a renunciation of wearing clothes made of the aforementioned material.

Here we may be reminded of work done by the Polish artist Teresa Murak¹³ in the 1970s. Characteristically Murak made use of natural organic material (mostly seeds, cress, soil), which

¹² The classmates were Ľubica Sajkalová-Vanovičová and Anna Blonská-Jurčová.

¹³ It was Mira Sikorová-Putišová who drew attention to this interesting connection.

WILD GIRLS INSTALLATION No.1, 1990, women's tights on trees, dimension variable



reflects the connection of the human being and nature, literally filling it with a sacred spiritual meaning. Both artists are connected by their relation to the botanic surface, such as a garden, which is essentially a female symbol. In case of Sadovská, having regard to her previous work, we may also find some associations with Christian iconography¹⁴.

What I have written here is intended to highlight the fact that Sadovská's fields of interest never stand purely on their own, with no continuity with her previous work. This also applies to the motif of clothing, which seems to mark a new chapter in her work following her "saints period". As I observed in my introductory comments, the mark of Dorota Sadovská's qualities as an artist is her self-assured consistency of artistic expression. This allows us to explore her work from different perspectives and keep on discovering interesting new associations. ~

¹⁴ Cf. Hortus Conclusus - "The Enclosed Garden". ROYT, JAN: *Slovník biblické ikonografie*. Prague: Karolinium, 2006, p. 193, p. 235.

WILD GIRLS INSTALLATION No.2, 1990, women's tights on trees, dimension variable

PHOTO: ARCHIVE OF GALLERY



SADO 1 and 2, solo exhibition, curator: Miroslav Schubert, Caesar Gallery, Olomouc, Czech Republic, 2007

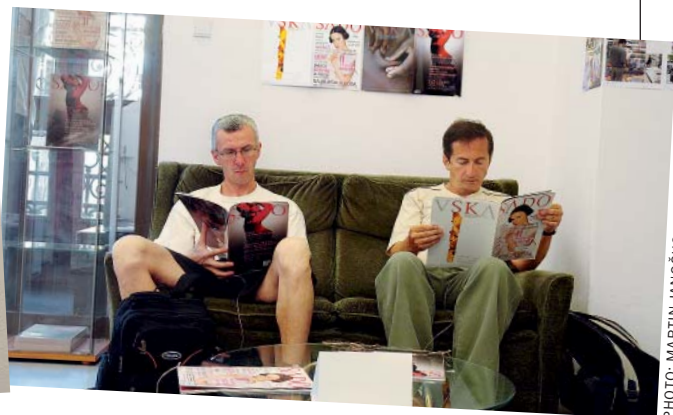


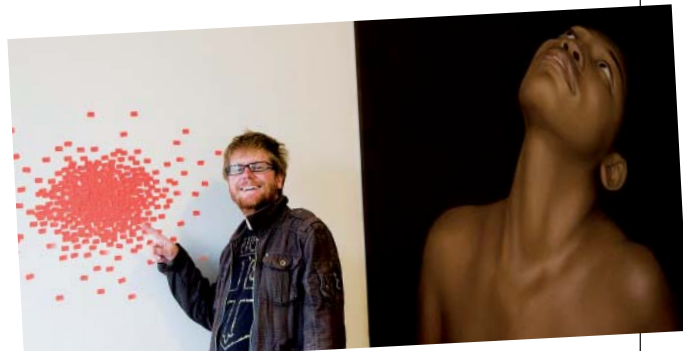
PHOTO: MARTIN JANOŠKO

THERE AND THEN

WE COULD MEET



1



CHRISTMAS BAZAAR 2007, Space Gallery, Bratislava, Slovakia, 2007



3



5

SADO 2, launch of the magazine (Radek Horáček), Slovak National Gallery, Bratislava, Slovakia, 2007, PHOTO: MARTIN MARENČIN (1, 2, 4), MARTIN JANOŠKO (3, 5)

2007



PHOTO: MARTIN JANOŠKO



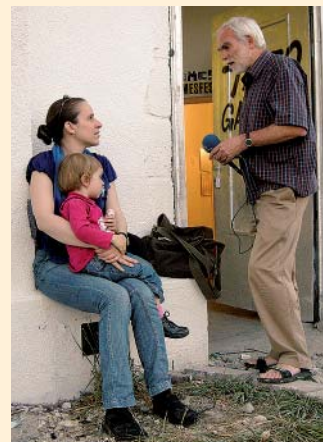
SADO 2, author's magazine, an event in Slovak, Austrian, Czech and French newsagents and bookshops, 2007

VIENNAFAIR – International Contemporary Art Fair, Stand-Nr.1105, Space Gallery, Vienna, Austria, 2007



VIENNAFAIR – International Contemporary Art Fair, Stand-Nr.0115, Space Gallery, Vienna, Austria, 2008

PHOTO: MARTIN JANOŠKO



8GEN, curator: Pavel Mára, Trafačka Gallery, Prague, Czech Republic, 2008

PHOTO: MARTIN JANOŠKO

2008



5th NEW ZLÍN SALON 2008, curators: Václav Mílek, Pavlína Pyšná, Ladislava Horňáková, KGVUZ, House of Arts, Zlín, Czech Republic, 2008



1



2



3

UNBEARABLE TENDERNESS, solo exhibition with Tomáš Čísařovský, curator: Lucie Šiklová, 5.patro Gallery, Prague, Czech Republic, 2009

PHOTO: MARTIN JANOŠKO (1, 2), ERIKA BORNÁVÁ (3)

2009



PHOTO: MARTIN JANOŠKO

STORIES AND PHENOMENA: 20th Century Slovak Fine Art II., permanent exhibition, curator: Zsófia Kiss-Szemán, The Bratislava City Gallery, Slovakia, 2008

111 WORKS OF ART FROM THE SNG COLLECTION, curators: Dušan Buran, Katarína Müllerová, Slovak National Gallery, Bratislava, Slovakia, 2008

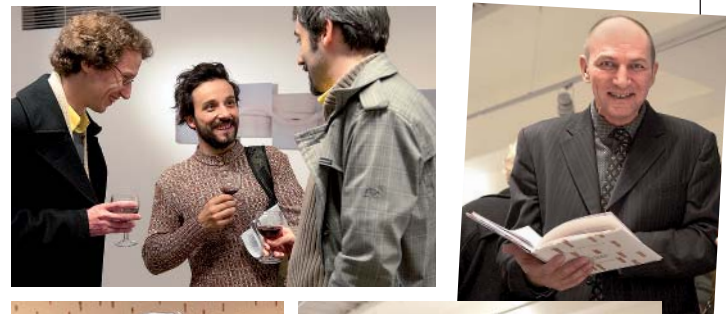


From the visiting 53th **LA BIENNALE DI VENEZIA**, Venice, Italy, 2009



EMERGENCY ENTRANCE, solo exhibition, curator: Lucie Šiklová, 19th Month of Photography, House of Art, Bratislava, Slovakia, 2009

