ANA KRAS

Q: How do you describe your personal style?

My personal style is inconsistent. It's like a mix of very different things, kind of like just like playful and always comfortable.

Always comfortable.

Q: You see your personal style and lot of your space in terms like what you dress for since how you make like a presenter of studio and the main area?

Everything here I made pretty much. Yeah, I guess like this space is quite casual as well and comfy. I guess, yeah. There are similarities in how we talk to people. How we deal with work. How we deal with family. I think it's just like the same personality traits just applied to different aspects of life.

Q: What are three items of belongings that you feel like define you or represent you in some way?

 I don't know. This toucan glass, it's glass that I had since my childhood. It just was always in my parents’ house. There is also like a taller version with a red beak toucan. That's something that I really have like such a vivid flashback to, just like a kitchen in Belgrade. Just people drinking out of it. That's really sentimental to me.

Q: Finish the sentence. I’m a \_

 I am a curious person. I mean I literally cannot say, "I'm an artist." It just does not sound right. What does that even mean anyway?

Q: Do you introduce family into your art and design process? Do you prefer to keep that separate? Is that something you think about or no, just like you are not even intended sensibilities?

 Gender topic is really a wide one. It will be something to talk about for a long time, and maybe not get to a good place. But I do feel that genders are different, but I definitely do not think that males are more powerful. There are differences and there are different things that we are better at overall, but I think that ...

 Yeah, I don't think my work is really feminine, but in a way it is because I approach it in a very caring way, which is a feminine trait. I don't think it needs to visually look feminine or masculine but just the approach is maybe more mothering than maybe if I was a dude. But I don't know. What do I know how I'd be if I was a dude?

Q: Do your personal space, bedroom, studio obviously influence the way you create?

 I need enough space to think. Just having space that doesn't feel claustrophobic. Having enough room to make a mess while working and then cleanup. That definitely effects the way of thinking and doing things.

Q: You live right on bowery. How does it feel to be right here in the city and also have this escape that you kind of created. Do you feel that affects your work at all?

 I do like Bowery a lot. I don't know, since I moved to New York I lived kind of always in the neighborhood. Not far from here. Maybe that's why I like it. It just feels more like home than other places in the city. I do like that when I leave this space I kind of hit a very lively life out there. People look so inspiring. There's such a sense of community here. Then inside it's kind of peaceful and zen, which I did not expect when I moved here. I thought it was going to be like really noisy.

 Yeah, I like that contrast. I think that works well for me because I like to be at home or in a studio and spend a lot of time by myself, so it's nice to just find life once I just get out. I don't need to make a plan, it's just there.

Q: What are some of your muses?

 My friends are my muses. There's a lot of really beautiful women in my life. Starting with my family, my mother and my sister. Definitely, were really good, strong role models. Then living here in New York, I met so many women that really inspired certain strengths that I think females definitely carry within, but sometimes are maybe insecure about. Definitely, it's a female influence in my life. It's something I relate a lot to.

Q: You work in a variety of medium. Which medium is your strongest and which one do you enjoy working the most?

 I enjoy working in all those mediums, that's why I do it. I'd feel like I would feel really unsatisfied if it was one, or not even one, if it was one less. They're really different to me. I know that it's kind of like all part of the same picture, but to me, just the process is so different and it gives me different feelings, different reliefs. It's like a different curiosities. The pace is very different. I don't know. Maybe furniture is something that combines the most of those differences. Maybe that, if I was like forced to just stick to one. I'd be unhappy, but I think that's what I would choose.

Q: Is there meditative or ritual-related process during your making I can tell it’s so labor and intensive. What do you do while you are making these pieces? Do you have anything or probably ritual when you start?

 You know, it's repetition when you work and if you do anything, except the things that I do are silent so I can maybe enjoy that repetition more and use it more as some sort of introspective time.

 Yeah, I like to listen to podcasts. Sometimes have someone over and just chat. Depends what I'm doing. Of course, if I'm doing something that requires a specific thinking then maybe I need to be alone and focus; but if I'm doing drawing or I'm doing a weaving or something that is very ... just like I don't even think about it at point, yeah, I like to listen to podcasts. That's my number one thing.

Q: How are other fields, fashion, fine art, influence your work?

 Everything I see influences me. I'm very curious and very receptive, so I get influenced by everything. Many different things. Think architecture is probably the biggest influence, has always been. Fashion, of course. More like in a sense of just people in the street, rather than runway fashion. Food, travel, music, anything that sets you up in a certain mood. There's like a silent influence, or inspiration.