Transfiguration Based on Art/Design/Art

Interviewer: Silvia L. Čúzyová

Mira Podmanická is a fragile female artist with an affinity for textile, jewellery and drawing, flowers, dreaming and memories. However, she is also a heart-and-soul sculptor, so she pours concrete or other materials and does plaster works with the same artistic captivation, as well as implementing huge spatial installation in interiors and exteriors and, she even does not mind doing the rough sculptural work either. She likes to experiment and, is absolutely not afraid to cross the imaginary boundaries of genres, as evidenced by her successful cooperation in the field of design with ceramic artist Markéta Nováková.

Silvia Čúzyová: *We have never had, and still do not have so many well-known female sculptors. It is different abroad, where do you see the problem?*

Mira Podmanická: The statue is (not only) in our country a man´s world. In spite of the fact that nowadays there are already more female than male students majoring in sculpture art at the Academy of Fine Arts and Design. But I think that the opinion that a statue does not have to be just from wood, stone or metal, is slowly seeping into the public consciousness. Statues have traditionally been associated with the material, everything that is “3D”. Working with plastics, textile and/or paper is equivalent to working with traditional sculpture materials.

Mgr. Silvia Čúzyová, PhD. (1981)

She obtained her master's degree in the History of Art and Culture at the Philosophical Faculty at the University of Trnava in Trnava in 2001-2006. In 2013, she received her PhD. at the Department of Theory and History of Arts at the Academy of Fine Arts and Design in Bratislava. She specialises in the history and theory of modern and contemporary visual art and art critique. Since 2009, she has been managing the Medium Gallery at the Academy of Fine Arts and Design in Bratislava.