PHOTO: DAŠA BARTEKOVÁ



EMERGENCY ENTRANCE, launch of the book by Dorota Sadovská, text: Lucie Šiklová and Michal Habaj, House of Art, Bratislava, Slovakia, 2009
PHOTO: MARTIN JANOŠKO

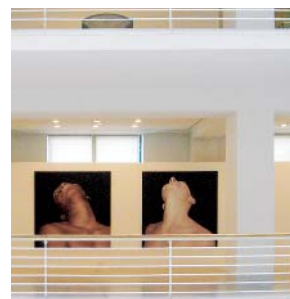


PERFECT ASYMMETRY, Documenta 2009, curator: Barbara Geržová, Kunstforum Ostdeutsche Galerie Regensburg, Germany, 2009
PHOTO: MARTIN JANOŠKO (1)

2009



PALE BLUE PATH, solo exhibition, curator: Danica Lovišková, P. M. Bohúň Gallery, Liptovský Mikuláš, Slovakia, 2009



155 ARTWORKS OF THE 20th CENTURY FROM THE NATIONAL GALLERY IN PRAGUE, curators: Milan Knížák, Tomáš Vlček, Prague, Czech Republic, 2009



WITHOUT BORDERS, curator: Juraj Čarný, Austrian Cultural Forum in Bratislava, Slovakia, 2009



HOMOGRAPHS, Evening in Atelier on Továrenská, Bratislava, Slovakia, 2010



INTER-VIEW, curator: Barbara Geržová, Nitra Gallery, Slovakia, 2010



PAINTING AFTER PAINTING, curator: Alexandra Kusá, Slovak National Gallery, Bratislava, Slovakia, 2010



YEASTY MEDIUM, Slovak Photography 1990-2010, curators: Lucia L. Fišerová, Václav Macek, Anna Maximová; 20th Month of Photography, House of Art, Bratislava, Slovakia, 2010



OPEN MIND, solo exhibition, Batelier, Bratislava, Slovakia, 2010
PHOTO: MARTIN JANOŠKO (1)

2010



HOMEMADE FINGERING, solo exhibition, Fiducia Gallery, Ostrava, Czech Republic, 2010



DRAWING-PIN, solo exhibition, curator: Sabina Jankovičová, [AG] Gallery Devín, Bratislava, Slovakia, 2010



ZERO YEARS, curators: Juraj Čarný, Gabriela Garlatyová, Richard Gregor, Mira Sikorová-Putišová, Museum of Art, Žilina, Slovakia, 2011
 PHOTO: DAŠA BARTEKOVÁ (2, 4)

2011



HANDS FREE BREAST PUMP, curator: Silvie Šeborová, Prostor R2 Gallery, Brno, Czech Republic, 2011



IN THE RIGHT DIRECTION, solo exhibition, OFF_festival Bratislava, Slovakia, 2011



PHOTO: VÁCLAV PODESTÁT



A YOUTHFUL MEDIUM, 20 YEARS OF PHOTOGRAPHY AT AFAD, curators: Jana Hojstříčová, Marko Horban, Michaela Pašteková, Ľubo Stacho, 21th Month of Photography, House of Art, Bratislava, Slovakia, 2011



FARAWAY, SO CLOSE, Evening in Atelier on Továrnská, Bratislava, Slovakia, 2011



PAPIER KOLE, curator: Miro Procházka, East Slovak Gallery, Košice, Slovakia, 2012



BLOOD, curator: Dušan Buran, Slovak National Gallery, Bratislava, Slovakia, 2012

2012



PHOTO: FB ARCHIVE

CREATION ON A LIVE BROADCAST XI. (Tvorba v priamom prenose XI.), Rádio Devín, KC Dunaj, Bratislava, Slovakia, 2012



TIES (Verbundenheit), the official opening event to mark the wrapping of the Ringturm by Dorota Sadovská, VIG, Vienna, Austria, 2013
 PHOTO: ROMAN ZACH-KIESLING (1, 2) BARBORA MICHALÍKOVÁ (3, 4)

2013



PHOTO: KATARÍNA JANOŠKOVÁ

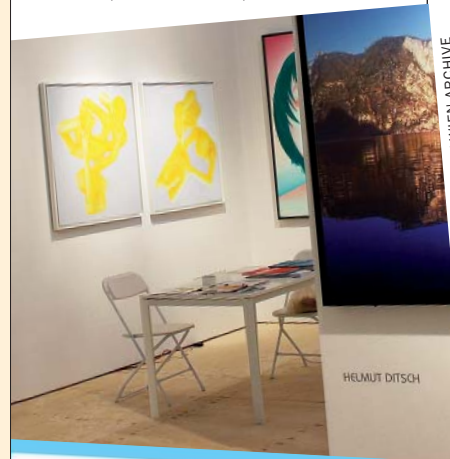
GIALLO, BLU, ROSSO, solo exhibition, curator: Katarína Bajcurová, The Slovak Institute in Rome, Italy, 2013



GREAT LOVE, SMALL STORY, solo exhibition, curator: Katarína Bajcurová, Roman Fecik Gallery, Bratislava, Slovakia, 2013
PHOTO: PETER PROCHÁZKA (2-5, 7)
MARTIN JANOŠKO (1, 6)

2013

SCOPE, Miami Beach 2013, Gallery Suppan Contemporary, NY, United States, 2013



GALERIE SUPPAN CONTEMPORARY
SCOPE
MIAMI BEACH 2013
DECEMBER 3 - DECEMBER 8

BOOTH G11

ATTILA ADORJÁN
HELMUT DITSCH
DAMIEN HIRST
ALEX KIESSLING
DOROTA SADOVSKÁ
JEANNE SZILIT
FENG ZHENGJIE

LOCATED AT 1000 OCEAN DRIVE, MIAMI BEACH, FL 33139

PHOTO: GALLERY SUPPAN CONTEMPORARY WIEN ARCHIVE



PHOTO: EDIT GEISLER

From the official opening event to mark the wrapping of the Ringturm "Veil of Agnes" by Arnulf Rainer, Vienna, Austria, 2014

