



# **Tomáš Džadoň**

## **2.3. 1981, Poprad, Slovensko**

### **Awards:**

2007 - ESSL Award First prize

### **Study:**

from 2008 - PhD. in "NEateliér" at Academy of Fine arts and design in Bratislava

2007 - Master of Art at Academy of Fine arts in Prague

2006 - Art Institute in Kankaanpää, Finland

2005- 2007 AVU Praha, intermedia studio, J. Příhoda

2002- 2005 AVU Praha, printmaking studio, doc. J. Lindovský

2001- 2002 Academy of applied arts, Bratislava, Slovak rep.

1999- 2001 Technical university Koszalin, industrial design department, Poland

### **Residencies:**

2009 - Neue galerie , Graz

2008 - Otto Prod residency, Sextant en plus, Marseille, France

2008 - Trebešice castle, Czech rep.

### **Solo exhibitions:**

2009 - NO MAN`S LAND, gallery Jelení, Prague, Czech rep.

2008 - SLOVAK SHOOT, HIT gallery, Bratislava, Slovakia

2008 - THURIBLE, gallery by night, Budapest, Hungary

2008 - GATEWAY, La Friche belle de Mai, Marseille, France

2008 - SIEDLUNG ZDIAR, Tschechisches Zentrum, Wien, Austria

2005 - \*SCAPE / with Silvina Arsimendi/, gallery AVU ,Prague

2004 - MY PRIVAT GALAXY, Kafé Hned vedle, Prague

2001 - PAINTED by PAINT ROLLER, Gallery SCHODY, TU Koszalin, Poland

2000 - SPACE EXPERIENCE, Gallery SCHODY, Koszalin, Poland

### **Group exhibitions:**

2009 - Move on, gallery Futura Prague, Czech rep.

2008 - Contemporary czech cubism, Old town hall, Prague,

2008 - ESSL Award, Kunstforumstdeutsche, galerie Regensburg, Germany

2007 - ESSL Award 2007, Klosterneuburg, Austria

2007 - When risk becomes form..., Futura gallery, Prague,  
Slovak national gallery, Bratislava, Slovak rep.

2007 - ESSL Award, Czech final exhibition, Prague, Czech rep.

2006 - PROCES, River town Prague, Czech rep.

2006 - NĚCO NA ODIV?, Kateřinská zahrada, Prague, Czech rep.

### **Bibliography:**

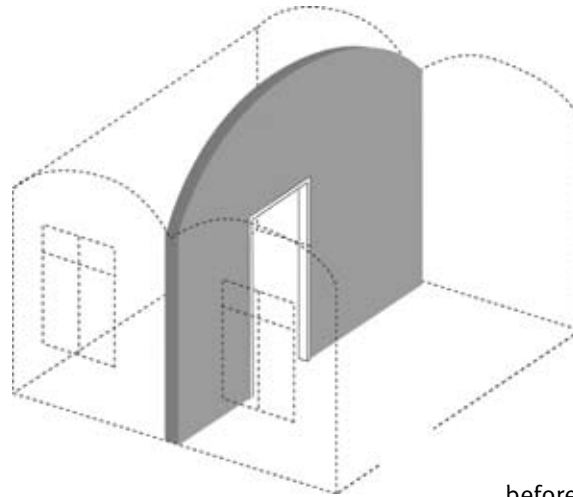
VENTILO no. 230: Entre deux portes, text by M.Nanquette-Querette

ARCHITEKT 04/08 Tomáš Džadoň, text: Jirí Ševčík

STAVBA 03/08: "I believe in emotional construction", text: Š. Dumbrovská

ESSL Award 2007, exhibition catalouge

Art&Antique, 12/07, Tomáš Džadoň, text: Katka Tučková



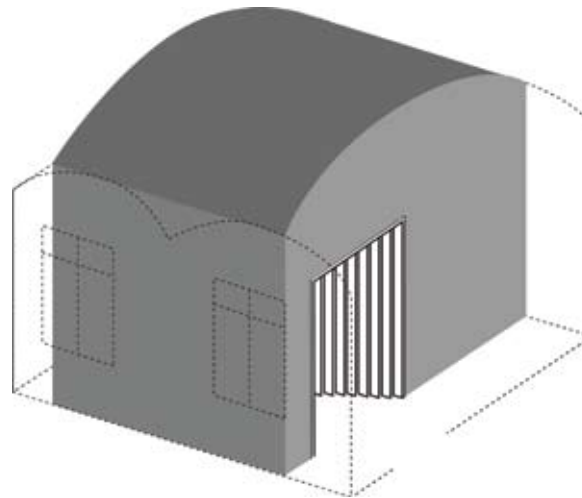
before  
after

**No man`s land** 2009  
**gallery Jeleni/Prague**

steel doorframes /400 x 400 x 370cm

I enlarged the wall, which divides the gallery space in two, to fill in almost the whole remaining space. The door-frames were gradually repeated on both sides, so that visitors could only walk trough. Retreated portal highlighted the interspace. The gallery has been filled with a “walk-trough” indeed.

