

+ **Tomáš Džadoň could be described as a conceptual artist for whom the idea is more substantial than the material or form of the work, unlike traditional painters and sculptors. Conceptual art has no prejudices in terms of theme, it can be a banal, insignificant situation, which is capable of commenting in an original way on an often complex subject.**

+ The artistic expression of Tomáš Džadoň could be characterised as immediate. His works are completely in accord with his character traits, his experiences, his background or family. Immediacy can be discerned in Džadoň's effort to get across the idea of the work of art straight to the recipient in the shortest time and over the shortest distance. In his works Džadoň strives to be as understandable and cogent as possible. This effort to drive home the idea of the work is obvious in his unrelenting interest in talking about his output with viewers or even making them co-operate in creating the work. The eloquence and accurateness of Tomáš Džadoň are undoubtedly given by his origins, as he comes from Poprad in Slovakia where the folk tradition is still alive and where the breath-taking beauty of the High Tatras peaks rubs shoulders with the modern epoch in the form of the omnipresent prefab block of flats from the communist era in unexpected assemblages.

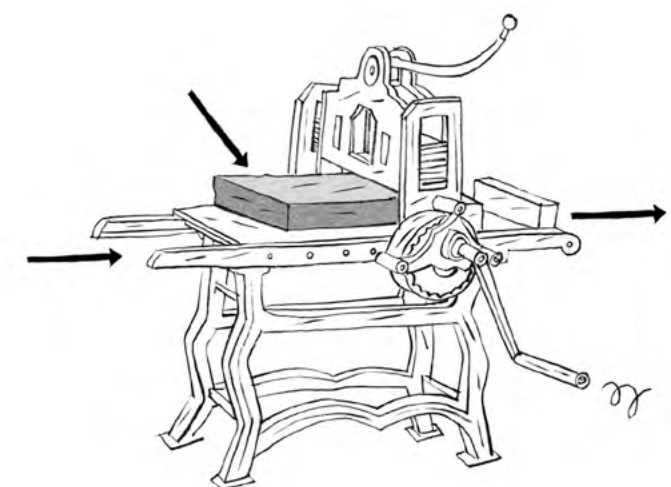
High-rise prefabricated buildings which unrestrainedly encroach on the last remnants of folk architecture, led Tomáš Džadoň to ask to what extent tradition is necessary for our life and what message it carries. He approaches his explorations from the opposite side and examines whether it is possible to alleviate the anonymity of a vast students' home by pasting wallpaper on the walls of a room showing the beams of a log cabin. Or whether he will get rid of the anxiety from a big city by getting on the Prague metro with a goat on his shoulders. Or he tests what will happen when timber hay sheds appear on the roof of a thirteen-floor-high

prefabricated block. Although the latter idea may seem to be completely crazy, Džadoň succeeded in making it happen in 2013 at a housing estate in Košice under the title Memorial of Folk Culture. Tomáš Džadoň's work **In the Vacant Space** was made using the graphic technique called lithography.



The name of this technique is a combination of two words of Greek origin: **lithos** – stone and **grafein** – write. We can occasionally meet the less frequently used expression stone printing.

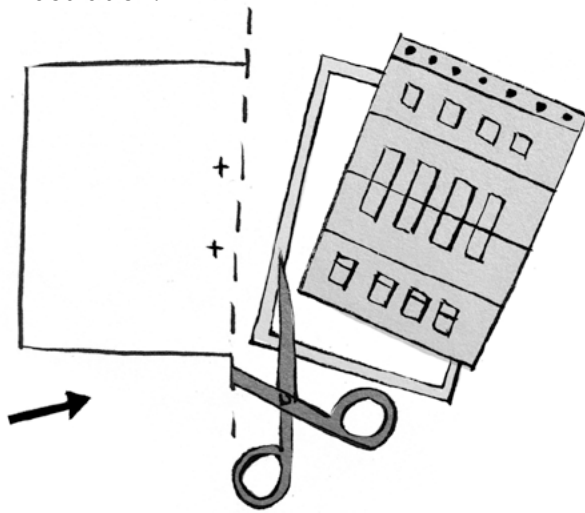
Lithography is a technique of planographic printing, which means that the areas with paint applied to them are not markedly raised (as in a stamp) or hollowed out (as in a steel engraving used to print postal stamps and banknotes). The picture is painted on the matrix (in this case a fine-grained limestone) with fat Indian ink or chalk that will bind paint for subsequent printing on paper. Printing is done manually on a specially designed lithographic press. Apart from planography there are other printing techniques – **intaglio printing** (such as etching, dry-point needle, copper engraving or steel engraving),



