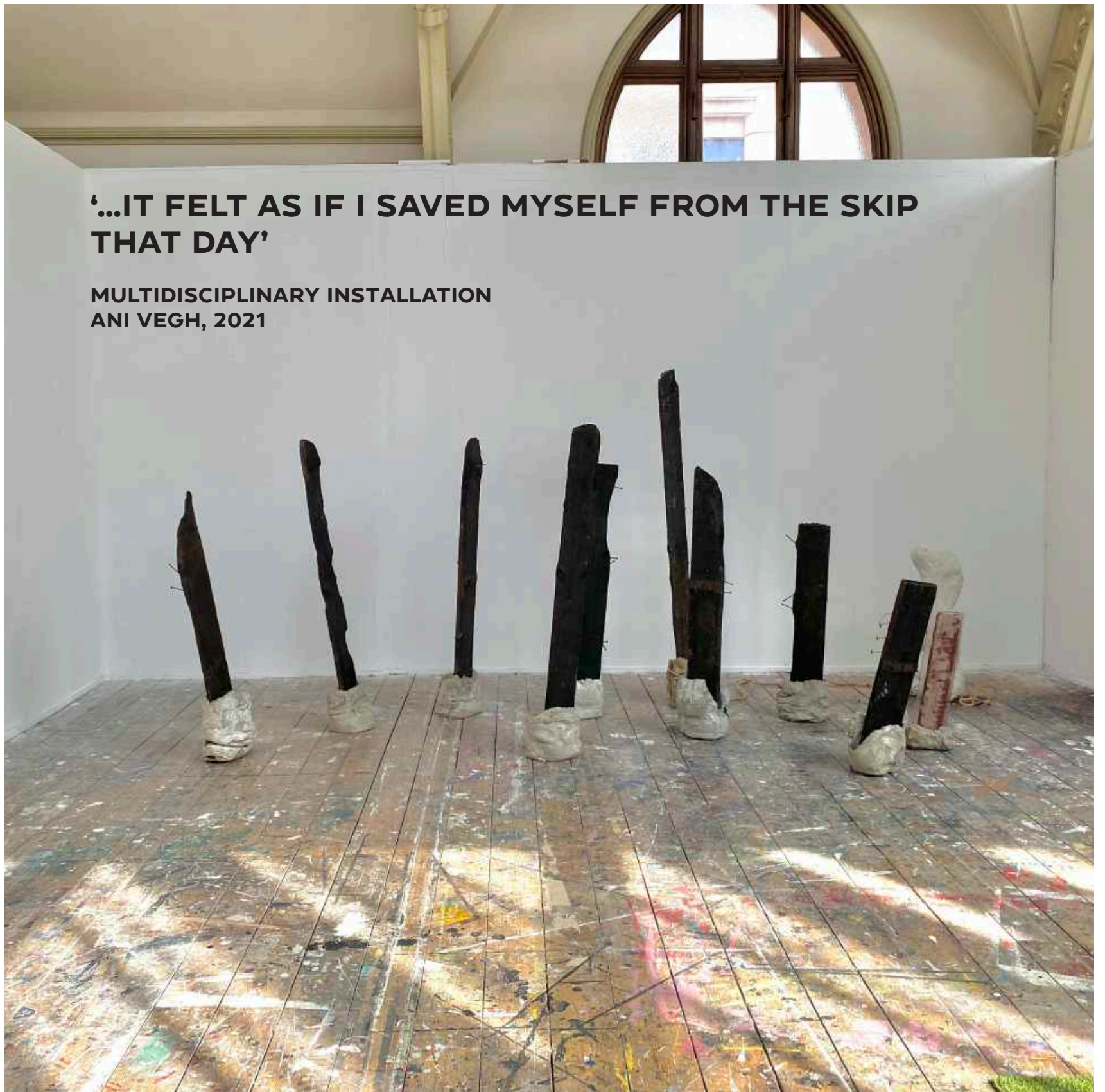


**'...IT FELT AS IF I SAVED MYSELF FROM THE SKIP
THAT DAY'**

**MULTIDISCIPLINARY INSTALLATION
ANI VEGH, 2021**



**“...it felt as if I saved myself from the skip that day...”
(2021)**

The Self + The Selves + Permanent Impermanence

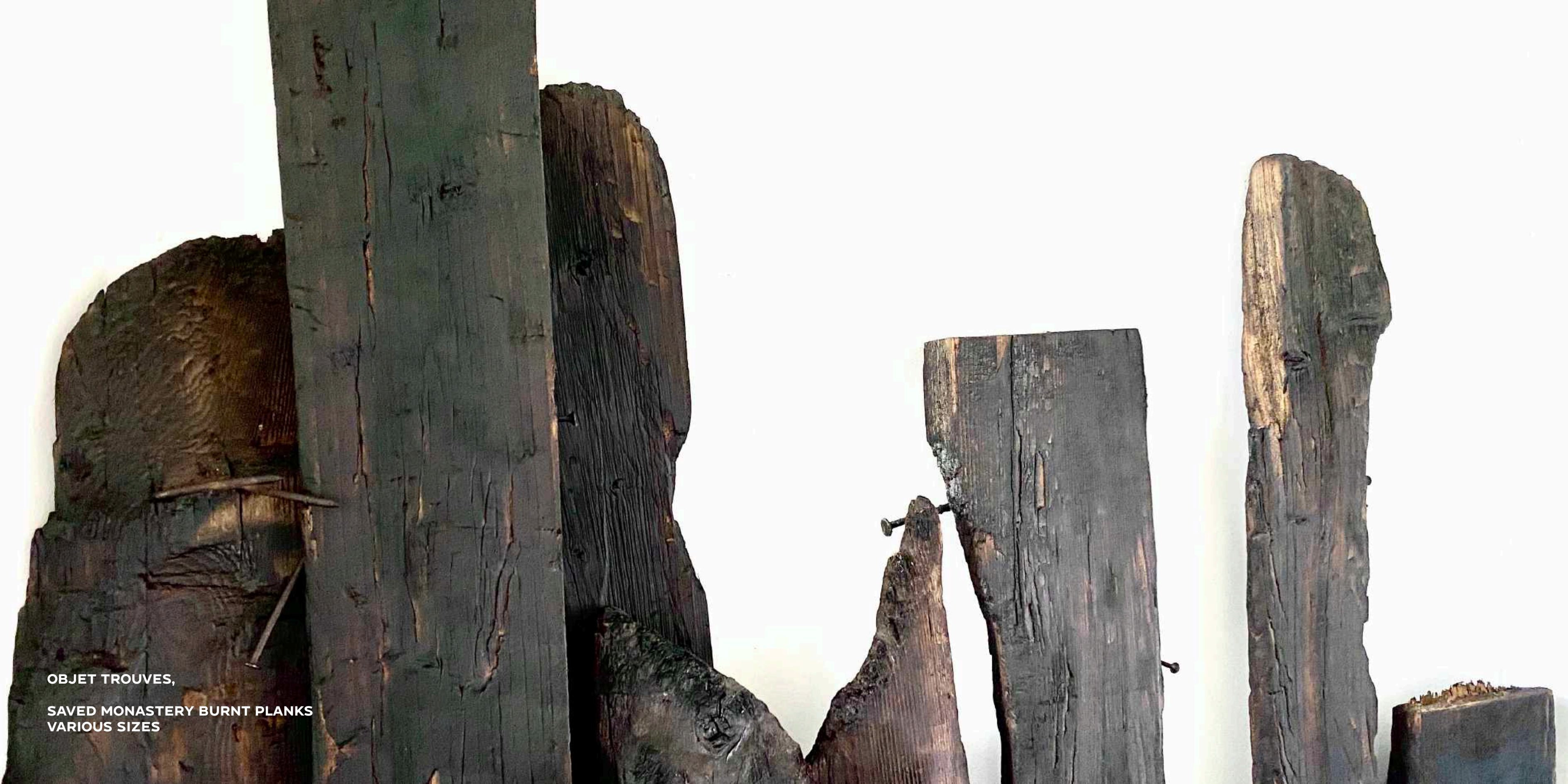
Multidisciplinary Installation, Ani Vegh

Through a body of works inspired by personal events, I examine what it means to be a product of traumas and the relationship between trauma and self-preservation. By obverting the idea of the grotesqueness of decay, my work sheds light on the relation between the inseparable elements that shape our sense of self.

My artistic practice largely relies on exhibiting objects based on the ready-made principle. Through these objects, charged with symbolism that retains the sublimated desire to celebrate self-transformation and an ‘overcoming’ of despair, my work displays how meaning changes with context. Combining objet trouve with rough and unrefined yet strangely dignified clay forms forges a personal sense of ambiguity around understanding the self. An installation transformation of these sculptural objects of layered complexity