How can we define a sudden change (transformation)? What is the interspace we use to move trough?





**realization**



**block?** 2009  
**gallery Futura/** Prague  
variable sizes, ©CETRIS boards

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**“proper” architecture** 2008  
**gallery HIT/ Bratislava, Slovakia**

120x100x90 cm / ©CETRIS boards

Is it possible for the architecture to be “proper”? Under what circumstances is it feasible?



**gateway** 2008

**La Frishe belle de Mai**/ Marseille, France

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700x300x250 cm/ Fibre boards

Gateway is real-size model of a block entrance I was born in. Blocks of flats are module-based architecture. The module is repeated both in the structure of one block and in other buildings of its kind. The serial nature corresponds with former regime. Everybody was meant to be the same. But the entrance, where I was born can not be the same as the others!

I utilised the concept of module-based architecture and repeated columns, roof, light and descriptive number to modify the entrance. It was functional so the visitors could walk trough.







**can't undo/** ctrl+Z 2008

**Trebešice castle/** Kutná Hora, Czech rep.

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object, 100 x 102 x 100 cm/ ©CETRIS boards

I let overflow the model of the typical block of flats from 1970s in front of the renaissance castle, as a symbol of utopia of the comunist regime.





**thurible** 2008

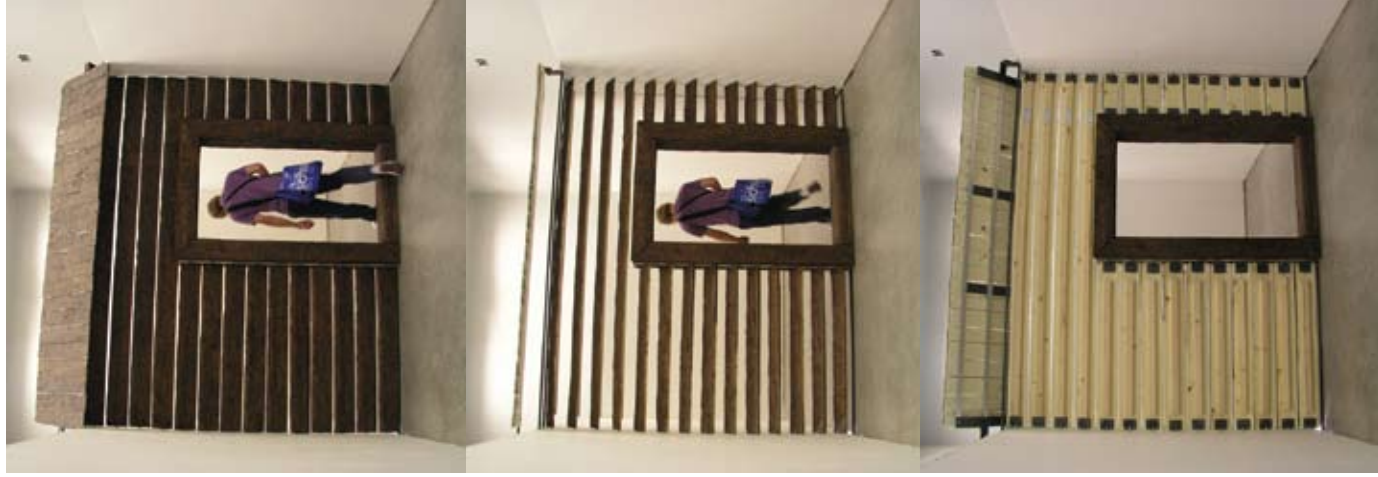
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height 90 cm/ home-made bacon, used pots

I am a believer, but I do not visit a church. The faith is for me a very private thing. I believe privately. From the used pots I made a thurible and filled it with bacon roasting inside. By swinging the thurible I consecrated the gallery space the same way it is done in Santiago de Compostela.







