

Višnja Slavica Gabout – Perception Deceptions

Karolina Pernar is a sculptor and multimedia artist whose main means of artistic expression is line, but one which is actualized in space. It constantly probes and seizes space, inscribing in a scriptural rhythm various structures – tangible and open, but at the same time also illusory and suggestive. Traveling like a flash of light and creating its own fast rhythmical path through space, Karolina's miraculous line generates circles, spirals and ellipses with which the space is on the one hand restrained and captured and on the other hand kept vibrant and free. Although only fictitiously restricted and confined by the line, the space becomes defined as an amount, or in other words volume. This is the manner in which the artist creates her subtle and open objects-sculptures that are marked by airy lightness and certain fluidity, that expand into the space and are freely penetrated by it. The same principles are discernible in both her small and large sculptures.

When small, they are also practically envisaged to find their way on someone's finger or hand whereby they never function as what is usually considered jewelry but give the appearance of wearable sculpture. Even when they are worn Karolina's sculptures possess characteristics of conventional sculptural approach to form. The approach is evident in the way Karolina Pernar wraps the line (refine, precious and tangible line in case of small "wearable sculptures", and tubes and thick wire made from various modern materials in large sculptures) around a spatial frame, which constantly changes due to unobstructed visions and flexible category of time and opens into new and dynamic views. She creates with both small and big forms equally intriguing experience, additionally investing in small sculptures a curious interest for discovering new appearances created by changing positions of the sculptures on fingers and hands or parts of the sculptures attached to the body. This characteristic invites the spectator to engage in the works and at the same time creates deceptions of perception raising ambivalent questions: what is full and what is void, where is the borderline between sculpture and environment and, lastly, is it all just a game? It is a game in a way, a creative game (crucial element of each art work) which is taken by the artist as her starting point and impetus. Still, if this game is for her the starting point and impetus,

her concept, just as all artistic procedures in her works, is founded on serious, disciplinary work and deliberation.

Although Karolina's line seems at first sight to be bending arbitrarily and unpredictably, it follows strict principles when, in permeating space, it shapes volumes and forms compositions. It assumes its position in a carefully devised visual system which the artist develops by drawing upon not only the approaches used by Euclid, Pythagoras, Plato, Leonardo and Einstein, but contemporary ones as well. However, she primarily refers to Fibonacci and his magical calculus of the ideal harmony – the golden section.

These are the sources of the unusual beauty and refined aesthetics of both Karolina's large and "wearable sculptures". With their simple and pure forms, harmony and lucidity, dynamic balance and perfect production, they leave an affective and evocative impression. They function as both constructive and carefully devised and poetical and imaginative works, intended to activate in numerous ways the senses, spirit and thoughts of observers and to entice all of us to launch ourselves into exploration. They entice us to follow the "golden trail" of a dynamic spiral which encloses miraculous spaces – those personal and those pertaining to the universe in which we are the sole "architects of our own presence and existence". The wearable sculptures especially encourage us to establish an interactive relationship of a different sort of direct contact. Such contact is not limited to the sense of touch (which is somehow implied in "sculpture jewelry") but goes further. We are challenged by curiosity to reach for undiscovered views by turning the little precious object in our hands, and to discover a secret passage into an enigmatic labyrinth of a new world by discovering the "actual hole" for the fingers, wrist and hand.