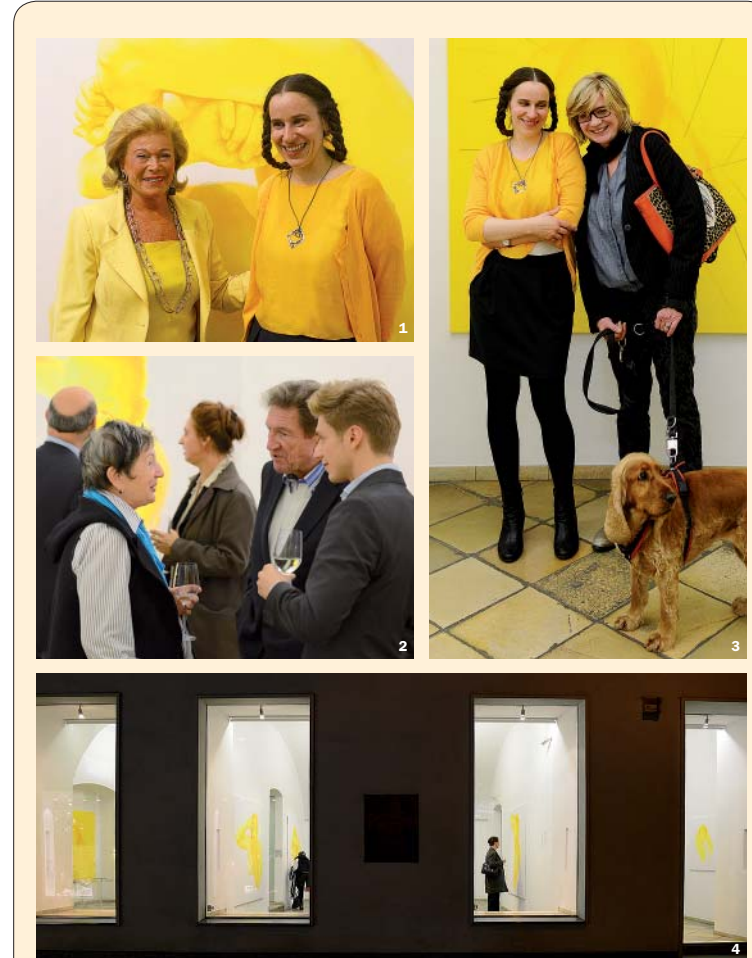


PHOTO: JUDITH P. FISCHER

DER OPTISCHE FINGERABDRUCK DES MENSCHEN (Das Porträt in Skulptur, Malerei, Foto und Zeichnung), curator: Dagmar Chobot, exhibition in Langenzersdorf Museum, Austria, 2014



TUTTI FRUTTI - contemporary art and culture festival, market hall Tržnica, installation *Return Home* (C-prints on 8 market counters), Bratislava, Slovakia, 2014



YELLOW HEAVEN, solo exhibition, Galerie Suppan Contemporary, Vienna, Austria, 2014
PHOTO: MICHAEL KÖS (1, 3)

2014



NAKEDNESS OF BODY AND MIND, solo exhibition, curator: Barbora Geržová, Nitra Gallery, Slovakia, 2014



PARADOX 90. Curatorial Concepts During Meciarism (1993-1998), general curators: Juraj Čarný and Richard Gregor, Kunsthalle Bratislava, Slovakia, 2014



PHOTO: GALLERY ARCHIVE

NATIONAL IDENTITY, solo exhibition, Art Gallery of Ernest Zmetak in Nové Zámky, Slovakia, 2013



VIENNAFAIR - The New Contemporary, Vienna International Art Fair, Stand-Nr.H15 - Chobot Gallery, Vienna, Austria, 2013



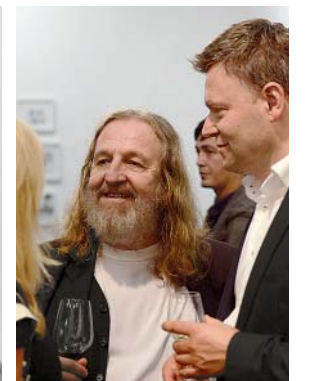
GREAT LOVE, SMALL STORY, solo exhibition, curator: Katarína Bajcurová, Slovak Institute Gallery, Prague, Czech Republic, 2013



HAUTE COUTURE, curator: Omar Mirza, Nitra Gallery, Slovakia, 2014



VIENNAFAIR - The New Contemporary, Vienna International Art Fair, Stand-Nr.A4 - Chobot Gallery, Vienna, Austria, 2014





Expan dingColourBodyImageSpace

LUMINIA, 1997, lighting project for Synagogue, Center of Contemporary Art, Gallery Jan Koniarik in Trnava, Slovakia
LUMINIA, 1997, svetelný projekt pre Synagógu v Trnave, Centrum súčasného umenia, Galéria J. Koniarka, Trnava



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

I imagine that the encounter with Dorota Sadovská's liberation of colours from their traditional support, the medium of painting, and the unexpected experience of literally 'walking into a painting' would also have evoked a kind of sensory disorientation in visitors. Throughout her career as an artist, Sadovská has consistently used a strategy of sensory disorientation in her works as a means to make viewers experience art anew. It is telling that when she was once encouraged to characterise her work by one word, she chose the word 'between': in her work across a whole range of different media, she has cultivated the tensional encounter between the characteristics of the media involved. She has explored what happens when a painting morphs into a spatial object, and when taking a photograph of a fellow artist develops into a kind of collaborative performance; she has investigated the effects of reorganising a series of pictures as a spatial ensemble, and what happens when an artist book goes undercover

IN HER WORK ACROSS A WHOLE RANGE OF DIFFERENT MEDIA, SHE HAS CULTIVATED THE TENSIONAL ENCOUNTER BETWEEN THE CHARACTERISTICS OF THE MEDIA INVOLVED.

as a woman's magazine, thereby exploiting the essentials of female imagery strategically to disorient the reader's perception of women and disrupt ingrained stereotypes of womanhood. While this hybridisation infuses her works with intermediate features, she also takes care to preserve some characteristics that will enable the viewer to identify both the parental media. A hallmark of Dorota Sadovská's work is her preference for turning the visual experience of figurative painting and photography, which form the basis of her artistic practice, into an acutely spatial and bodily experience by coupling these two-dimensional media with a more recent three-dimensional medium: that of installation.

LUMINIA, 1997, lighting project for Synagogue, Center of Contemporary Art, Gallery Jan Koniarik in Trnava, Slovakia

PETERSEN



Over the last two decades the traditional Western discipline of painting has undergone some significant transformations as it has evolved in tandem with the emergence and development of new media like video, performance, installation, digital photography and online media. One of the major changes is that a remarkable number of artists have expanded painting physically as well as conceptually by probing into the spatiality

A REMARKABLE NUMBER OF ARTISTS HAVE **EXPANDED PAINTING PHYSICALLY** AS WELL AS **CONCEPTUALLY BY PROBING INTO THE SPATIALITY** OF PAINTING.

of painting. They are experimenting with painting's relations to objects, space, place and the sphere of 'the everyday', and they are redefining painting's connection to the human body, no longer understood solely as a symbolic figure or motif to be depicted on a two-dimensional surface but also, and in some cases primarily, as a particular corporeal body: the body of the visitor interacting with the work of art. Dorota Sadovská's installational works are singular contributions to this profound redefinition of what 'a painting' can be within the domain of the so-called 'expanded painting', or 'painting in the expanded field'.

