

RADOSLAVA ADÁMIKOVÁ

Inspired by Architecture: Kansai I, Kansai II, Ode to Pompidou

Canvas on wooden frame, 120 × 90 cm, acrylic, 2025

Supervisor: Assoc. Prof. Mária Balážová, Mgr. art.

A collection of paintings executed in an abstract, planar language, transforming impulses drawn from the study and observation of architectural works by Renzo Piano. The postmodern expression of these buildings served as a visual point of departure for further artistic interpretation. The structures became inspiration for a series of paintings reimagined through the language of geometric abstraction in a hard-edge style. The compositions originate from photographic references of Piano's iconic buildings, which served as sources for visual imagination. The aim was to modify the original constructivist framework of modernist geometric abstraction and renew it by incorporating shifts in its visual language introduced with postmodernism. The artistic expression thus moves from a utopian celebration of progress toward a joyful affirmation of individuality and compositional harmony.

EVA MANÁKOVÁ

Canteen

Delegated performance (video recording), 2025

Supervisor: Roman Gajdoš, Mgr. et MgA., PhD.

The Canteen addresses the notion of the seen and unseen in art within the context of the sacred through a personal artistic gesture. The work takes the form of a delegated performance that meditates on death, presence, and absence within a spiritual space. The artist's point of departure is her personal experience of losing her father, particularly the moment of folding a hospital bed – an act transposed into the church environment. The performance is based on a simple gesture: folding a bed in front of the altar, symbolizing the final care. The bed functions as an object of the in-between – it carries corporeality while simultaneously alluding to spiritual transition and the eschatological concept of a “good death,” understood as passage rather than extinction. By situating the act before the altar, the work is also framed within a liturgical context.

MONIKA BAŽÁNYOVÁ

The Last Stage, 2025

Video

Supervisor: Eva Masaryková, Mgr. art., ArtD.

This work explores the psychological journey from depression toward inner liberation and acceptance through ritual performance. Both visually and symbolically, it reflects the connection between the human being and nature as a source of renewal, balance, and spiritual cleansing. The central motif is the metaphor of emergence – a process of transformation in which new life impulses are born. The minimalist scenography, composed of symbols such as a suspended body, ladder, or dripping water in an empty space, creates the environment of a ritual scene where the viewer becomes both witness and participant of an inner metamorphosis. The work calls attention to the importance of open communication about mental health, viewing art as both a means of visualizing psychological experience and a space for introspective response. The Last Stage thus becomes not only a personal statement but also an appeal for empathy, self-reflection, and the pursuit of balance within the human inner world.

MÁRIA KALIVODOVÁ

Behind the Screen

Acrylic on cardboard, 70 × 100 cm, 2025

Supervisor: Roman Gajdoš, Mgr. et MgA., PhD.

The portrait series Behind the Screen examines the psychological and behavioral consequences of excessive social media use. The artist observes how digital environments gradually shape human behavior, perception, and identity. Her paintings oscillate between control and loss of control, between reality and digital haze. The first layer presents an expressionless, grey face devoid of vitality – a symbol of exhaustion and emptiness caused by constant online presence. White overlays blur the original image like an overwhelming stream of information, diminishing the clarity of identity. From this haze, only the blue eyes remain – the cold glow of screens that ceaselessly draw one back. The eyes act as hypnotic points, connecting the real and digital realms. Through her portraits, the artist captures the deformation that occurs when technology ceases to be a tool and becomes a force that transforms us. The work is a visual reflection on addiction, escapism, and the emptiness of life behind the screen.

PATRÍCIA SOLÍKOVÁ

Innocent Game

Spatial installation, 95 × 165 × 200 cm, chipboard, plastic, acrylic, paper, cardboard, textile, 2025

Supervisor: Assoc. Prof. Blažej Baláž, akad. mal.

