

Icicles and Glass Beads

In *Icicles and Glass Beads*, I explore the material of glass through the media of light, texture, form, movement and sound, creating new environments – visual, auditory and tactile; material and digital; calm and harmonious; spontaneous and planned.

The work consists of melted glass beads, collected glass objects, field recordings, vocal manipulation and 3D animation.

It is a dreamlike world in which the visitor is invited to lose themselves in sensory experience and surrender to sound waves and visual stimuli, to shine, shimmer, reflections, reverberations and flashes of light that invite reverie.

Glass, also described as an amorphous solid, a rigid liquid or a supercooled liquid, is characterised on the molecular level by an unusual and irregular arrangement of atoms that prevents it from being classified as either solid or liquid, becoming a category of its own instead. This elusive state of glass prompted me to reflect, through this work, on polarities and the in-between states they open up. The space between, within which this work moves, includes the relationship between the natural and the digital, security and insecurity, stability and instability, ease and anxiety, chance and predetermination, rigidity and freedom, as well as control and surrender. Like glass, which neither settles into a solid, clearly defined substance with fixed boundaries nor yields entirely to the free drift and flow of water, I too swim somewhere between these polarities, resting at the intersections of their tensions and entanglements.

In the words of Virginia Woolf, "I am rooted, but I flow." Like the amorphous solid or rigid liquid, I find myself between solid and liquid states, between firm groundedness and free flow, between the need for control and the desire for freedom.

Gripped by a "magpie syndrome", I seek out glittering objects and, captivated by their lustre, reflections and shimmer, delve deeper into my fascination with the material, continuing to experiment with collected objects while discovering new sounds, sensations and colours. Glittering objects come to me from antique fairs, as lingering echoes from strangers' homes, as gifted tokens of affection, or through the tracking code I enter into BOX NOW via Vinted.

Driven by a desire for direct and personal contact with matter, and by an interest in investigating the viscosity of glass, I enter the space of the Živi Atelje, where, in a warm and relaxed atmosphere and in the company of welcoming women, I grapple with borosilicate rods, a torch, blue flame and light, melting glass in the process. The resulting forms are delicate and fragile, spontaneous and impulse-driven, playful and vulnerable, full of small unpredictabilities and imperfections.

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In the words of Ursula K. Le Guin, “What remains unchanged for too long leads to self-destruction. The forest endures forever because it dies and dies, and in dying it lives.” The world of *Icicles and Glass Beads* is therefore marked and conditioned by change and transformation: by transitions from one state to another, from the physical to the digital, from the seemingly solid to the seemingly liquid, from apparent rigidity into viscosity, from one in-between state into another.

I imagine the 3D-modelled pointed forms that are part of the *Icicles and Glass Beads* installation as geological forms moving through tectonic shifts, disassembling and reassembling themselves in new ways, fragmenting and then finding themselves again in new forms of harmony and balance. Likewise, once-compact elongated borosilicate rods are transformed through melting into something new, acquiring new shapes and forms while always carrying within them the essence and composition that once made them whole and now makes them whole in a different way. The colours accompanying the emotional atmosphere and ambience of the work are shades of blue and silver: the blue hour immediately after sunset, the quality of light found in the Earth's northern hemisphere, the blue filter of the *Twilight Saga* films, as well as futuristic Y2K silver.

As a continuation of this deeper immersion in the fascination with material, new emotional environments emerge and unfold, inhabited by the sounds of fresh winter ice water, the tapping and cracking of ice, a voice that tells a song and plays itself, transforming into an instrument, and the sounds of ice touching glass and glass touching ice.

The sonic emotional environments that play simultaneously consist of performed tones of the artist's own voice, alongside a stream of consciousness in the form of poetry, ethereal melodies and trembling words passed through a granulator. Through these sonic environments, I explore the relationship between planned and refined composition, improvisation, randomness and chance. In listening, words begin to emerge: key, vibration, trembling, icicles and glass beads. “All I know is that it never rests. Everything vibrates eternally, trembles, glitters and reverberates.”

What vibrates, and what is transmitted through *Icicles and Glass Beads*? Particles of light and sound; traces and memories of silicate sand within the translucent shimmer of the material; the memory of quartz sand from distant prehistoric shores and desert dunes; light waves in silvery tones; emotions carried through notes in the minor scale and modelled lines with Gothic curves; states of calm and anxiety; shades of pale blue and transparency; the pain and sense of weightlessness brought by ice pressed against the skin; warmth wrapped in cold and cold filled with warmth; volcanic landscapes dissolving into frozen valleys; and everything one might dream in the spaces between these polarities.

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