LUMINIA II, 2014, lighting project for Kunsthalle Bratislava, Slovakia



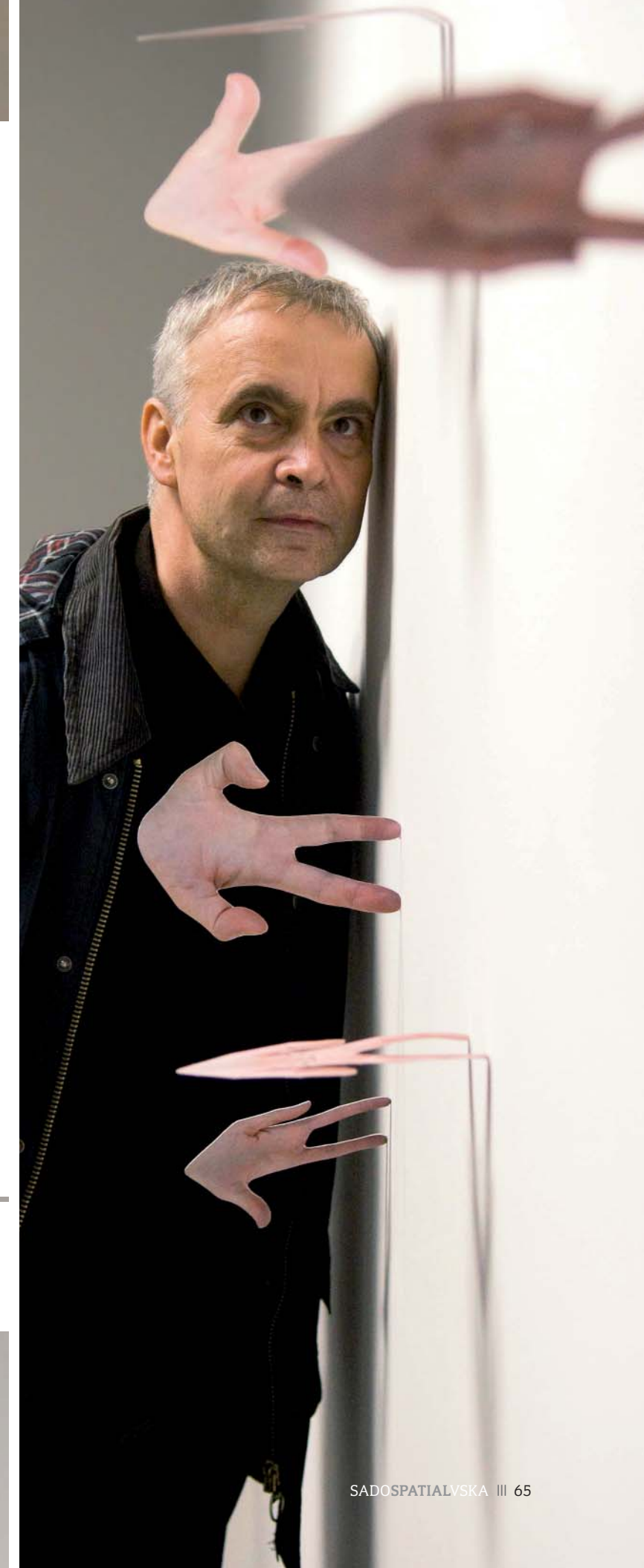


Dorothea Sadovská has transformed the aesthetic of painting into an intermedial aesthetic by combining painting with photography, video, performance and installation; she has also made it an integral part of her working method to assemble her paintings in situ for specific exhibit areas in a way that transgresses the conventional hanging of paintings by tearing the pictures loose from the wall. Like sculptures and mobiles her paintings and photographs conquer space. She has for instance cut transversely through the exhibition space with paintings of saints slanting at a 45° angle and ascending diagonally from floor to ceiling, thus building a 'ladder to heaven' (at *YELLOW SOUL*, South Tipperary Arts Centre Clonmel, Ireland 2002). She has also built cubes out of her paintings of saints and hung

**LIKE SCULPTURES AND MOBILES
HER PAINTINGS AND PHOTOGRAPHS
CONQUER SPACE.**

them high, so that they may only be contemplated – or better still, adored – from beneath (at *DIMENSION S*, Vojtech Löffler Museum, Košice 2000). Sadovská's taste for the uncommon point of view thus blocks old viewing habits and encourages visitors to engage with her paintings in a more physically demanding manner.

IN THE RIGHT DIRECTION, 2011,
spatial installation of colors photographs,
dimension variable, OFF_Festival
Bratislava, Slovakia





A

s an artist deeply engaged in exploring the body, its corporal existence and the skin as the interface 'between' inside and outside, it is no wonder that Sadovská has chosen to push the boundaries of painting by cross-fertilization with installation because installation art enhances the artwork's ability to engage viewers as real bodies in space. She uses the spatiality of installation art to transfer, or rather translate, painting and photography from plane

SHE USES THE SPATIALITY OF INSTALLATION ART TO TRANSFER, OR RATHER TRANSLATE, PAINTING AND PHOTOGRAPHY FROM PLANE TO SPACE.

to space and wrap the work around the viewer as a three-dimensional environment. In fact, the staged photographs *PAINTED TO MEASURE No.1* and *PAINTED TO MEASURE No.2* (both from 2010) show Sadovská de facto wrapping some of her own paintings around her torso as a garment or envelope.