relief printing (linocut or woodcut) or **printing through a screen** (screen printing called serigraphy in art). Non-commissioned graphic art offers wide opportunities for experimenting where chance may play an important role. All graphic techniques can be freely combined by which the moment of surprise from an unexpected result is even amplified.

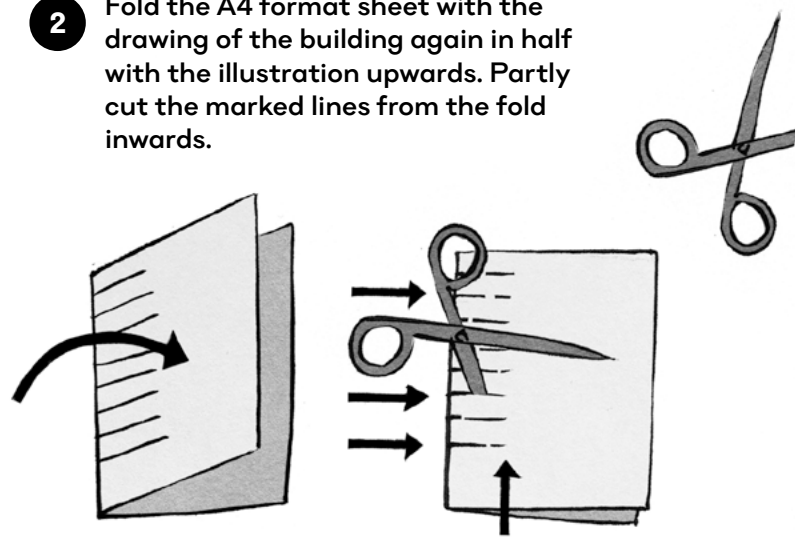
1

Cut the A3 sheet in half and then cut out the illustration of the building from the A4 format sheet. Now is the right time to colour the illustration!



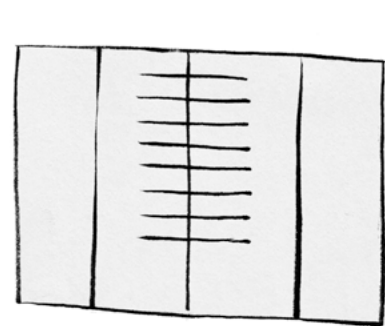
2

Fold the A4 format sheet with the drawing of the building again in half with the illustration upwards. Partly cut the marked lines from the fold inwards.



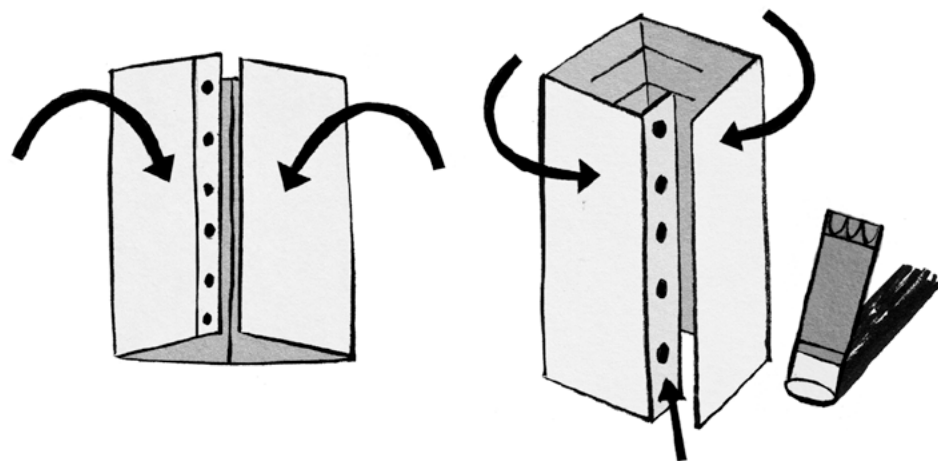
3

Fold the sides again in half inwards to the centre of the A4 format sheet.