## super flat 2007

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interactive installation /500x400cm/ steel construction, polyuretan wooden beams, sensor, electromotor

<http://youtube.com/watch?v=ckH4p8tMsY>

“Super flat is one side of a wall made out of polyurethane imitation wood log beams, the kind you often find the large home depot stores such as Bauhaus, Baumax, or Obi. As you walk through the open door in the wall, each of the fake wood log beams mechanically rotates 180 degrees, so that you never have a chance to see the other side of the false facade.

The dialectic between the outside and inside has been annulled - there no longer is an interior. The viewer finds themselves caught up in race to see if they can glimpse what the opposite side of the wall actually looks like. This elimination of the distinction between the real image of things and their false exterior is radically condensed. It's not about traditional values or a worn out modernistic utopia of the avant-garde, but a situation where we continually find ourselves caught between false props and entering into empty space.

Super Flat is a metaphor for the disappearance of concrete places; in effect the disappearing world of post-socialistic state of affairs. SUPER FLAT is change and time happening simultaneously. We don't experience it as a transitional process or gradual metamorphoses, but rather as an immediate turnaround, similar to the revolving news stories in the mass media.”

Jiří Sevcík

## **folk architecture monument 2007**

**Poprad/ Slovakia**

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proposal for a town, where I was born - Poprad, Slovakia

The mistake is made. The socialist urban projects destroyed the marvelous countryside. I grew up in such an utopic project. I was lucky to be able to watch the Tatra mountains from my window. After all the blocks weren't so bad. The proportion changed. From family houses to 13-floor blocks. From houses built by their owners to flats built by the regime.

I believe, that my generation is able to overcome these old traumas positively.