BOND, 2012, installation of 10 paintings 100 x 100 cm, acrylic on canvas, in Turiec Gallery, Martin, Slovakia



DEUS EX MACHINA, 1999, ceiling installation (6 paintings), Consortium/l'Usine, Dijon (FR)



6 SAINTS, 1999, ceiling install., J. Koniarik Gallery, Trnava (SK)



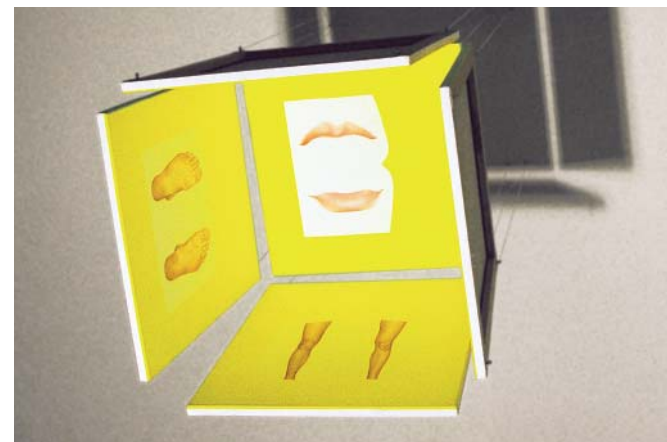
IN A YELLOW BOX, 1999, installation (49 paintings), Priestor Gallery, Bratislava (SK)



WINGLESS, 1999, spatial installation (49 paintings), Museum of Art, Žilina (SK)



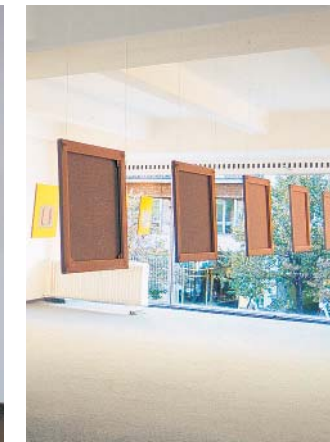
DIMENSION S, 2000, spatial installation of paintings, V. Löffler Museum, Košice (SK)



HARD-BOILED SAINTS, 2000, installation of paintings, Moravian Gallery in Brno (CZ)



CONCISE CORPORAL DICTIONARY OF THE SAINTS, 2000, spatial installation (20 paintings), Wenceslas and others, Václav Špála Gallery, Prague (CZ)



SAINTS, 2001, installation, The Bratislava City Gallery (SK)



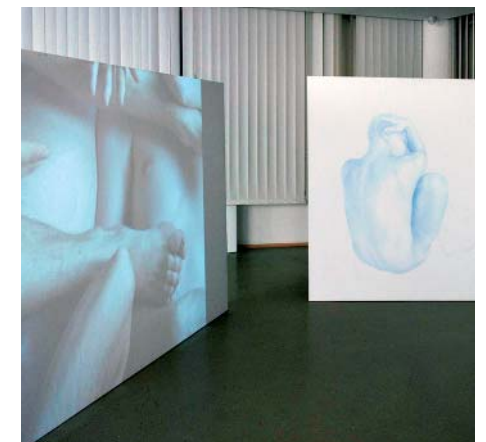
YELLOW SOUL I., 2002, installation of paintings, South Tipperary Arts Centre, Clonmel (IE)



YELLOW SOUL II., 2002, Belltable Arts Centre, Limerick (IE)



PALE BLUE PATH, 2008, installation of paintings, M. A. Bazovský Gallery, Trenčín (SK)



ANGELS and SLOUGH, 2011, paintings and video, Zero Years, House of Art, Bratislava (SK)



ANGELS, 2013, spatial installation (3 paintings), Nullerjahre, Das Freie Museum Berlin (DE)



GREAT LOVE, SMALL STORY, 2013, spatial installation (10 paintings), Roman Fecik Gallery, Bratislava (SK) and Slovak Institute Gallery, Prague (CZ)





Or, take the installation *OPEN MIND*, shown in Batelier, Bratislava (2010). Here Sadvská picked up on her enduring fascination with Catholic saints and played with the tension between celestial creatures and terrestrial humans, carnal bodies and spiritual beings. In *OPEN MIND* black and white photographs of twisted, naked bodies were suspended in thin threads from the ceiling, so that they hovered just above the visitors' heads like wingless angels 'descending' from the sky, not by divine revelation but by a theatrical fly system of thin, but clearly visible threads taped to the ceiling.

OPEN MIND, 2010, B&W prints, tread, adhesive tape, installation in Nitra Gallery, Slovakia, 2014





In her series of relief-like *HOMOGRAPHYS* (2010) Sadovska asked different people to post for a kind of portrait in which the image was coupled with a piece of their own clothes. Here, she drew the key elements of 'painting', 'space' and 'body' even closer together by using an area of a pair of trousers, a shirt or a dress mounted on a stretcher as her canvas. The second-hand clothes with its traces of wear and direct body contact thereby became the 'ground' of her paintings of crouching naked figures, the fabric both materially and symbolically becoming

**WHAT WOULD IT BE LIKE TO WEAR
A PAINTING? TO WEAR A PAINTING
OF A BODY? TO WEAR THE BODY OF
THE OTHER MEDIATED BY PAINTING?**

the chequered, striped or monochrome 'skin' of the figures. On seeing these works, you would probably spontaneously wonder what it would be like to put them on. Just imagine: What would it be like to wear a painting? To wear a painting of a body? To wear the body of the other mediated by painting? I assume that, always pushing the boundaries of painting, this might be where Dorota Sadovska will be heading in some of her future explorations of the spatial and pictorial life of body images and the human body's own relations to images and space. ~

HOMOGRAPHYS, 2010, installation, acrylic on dress, dimension variable



HOMOGRAPH
No.13, 2010,
 acrylic on her pants,
 dimension variable,
 frame 25 x 19 cm



HOMOGRAPH
No.15, 2010,
 acrylic on his chemise,
 dimension variable,
 frame 45 x 45 cm

HOMO GRAPHS

Homographs Homographs

für Dorota Sadovská for Dorota Sadovská

die haut das erste haus the skin the first house
 hinterlässt spuren auf leaves traces on
 der zweiten haut the second skin

hängen klamotten einst threads once worn
 getragen an der wand hang on the wall
 der dritten haut of the third skin

hosen und hochzeitskleid pants and wedding dress
 hemden und blusen vom shirts and blouses
 körper tangiert touched on by the body

als optischer abdruck as optical imprint
 verschmolzen für immer blended forever
 ist das porträt is the portrait

von haaren weder ge- of hair neither em-
 schmückt noch verunstaltet bellished nor blemished
 kahl das haupt nackt bald head naked

reflektiert das muster reflects the pattern
 farbe streifen karos color stripes squares
 auf dem gesicht on the face

verlässt malerei die painting leaves the
 fläche bilder im raum surface images in the space
 menschenzeichen human signs

tattoos der kleidung tattoos of clothes
 dorota sadovskás dorota sadovská's
 kleiderleute clothes people

translated by
 Karoline Ruhdorfer

BY MANFRED CHOBOT



HOMOGRAPH
No.16, 2010,
 acrylic on his shirt,
 dimension variable,
 round frame 40 cm

HOMOGRAPH
No.17, 2013,
 acrylic on pillowcase,
 dimension variable,
 frame 25 x 30 cm



