

# Judita Csáderová

## Fotografie

The main protagonist of Slovak photography, **Judita Csáderová**, is a highly subjective author, working mainly with the imaginative and surrealistic visual language, interpreted via her very own timeless, abstract lines. Torso and imprints of female body, surrealistic links to irrationality and to her desire to fly, imaginative lines and feathers floating in the air - these are the key elements, the representatives of „metaphysical umbilical cord“ of the photographer's physical body, her dreams and the medium of the photography itself. The similar connection can be found in her photographic views of the old town alleys of Bratislava, these pictures are characterized by their monochromatism, darkness, dramatism, almost even existential poetism. The spectator thus becomes a subject of the gaze of a mysterious lady from an old photo album, or a dreamlike face with eyes of butterfly wings, and often also the photographer herself, for whom the self-portrait is not only a form of silent introspection, but later also a form of intense exposure of herself and total fusion with the photographic medium in the form of a photogram. Csáderová's works are also influenced by her fascination by optical qualities of the medium she uses. The typical features of her work like imagination, dreaminess and effortlessness with which she crosses the boundaries between everyday reality and the mysterious inner world of herself, or the spectator, whom she invites to a silent dialogue.

### Judita Csáderová

*studied photography at the School of Applied Arts in Bratislava (1967) and the Film and Television Academy of Performing Arts in Prague (1974). She worked in the photographic department of Slovak Film in Bratislava and teaches at the Josef Vydra School of Applied Arts in Bratislava. She exhibited in solo and group exhibitions at home and abroad. She was one of the founders of FOTOFO, its president and one of the founders and organizers of the Month of Photography in Bratislava.*

Judita Csáderová is not only an influential mastermind behind many Slovak photographic events and organizations and a lecturer, but also one of the most important Slovak women photographers. Her early works, made during her studies at the Secondary School of Applied Arts in Bratislava and at the Film and TV School of the Academy of Performing Arts in Prague indicate an intimate relation to art, drawn from her inspirational and cosmopolitan family of graphic designer and photographer Ladislav Csáder and textile designer Edina Csáderová, rich imagination and relation to surrealism and abstraction. The spectator thus becomes a subject of the gaze of a

mysterious lady from an old photo album, or a dreamlike face with eyes of butterfly wings, and often also the photographer herself, for whom the self-portrait is not only a form of silent introspection, but later also a form of intense exposure of herself and total fusion with the photographic medium in the form of a photogram. Csáderová's works are also influenced by her fascination by optical qualities (defects?) of the medium she uses.

Her mature work starts in the seventies with the series where she continually proceeds from mysterious, often even amorphous shapes, through archetypal landscapes, caves or lakes, inhabited by shells and snails, to female figures and nudes, gradually waking up and emerging from the depths of the ancient ocean.

The eighties series is a combination of techniques - Csáderová creates imprints in sand, which she subsequently photographs and thus constructs an illusion of plasticity of eternally preserved fossils, or reversely ephemeral footsteps in sand, slowly disappearing with the wind.

An other series, created in the same period of time, consists of imaginative diptychs, enriched by the photogram technique, which

emphasizes the dreamy and playful lightness, with which the author is penetrating the elements of air and water. The presence of reality in the world of dreams slowly overgrows the shape of an imprint and becomes reality, which can be touched in the form of a silver line, pouring out of the open door, or a levitating feather.

During the eighties Csáderová also started to experiment with new technologies, together with her husband Martin Šperka. Later she used the new technologies to create computer animations, which she sees as means of communication between photography and historic works of visual arts, which can take the form of a slightly ironic disputation, or harmonious dialogue. In this way, she also returns to her older works, which she embeds in new contexts, originating in the typical features of her work like imagination, dreaminess and effortlessness with which she crosses the boundaries between everyday reality and the mysterious inner world of herself, or the spectator, whom she invites to a silent dialogue.

**Monika Mikušová**





