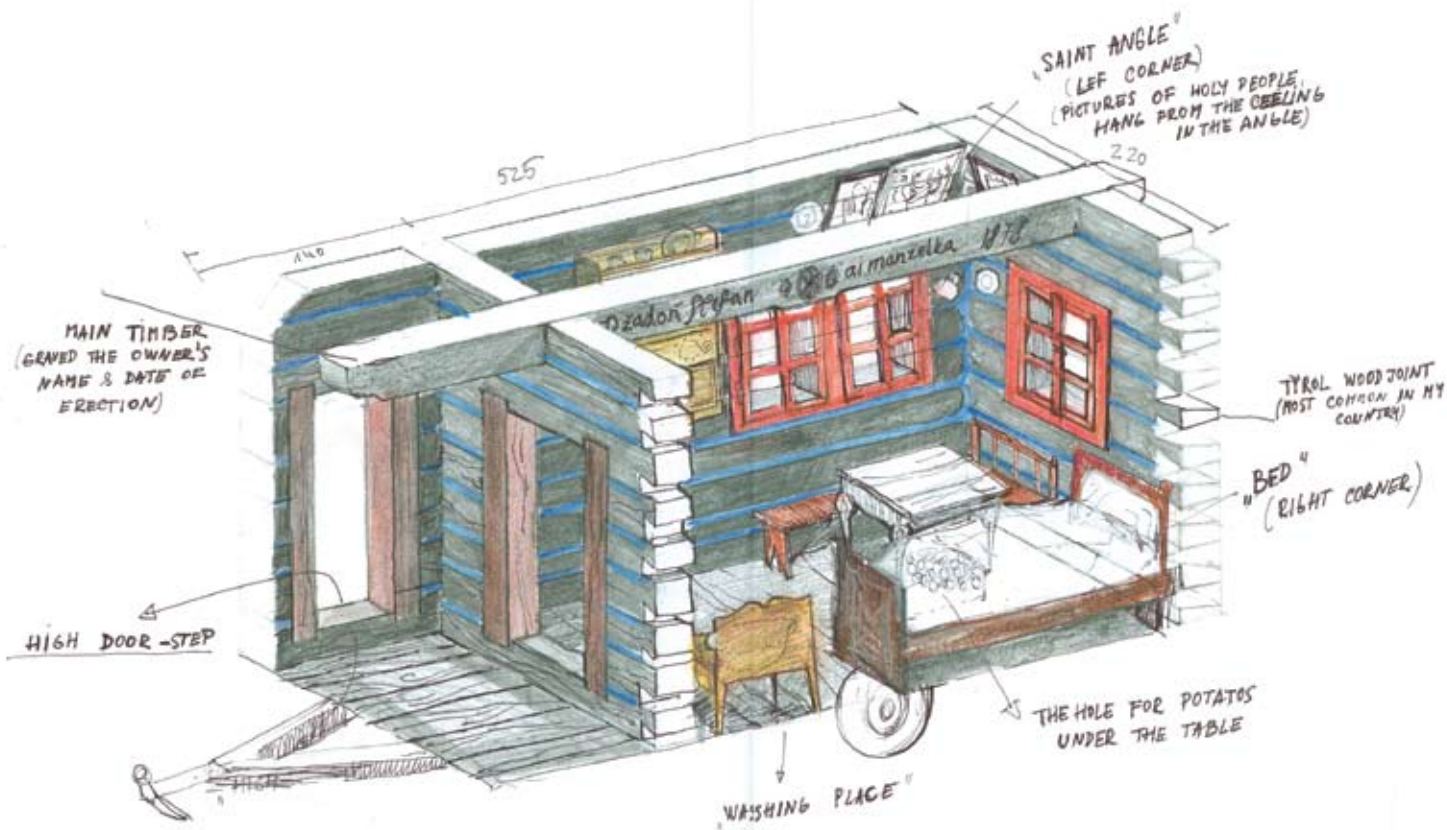
## **traditional caravan** 2006

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What does the tradition mean in our post-communistic society? We are still aware of it, but how do we relate? Is the re-establishment possible?







MAIN TIMBER  
(GRAVED THE OWNER'S  
NAME & DATE OF  
ERECTION)

HIGH DOOR-STEP

'SAINT ANGLE'  
(LEF CORNER)  
(PICTURES OF HOLY PEOPLE  
HANG FROM THE CEILING  
IN THE ANGLE)

TYROL WOOD JOINT  
(MOST COMMON IN MY  
COUNTRY)

"BED"  
(RIGHT CORNER)

THE HOLE FOR POTATOS  
UNDER THE TABLE

"WASHING PLACE"

525

140

220

Dzadon Stefan 2008 almanzella 1878



## Nieghbourhood Ždiar 2008

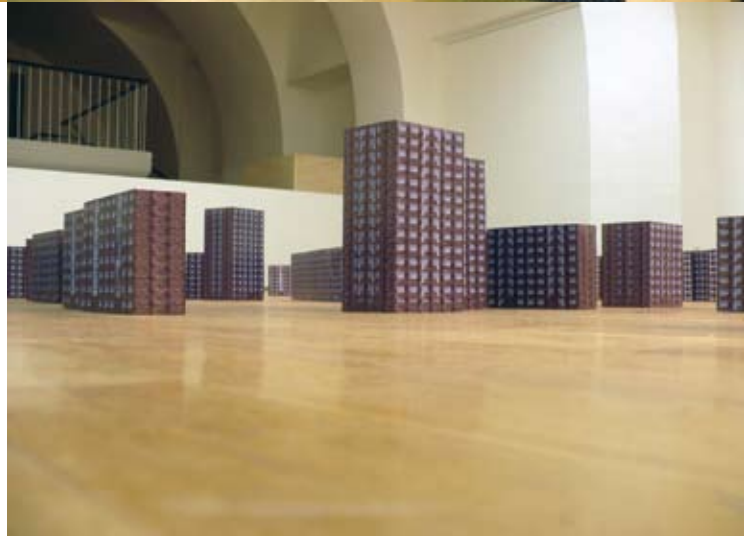
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paper model / cca 700 x 500 cm

“The installation that has been located in the Czech Center is an accurate model of the concrete housing developments so typical of the Socialist era and emblematic of its ideology. (Among other things, housings of this kind now probably constitute more than a half of the Czech and Slovak republic’s state housing.) This model is depleted and exhausted the same way as is traditional log house architecture. Džadoň dared to expose once again the salient conflict of both latter and former and crossed the traditional technology of folk architecture with prefabricated buildings. The model of settlement covered in wallpaper resembling wood construction points to the unsettled relationship of modernism and tradition in contemporary post-socialist era..”

Jiří Ševčík







## hyperlink 2006

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140x 90x70 cm

chipboard, el.fan, grandma`s home-made bacon

Object was designed to address the neo-minimalistic impersonal trends in art and architecture. There was grandma`s home-made bacon roasted inside and its strong aroma was exhausted trough the hole on top.



**\*scape 2006**

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12 m long/ grandma`s home-made  
bacon

I created a horizon with home-made ba-  
con my grandmother made and installed  
it on the window to cover the real hori-  
zon.