HOMOGRAPH No.11, 2010,
acrylic on bag from Prague
Biennale, dimension variable,
frame 30 x 25 cm



HOMOGRAPH No.4, 2010,
acrylic on his pants, dimension
variable, frame 24 x 60 cm



HOMOGRAPH No.18, 2013,
acrylic on his chemise, dimension
variable, frame 40 x 30 cm



HOMOGRAPH No.7, 2010,
acrylic on his shirt, dimension
variable, frame 55 x 45 cm



HOMOGRAPH No.1, 2010,
acrylic on his shirt, dimension
variable, frame 60 x 50 cm



HOMOGRAPH No.3, 2010,
acrylic on bag from Venice
Biennale 2009, dimension
variable, frame 35 x 30 cm



BoutiqueS
ANTI
SHOP

BoutiqueS
A N T I S H O P



BoutiqueS
ANTISHOP

BoutiqueS
ANTISHOP



boutiqueS



boutiqueS

MISSION ECONOMIQUE
MEILLEUR ECONOMIQUE ET COMMERCE
1^{er} étage
ORCHIDÉES MISA
RICHIONI A EKONOMICKÝ PÁDKA
L. puchala



BY KATARÍNA
BAJCUŘOVÁ
PHOTO: PETER PROCHÁZKA

Dorota Sadovská (1973) is among the best-known contemporary Slovak visual artists, whose work has made an impact also in a wider Central European context. The main focal point of her work is the body and corporeality. While addressing her own or other persons' bodies in painting and photography, she engages also in other contextual projects where the phenomenon of corporeality often becomes the means to a wider critical statement with a strong, even universal *raison d'être*. A characteristic feature of her artistic thinking is a certain "subversiveness": in her works she does not repress a provocative trait of her character, her omnipresent sense of irony. Each of her projects seeks to capture the ambivalence of thought, the paradoxical tension, the polemic with traditional, habitual, but often nowadays degraded patterns of behaviour and experiencing reality.

BOUTIQUE S ANTISHOP
2014, installation, C-prints on softshell
and author's technique, Institut Français
Slovaquie, Bratislava
SOUND: JOZEF VLK, TEXT: IVAN ŠTRPKA

This time round Sadovská invites us to the opening of a new "fashion brands shop", *BOUTIQUE S*, at the Institut Français in Bratislava. Just as some time ago, when she mimicked a "women's magazine" in her personal magazine *SADO*, this time also she tackles some of her favourite subjects relating to clothes, fashion, brand obsession, or generally the female beauty industry (most recently e.g. the project titled *VIVID DRESSES*, Turiec gallery in Martin, 2013). It is not in her nature to weave her "conceptual" dresses, as they might be called, out of strawberry *soufflé*, or to pin them together from the multicoloured air (as in the popular song from a 1980s Slovak musical); they're not sprouting, not growing and, on this occasion, not even wilting... But if you take a closer look, you may discover that the material is rather strange: it consists of Dorota's body, more precisely, her hands and feet – fingers, palms and heels... Technical cooperation and the photography were provided by Šymon Kliman, who arranged the necessary details, strictly adhering to the author's instructions. Afterwards, a computer, printer, glue and scissors were sufficient: in the spirit of her own words that "the body that one cannot undress... is the most natural thing one has", Dorota Sadovská was able to play a slightly subversive and joyfully grotesque game with herself and with all of us, using combinative reality. The result is an entire designer series of original pieces of all confection sizes, a winter and summer collection, evening dresses, skirts and trousers, hats and caps, handbags and belts etc. Simply put, clothes – body to body, or body on body.

BOUTIQUE S ANTISHOP, 2014, installation view,
Institut Français Slovaquie, Bratislava



Sadovská features in her anti-shop as a fashion designer, clothing and accessories manufacturer, and model sui generis, rolled into one person. She confirms her distinctive ability to move on the edge: the forms, images and functions of the artefacts may be confusing, in some cases (whether intentionally or not) evoking rather inappropriate thoughts, prodding us to ask questions: what am I actually looking at and what am I actually going to wear? Sadovská definitely enjoys this (remodelled) “new” designer role. See for yourself: feel free to enter and choose something “fashionable” to wear... Or, to conclude with the last line of that 1980s hit: “And maybe these clothes will make... (even you)... a human”?! ~

BOUTIQUES ANTISHOP, 2014, installation view,
Institut Français Slovaquie, Bratislava



1



2



3



6



5



7



8



9



10

1. WIDE BRIM HAT,
2014, size S,
edition 1/1,
print 21,5 x 62 cm

2. SLEEVELESS TOP,
2014, size S,
edition 1/1,
print 56 x 47 cm

3. PENCIL SKIRT,
2014, size S,
edition 1/1,
print 44 x 41 cm

4. BANGLE,
2014, size S,
edition 1/1,
print 18 x 17 cm

5. COLLAR,
2014, size S,
edition 1/1,
print 16,5 x 25 cm

6. COCKTAIL DRESS,
2014, size S,
edition 1/1,
print 103 x 85 cm

7. HALTER-NECK,
2014, size S,
edition 1/1,
print 109 x 87 cm

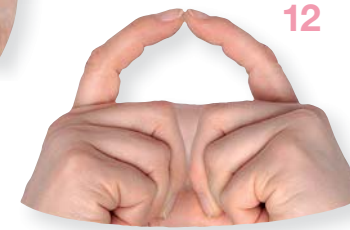
8. CLIP PURSE,
2014, size S,
edition 1/1,
print 9 x 16,5 cm

