**ARTIST STATEMENT**

My installations are immersive environments that explore the borders between fine art, crafts, science, and digital reality. Art practices in these current times are focused on the production of an object for consumption; be it a painting, sculpture or any object that could live in private and public spaces as a decoration and a conversational piece.

My art is about communicating ideas that connect us as humanity so it feels limiting to use only one medium to express the complexity of layers and issues that we face in our own habitat. Although my work begins within the feminist discourse of “craftsperson,” I purposefully delve into science and technology to construct a language that discusses prescient environmental issues and response to the loss we are witnessing.

As an immigrant from Yugoslavia, I am searching for my idyllic version of home that I lost during to the war. I am fascinated with the creation of gardens as convening spaces for pleasure or botanical purpose, or as an extension of the habitat. I create these visual gardens via the dominating elements of water, land, and air.

My recent work speaks to the warning signs of climate change: e.g. *Collateral Damage* - the destruction of ocean life and coral reefs, *Bionic Garden*- the overuse of plastic on land, and *Wounds* *Trapped in the Fabric of Time* – depicting the internal memories present in the air we breathe.

These interactive site-specific environments are created with zip ties, found objects, light and shadows, video, photography, and sound. The zip-ties are symbolic of our plastic overuse, attachments, and interconnectedness. They create forms and objects reminiscent of water, waves, netting, and animal life. Illuminated by blue and white lighting, video, and AR photographic projections, the emphasis on the effect of plastics in our lives is apparent and overwhelming, yet beautiful and lyrical.

The works of three artists Eva Hesse, Judy Chicago and Pierre Huyghe inspire my art practice. Eva Hesse with her use of unorthodox materials (latex or plastics), labor intensive grid structures or clusters, and as per Arthur Danto’s interpretation with “non-mechanical repetition” are echoed in my process, composition and use of the materials.

I start my process with images that are remembered from dreams or as written concept formulated after research and experimentation. Data collection and further investigation, with trial and error, follow this initial ideation process.

Similar to Eva Hesse my work is both poetic and abstract as well as reflective of impermanence and feminism.

Another feminist artist Judy Chicago marked a great influence on my artistic voice while working under her mentorship at the Arts Colony in Pomona in 2002, “Envisioning the Future” Project. Her concerns related to climate change and sustainability have permanently marked my art practice. Additionally, Chicago’s investigation related to scale and craftwork resonated with my interest in role of women within art history.

Differently than Chicago and Hesse, my work is opposite to postminimalism, with almost baroque saturation of diverse forms and media, including photographs, objects, video, sound, augmented reality, virtual reality, and fictional characters. My intention in creating fully developed eco-systems or habitats, resonate more with Pierre Huyghe’s themes and artistic practice. After I experienced his solo exhibition in the Los Angeles County Museum of Art in 2014, I was convinced that my aim is to create fully immersive environments incorporating a variety of media. Similarly, I use a sci-fi narrative while creating aquatic eco systems.

Art critic Adrian Searle called Huyghe’s work “an elegy for a dying world” through his imaginary eco -systems, both immersive and beautiful, with the spectator as the observer. In contrast to his work, I invite the audience to participate, navigate and effect the environments via objects displacement, augmented and virtual reality (AR/VR), and direct contact to create their own journey and individual experiences.

My work is also informed through years of professional experience as a production, stage, and costume designer. In my most recent work I am exploring another futuristic concept of smart fabrics and weaving guided by the computer-based triangulation algorithms for a future production of pret-a-porte clothing or space suits. The zip-ties serve as basic cells used in traditional weaving techniques to create structure to model clothing that can protect, be functional, appealing, and whimsical.

I see the world as an interconnected and holistic habitat. In the same way, my imaginary gardens are referencing our daily reality and at the same time looking into the distant future. The current climate crisis in my art is not a eulogy - it is a call to action with trust in our humanity and its ingenuity to adapt and change for the better.