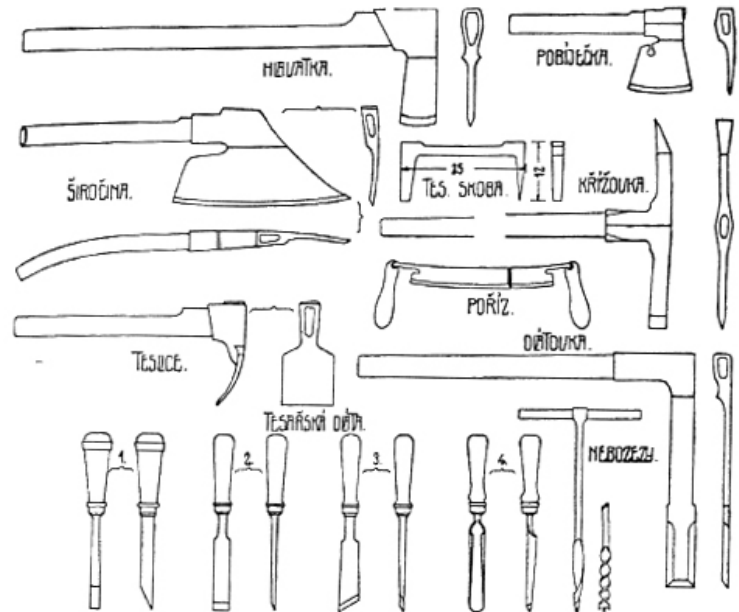


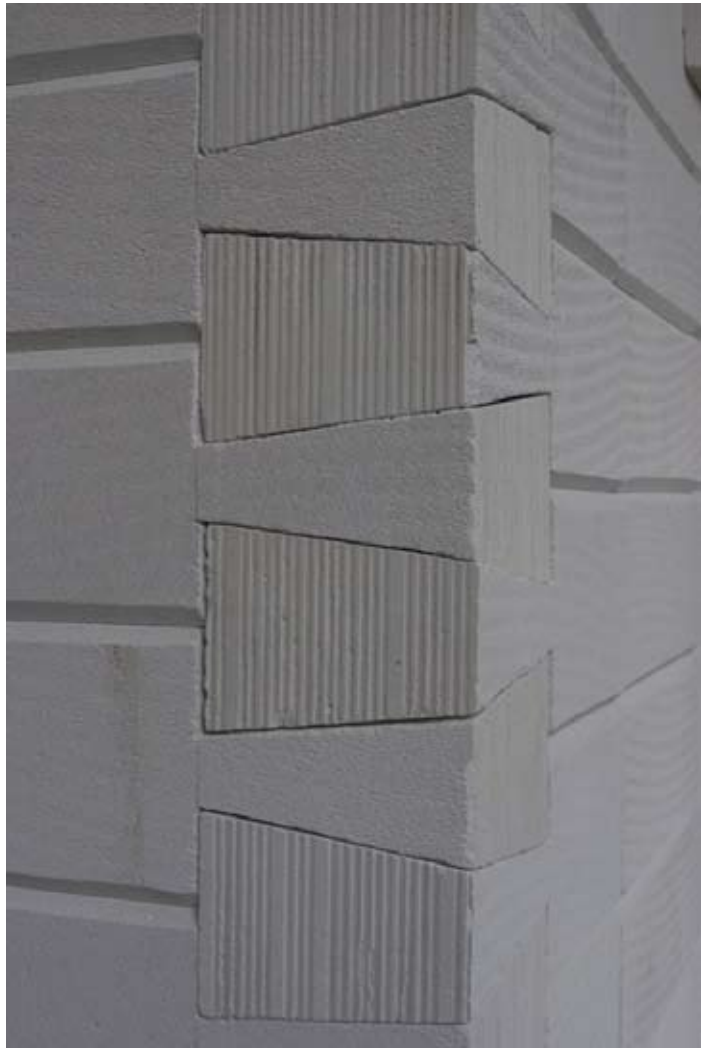


## YTONG piece 2006

350x300x60cm, YTONG blocks (25 x 25 x 60cm each)

A fragment of traditional wooden house is made out of light-weight material used in current building industry. The middle-class houses are built from the YTONG blocks. Each block I worked with using traditional carpentry tools. I was musing what does material mean in process of building house? I found myself in position of a carpenter, who did not notice that times have changed. Ytong blocks occurred under his hands instead of wood beams he used to work with.







## **carpenter joints** 2007

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2 communist cabinets joined with flat-overlap joint

1 reduced sturdy, still functional wooden furniture, elegant in its craftsmanship yet treated by contemporary society as a castaway material because of its associations with the socialist era.