Innocent Game addresses the perception of female value and its role in society through a critique of entrenched patriarchal stereotypes and the objectification of women. The installation symbolically reflects the reduction of the female body to a visually attractive object while negating its inner worth. Drawing inspiration from the simple yet provocative concept of a children's shape-sorting toy, the artist captures the absurd resemblance between play and social reality. The interactive nature of the work invites personal reflection on one's own beliefs and position within this “game.” The piece highlights the persistent issue of the underestimation of women in society, emphasizing interconnected themes of sexual objectification and gender-based violence.

BARBORA BENKOVÁ

The Vanity of Pleasure

The Vanity of Beauty and Wealth

The Vanity of the Virtual World

Acrylic on canvas, 50 × 70 cm each, 2025

Supervisor: Marcel Mališ, Mgr. art., ArtD.

This series of paintings intertwines the traditional vanitas still life genre with a reflection on contemporary social values and moral dilemmas. Each work evokes different forms of transience and vanity that shape modern life and its priorities. The compositions draw from the visual language of Baroque vanitas painting, yet through the use of modern objects, they respond to the present state of society. The artist's works represent a personal statement about today's world – one dominated by superficiality, hedonism, materialism, consumerism, and the pursuit of recognition, all while ignoring mortality.

The paintings invite self-reflection, encouraging viewers to question whether what we value and devote attention to truly has lasting meaning. They point to the genuine worth of each individual – not determined by possessions or appearance. While the technological world offers entertainment and pleasure, it simultaneously distances us from authentic relationships and conscious presence. The works aim to evoke emotions that slow the viewer down and provoke contemplation on existence and impermanence.

KATARÍNA KLESKEŇOVÁ

In the Confluence of Two Entities

Oil on chipboard, 100 × 70 cm, 2025

Supervisor: Marcel Mališ, Mgr. art., ArtD.

In the Confluence of Two Entities interprets the artist's personal mythology, reflecting the relationship between the anthropic and zoic worlds through a system of personal symbols. By combining symbolic structures with the form of a triptych, the artist constructs a metaphor for contemplative inquiry into spiritual and physical transformation, grounded in archetypal behavioral patterns. The conceptual foundation lies in the theory of animism – the projection of human qualities onto natural elements and belief in the presence of spirit within all aspects of the surrounding world. Human and animal appear as ambivalent entities – representations of matter and spirit – whose boundaries blur through the imaginative interplay between corporeality and the yearning for transcendental unity with nature. Desire becomes the primary means of reflecting inner crisis, urging contemporary humanity to rediscover its origins and break away from anthropocentric thinking.

MYCHAJLO ŠPYRKO

Milk and Blood

Cardboard, mixed media, 2025

Supervisor: Roman Gajdoš, Mgr. et MgA., PhD.

Milk and Blood presents a visual critique of the dairy and meat industries, which exploit the bodies of cows as tools of production, reducing living beings to commodities. The dual-layered composition juxtaposes the intimate detail of milking with scenes of mass livestock farming, creating a tension between the formerly nurturing maternal act and its current mechanized, systemic dimension of exploitation and anonymization.

PATRÍCIA BOBOVSKÁ

Impure Sacred Time of Womanhood

Performance with spatial installation (video documentation), 2025

Supervisor: Prof. Blažej Baláž, akad. mal.

The performance and spatial installation Impure Sacred Time of Womanhood confronts social taboos and the stigmatization of menstruation – a natural manifestation of femininity historically labeled as “impure.” The performative installation transforms the space into a site of confrontation between intimacy and the public sphere. The dominant red color – symbolizing blood, pain, and vitality – serves as a means to overcome societal aversion and shame. Sharp glass fragments materialize physical suffering, while sealed bottles containing hygiene products reference the issue of period poverty and the silencing of this topic. The artist becomes both performer and subject – her body a medium and mirror of social prejudice. The transformation of a white linen shift into red symbolizes acceptance of the menstrual cycle as a natural and sacred ritual of being. The work calls for open dialogue about feminine experience, bodily dignity, and the dissolution of boundaries between the “impure” and the “sacred.”