

SEMIOTICS OF THE SPIRIT

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„Semiotics of the Spirit explores the relationship between memory, language, art, and time.

Inspired by the idea of time as a linguistic phenomenon in the film *Arrival* (2016) by Denis Villeneuve - its nonlinear experience, communication as a tool for transformation, the meeting between science and spirituality; The structuralist approach to the culture of Ferdinand de Saussure and Roland Bart, as well as the artistic practices of Alberto Buri, Stanislav Pamukchiev, Anselm Kiefer, and Mark Rothko. “Semiotics of the Spirit” is an attempt to translate philosophical discourses into material forms, the theme of the spirit’s resilience, and the will to create and overcome.

„Semiotics of the Spirit is an exploration of the boundaries between the material and the immaterial, between memory and the future, between chaos and order, the perspectives of reality, as a string of structures woven from the threads of emotion and memory. The consciousness as a set of mind (structure) and creative intuition (emotion, the soul). A textile metaphor for human existence itself. Materials are symbols - metal, netting, tar black paint speak of destruction, restoration, and transformation. Flour, water, and wool refer to the primitive origin and ontology of ritual.

The combination of dense and ethereal fabrics, transparent and rich black details, and the interweaving of metal ropes, cracked textures, and stones symbolize time and its layers. The collection also includes personal references - as part of the conversation between past, present, and future, creating a visual dialogue between generations.

Inspired by the techno subculture and music of Ela Minus, she also seeks the balance between hedonism, freedom, activism, and political charge.

“Semiotics of the spirit” seeks a “language” that “says” what cannot be expressed only verbally – a narrative of destruction and overcoming, a dialogue between the material and the spiritual, a history of the will.