9. EVENING GOWN,
2014, size S,
edition 1/1,
print 144 x 89 cm

10. FANCY BAG,
2014, size S,
edition 1/1,
print 33 x 30 cm



11



12



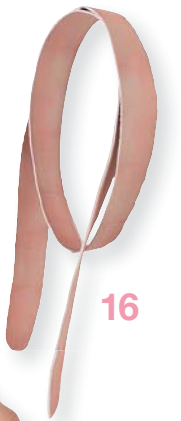
13



14



15



16



17



19



18



20

21



22



23

11. HANDBAG,
2014, size S,
edition 1/1,
print 31 x 43 cm

12. HANDBAG,
2014, size S,
edition 1/1,
print 26,5 x 41 cm

13. BAG,
2014, size S,
edition 1/1,
print 39 x 49 cm

14. SLEEVELESS DRESS,
2014, size S,
edition 1/1,
print 99 x 52 cm

15. HANDBAG,
2014, size S,
edition 1/1,
print 44 x 38 cm

16. BELT,
2014, size S,
edition 1/1,
print 4,5 x 129 cm

17. UNIVERSAL ACCESSORY,
2014, edition of 33,
print 13 x 1,7 cm

18. BLOUSE WITH KIMONO SLEEVES,
2014, size S,
edition 1/1,
print 57 x 62 cm

19. SUMMER HAT,
2014, size S,
edition 1/1,
print 24 x 38 cm

20. DRESS WITH V-NECK,
2014, size S,
edition 1/1,
print 109 x 64 cm

21. HANDBAG,
2014, size S,
edition 1/1, print
33,5 x 28,5 cm

22. BELT,
2014, size S,
edition 1/1,
print 1,5 x 129 cm

23. BELT,
2014, size S,
edition 1/1,
print 5 x 125 cm



24. CORSET,
2014, size S, edition 1/1,
print 64 x 44 cm

25. BRA,
2014, size S, edition 1/1,
print 72 x 10 cm

26. PLEATED SKIRT No.1,
2014, size S, edition 1/1,
print 51 x 39 cm

27. PLEATED SKIRT No.2,
2014, size S, edition 1/1,
print 48 x 46 cm

28. BISCUIT MINISKIRT,
2014, size S, edition 1/1,
print 35 x 49 cm

29. BIKINI TOP,
2014, size S, edition 1/1,
print 25 x 37 cm

30. BIKINI BOTTOM,
2014, size S, edition 1/1,
print 18 x 36 cm

31. BIKINI TOP,
2014, size S, edition 1/1,
print 30 x 39 cm

32. BIKINI BOTTOM,
2014, size S, edition 1/1,
print 21 x 37 cm

33. DRAPED SLEEVE BLOUSE,
2014, size S, edition 1/1,
print 62 x 57 cm

34. DRAPED SKIRT,
2014, size S, edition 1/1,
print 59 x 54 cm

35. PRINTED SKIRT,
2014, size S, edition 1/1,
print 51 x 39 cm

37. SKULLCAP,
2014, size S,
edition 1/1,
print 17,5 x 22 cm

38. DOWN JACKET,
2014, size S,
edition 1/1,
print 58 x 117 cm

39. SCARF,
2014, size S,
edition 1/1, print
137 x 9,5 cm

40. MITTENS,
2014, size S,
edition 1/1, print,
each 21,5 x 14,5 cm

41. SHIRT,
2014, size S,
edition 1/1,
print 50 x 111 cm

42. SHORTS,
2014, size S,
edition 1/1,
print 28 x 42 cm

43. SOCKS,
2014, size S,
edition 1/1, print,
each 25 x 15 cm

44. CROP TOP,
2014, size S,
edition 1/1,
print 48 x 39 cm

45. LEGGINS,
2014, size S,
edition 1/1,
print 75 x 38,5 cm

46. JUMPER,
2014, size S,
edition 1/1,
print 69 x 85 cm





PHOTO: MARTIN JANOŠKO

COMING SOON
ANTISHOP OPEN ON TUESDAY
JUNE 17. 17:00
SATIN HANDS LIVE



BOUTIQUE S ANTISHOP, 2014,
 opening on June 17, 2014,
 Institut Français Slovaquie,
 Bratislava, Slovakia
 photo: Peter Procházka

ŠANCA! POSLEDNÁ ŠANCA! POSLEDNÁ ŠANCA! POSLEDNÁ ŠANCA! POSLEDNÁ ŠANCA!
LAST CHANCE! +70% +50% DERNIÈRE DÉMARQUE! +30%
 ŠANCA! POSLEDNÁ ŠANCA! POSLEDNÁ ŠANCA! POSLEDNÁ ŠANCA! POSLEDNÁ ŠANCA!



Just in a Hat, Naked

BY IVAN ŠTRPKA

Where am I heading now (without a word) without a hint of excited purpose, sign without signification of itself, with vague, lightly blurred face, what do I actually mean? I'm not thinking of "surface beneath the surface" (of image and mirroring) but "another depth" that reveals all the invisible under the visible in the bare radical question "that's under the clothes". I shift in thought, from foot to foot. The hat on the empty head does not budge. Just in a hat, naked under the ceaseless pressure of the enduring sky, amidst avenues throbbing with life, quite freely moving without a scrap of the clothes that hang everywhere on the figures that move on the streets, in shopping centres, in cars, in houses, and in thoughts packed with clothes and memories of clothes and of clothes' thoughts upon clothes and their misty, indefinite, almost immortal stink. In the mirrors of the great floating billboards reiterating us monotonously again and again in the image of the same, in a notably decelerated movement (high definition, slow motion), in the thinning air close above us, in the doldrums of great empty gestures, all our great empty clothes and all the great empty thoughts vanish.

"The hat will hide you. The stink will reveal you." Forwards with lightly permeating step, self-evidently naked I walk on upright, close beside the incessantly surfacing and submerging beast – in fluently swaying stride she reaches up over my knees, with the unspeaking assumption that she is with me or is mine – and "I" is closely with her – with no awareness of what it is really, in strong light in broad day amidst a pulsing city to go closely in one lifting movement of a bright wave, and so electrifyingly rub smooth fur against a leg – to be me or to go with her – and what that means, what it actually means to own all that supple, silent, easily flowing and sliding step (attack and retreat) – to start to become, oneself somehow to be that silent beast's emergence (whence? whither?), when it glides, inexpressibly acute, in luminous shadow by me.

The beginning is concealed in what green vegetation perceives between trees and walls, in shadowed stains which (high definition) themselves mutely move above our heads: and a body glows, fur duskily gleams in the easily spreading stampeder's panic of this filling-up emptiness:

rustling round about our ears it swishes: catch the trace: turn the page, which is hesitating now in the opened-wide air of another nakedness.

Whither cloak, thither wind.
 Whither cry, thither sign. Whither the beast's smooth breath, thither in naked shadow you swiftly make your entrance.

Translated by John Minahane

THE STRATEGY

OF EXOSKELETON

A live structure of grass and green vegetables replacing fabric in the role of clothing (*VIVID DRESSES*, 2013) or conversely, fabric as a basic painting material confronted with the human body in its more “utilitarian” role (*PAINTED TO MEASURE*, 2010). Or, on similar principles, the “tiling” of the human body laid on white canvases stretched on blind frames (*AS FROM A PICTURE*, 2011). In all of these instances Dorota Sadovská creates pieces which in context substitute for clothing, while at the same time they do not adequately fulfil its basic utilitarian function. Here the work of art and the human body engaged in dialogue in positions that are usually reserved for the fashion gesture, which is likewise aesthetic but bound by different rules. A number of artists had already explored this border area between the aesthetic artefact and the human body, focusing on the form of “clothing”. We might mention Lygia Clark, though for her these objects mainly had a psycho-sensory and physically stimulating role.