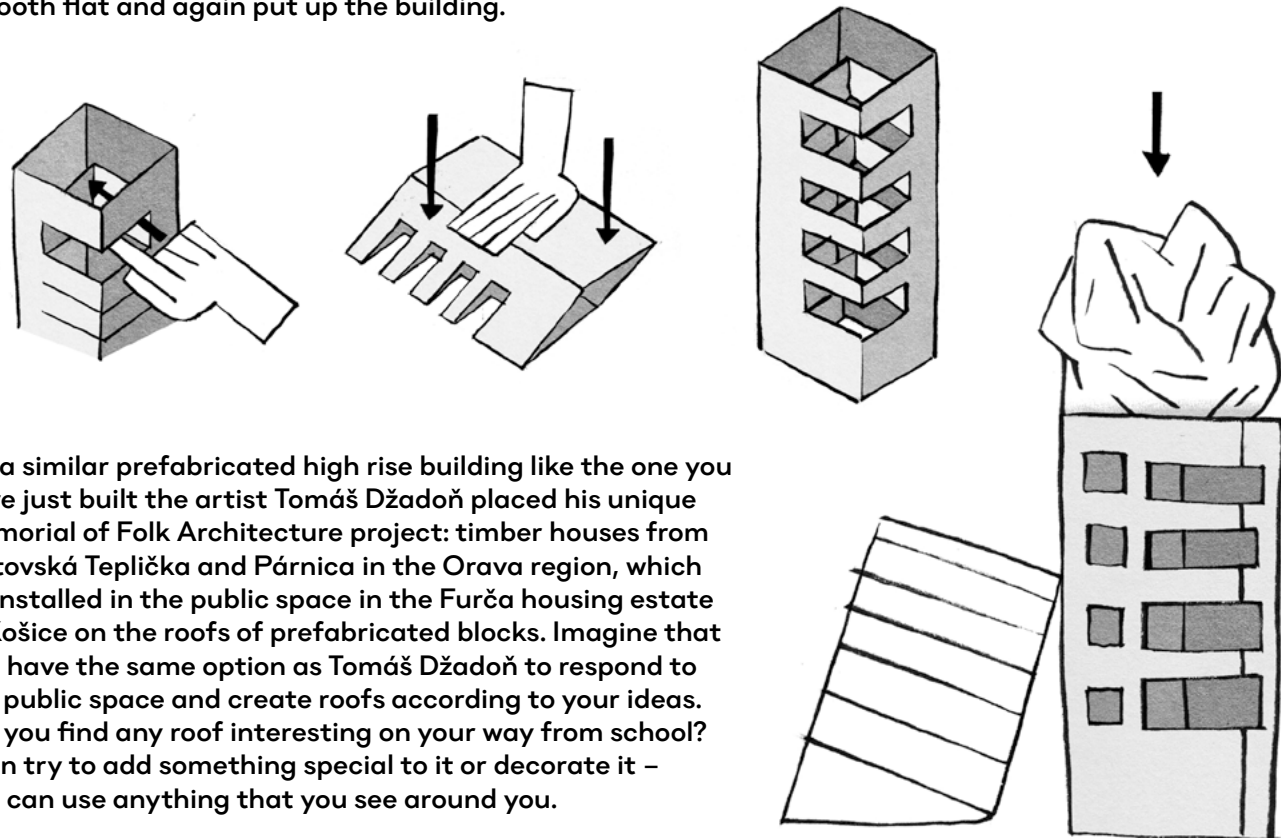
4

Paste the model at the places marked by dots to make the depicted shape.



5

Then push the cut strips to the inside of the pasted building. Smooth flat and again put up the building.



6

On a similar prefabricated high rise building like the one you have just built the artist Tomáš Džadoň placed his unique Memorial of Folk Architecture project: timber houses from Liptovská Teplička and Párnica in the Orava region, which he installed in the public space in the Furča housing estate in Košice on the roofs of prefabricated blocks. Imagine that you have the same option as Tomáš Džadoň to respond to the public space and create roofs according to your ideas. Did you find any roof interesting on your way from school? Then try to add something special to it or decorate it – you can use anything that you see around you.