BY VIKTOR ČECH



PHOTO: MARKÉTA BENDOVIÁ



BY CONTRAST, DOROTA SADOVSKÁ'S WORKS

are sited principally on the symbolic level of visual confrontation: we can see this in their presentation, arranged in the manner of a fashion shoot. Consequently, these anti-clothes are not merely an overstepping of the line between high and “low” art (that traditional strategy which art so gladly uses to defamiliarise and refresh its means of expression); rather, primarily they function as a specific dialogue between the corporeality of the creator and the aesthetic products she makes. Let us note how often the artist herself is the wearer of her work. And yet one cannot ignore the straightforward “fashion” aspect of these works. It is certainly no accident that they come near to the experimental or “conceptual” works of fashion designers (the artist has worked with designers, in fact, on three of her projects). For this reason also, it is well to take note of the wider context that the relationship of “clothing” and the human body may evoke in this instance. Above all there is the historical context, which, with its story of the body as an object regulated by the rules of fashion, simply begs to be compared. For a person coming from the culture of the endangered body as “bestowed” on us by the 20th century, the story it involves is really about illusion and truth, obscuring and avowing our own carnality.

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THE STORY IT INVOLVES IS REALLY
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PAINTED TO MEASURE No.1,
2010, oil on canvas and mixed
media, dimension variable,
C-print, installation in Turiec
Gallery, Martin, Slovakia 2013,
photo: Martin Janoško

EXAMPLES OF THE FUNCTION of fashion in different historical periods often serve as cultural models of gender, power and other fields of representation and repression. This historic world connected with a sea of wigs, extremely tight corsets and the social rituals of fettered physicality, is something which “modern” culture, with its highlighting of the acknowledged, healthy and active body, defined itself against. It is therefore somewhat paradoxical that the role which fashion has, as a kind of exoskeleton of the body in the physical, visual and psychological senses of the word, developed at the very time when the orientation and values of our contemporary culture were determined – that is to say, in early modern times. Those myth-enfolded steel corsets of the 16th century were actually medical devices that gave their noble bearers the opportunity to perform appropriately in their social roles, despite the difficulties of bodily weakness. The body had clothing as a limit, and at the same time as support.

THE CONTEMPORARY „POSTMODERN“ BODY is often manipulated by virtual “exoskeletons”. It harmonises with the mass visual culture of the served-up corporeal ideal, thanks to the perfect form of the “content” and the equally perfectly functioning “wrapper”, i.e. clothes. Continuous projection of this model on the actual real body leads to the creation of mental structures which, mirroring the function of the corset and other body-defining “apparatuses” in early modern times, continue that same attempt at the control of form. The striving to be part of the collective ideal is of course accompanied by parallel definitions of the alternative body, located either within the subcultures or in individual self-definition (mainly associated with creative personalities).

PAINTED TO MEASURE No.4, 2010, oil on canvas and mixed media, C-print, dimension variable, installation in Turiec Gallery, Martin, Slovakia 2013, photo: Martin Janoško

AFTER THIS DIGRESSION, it may strike us that when artists use pseudo-clothing in their creative work (Lygia Clark or, more symbolically, Eva Hesse for instance) or as in the case of Dorota Sadovská, confront the fashion conventions with their anti-clothes, this is to some extent connected with the feedback of the personality of the artist herself, confirming her in a particular social identity as an artist through direct contact with her work. Dorota Sadovská’s interest in corporeal issues is evident also in the other media she works in, especially in painting. Here one should mention her *HOMOGRAPHS* project (2010), where she painted human bodies on garments that were either theirs or were associated with them, in the process directly relating the painting to these surfaces used by the body. This suggests that the above-mentioned moment of creative self-identification is most probably a logical consequence of a wider interest in these issues.



EVEN THE VERY FORM OF SADO MAGAZINE, as featured in the last two issues, seems to transfer Barbara Kruger’s well-known feminist war-cry, “*My body is a battleground*” from a world of direct “masculine” aggression to a much more subtle and multi-significant battleground scenario: the artist’s body on the pages of a fashion magazine. Choosing the mass communication form of the “women’s magazine”, the artist deliberately encloses herself in that mythical steel corset and plays out the tactical battle between visual pleasure, media overlaps and gender roles. ~

...CONFIRMING HER IN A PARTICULAR SOCIAL IDENTITY AS AN ARTIST THROUGH DIRECT CONTACT WITH HER WORK.



TONO STANO

FOR
SADO 3



K. Filia
14

RUDOLF FILA

FOR
SADO 3

BY MILLA HAUGOVÁ



Načahujúci sa anjel

v medzisne teplého objímajúceho pološera (už som bola skoro tam, kde sa vytvárajú slová) skoro som sa dotkla kúta v rodičovskom dome s perzským kobercom zrolovaným na matnej drevenej dlážke, skoro som sa dotkla ruky naťahujúcej sa za Tým (dlaň s pevnými mužskými prstami stále čosi žiadajúca vo sne to bolo jednoduché byť v stave bez slov (bolo to o farbe, hustom prasevle, kde myšlienka začína tušiť, že vzniká), bola som tam šťastná, nechcela som otvoriť oči: skoro tam, kde sa to začína a tekuto (zlato) tečie v predsieni domu, kde preniká kovový januárový úsvit cez sklenené tabuľky okna bielych dverí s naťahujúcou sa rukou... skoro som bola tam, kde smie len svetlo...

(á Dorota Sadovská, január 2013)

Angel Reaching Out

in between dream of warm embracing half-light (i had almost got to where words are made) i almost touched

the nook in the parents' house with the persian carpet unrolled on a matt wooden floor, almost touched the hand reaching beyond Him (palm with firm male fingers always demanding something)

Translated by John Minahane

(it was about colour dense immemorial light where thought began to sense it would come to be) i was happy there i did not want to open eyes: almost there where it all begins and flows liquid (golden) in the hallway of the house where metallic january dawn pierces the glass panes of the window the white doors with reaching hand... i had almost got to where only light may be...

(for Dorota Sadovská, January 2013)

GREAT LOVE, SMALL STORY, 2013,
installation of 10 paintings 100 x 100 cm,
acrylic on canvas, in Slovak Institute Gallery, Prague

VELKÁ LÁSKA, MALÝ PRÍBEH, 2013,
inštalácia 10 obrazov 100 x 100 cm, akryl
na plátne, Galéria Slovenského inštitútu v Prahe



Proposal for wrapping of the Ringturm in Vienna, Austria, 2013. collage on photo from VIG archive



WCSKA

MAXIMUM TOUCH

- BOUTIQUES
- HOMOGRAPHS
- IN THE RIGHT DIRECTION
- LUMINIA 2
- NESTS
- OPEN MIND
- PAINTED TO MEASURE
- VIVID DRESSES