gives meaning to the emerging art encounter. By evoking conflicting subconscious emotions in the viewer, their anterospective viewpoint of the experience provokes new ways of thinking about self-reflections and the inevitable changes that bring order into traumatic chaos.

My work captures transformation as a natural life cycle that creates beauty by giving a new identity to a degrading form, therefore celebrating changes. Thus, it turns out not just an image of a person but a transformed embodiment, which also conveys an essence. In this case, it is the embodiment of my own.





OBJET TROUVES,
SAVED MONASTERY BURNT PLANKS
VARIOUS SIZES

THE ONE

**OBJET TROUVE #1
BURNT WOODEN PLANK AND
NAILS
FATHER LOPES CHAPEL,
DIGBETH BIRMINGHAM**

122 CM X 17 CM X 3 CM



BELONGING, 2021

**OBJET TROUVE #1+2
BURNT WOODEN PLANK AND
NAILS
FATHER LOPES CHAPEL,
DIGBETH, BIRMINGHAM**

**122 CM X 17 CM X 3 CM
118 CM X 19 CM X 4 CM**







HUMANS BECOME 'THROUGH A SATURATED, SITUATED ENGAGEMENT OF THINKING AND FEELING WITH THINGS AND FORM-GENERATING MATERIALS'... I CALL THAT PROCESS CREATIVE THINKING... OUR FORMS OF BODILY EXTENSION AND MATERIAL ENGAGEMENT ARE NOT SIMPLY EXTERNAL MARKERS OF A DISTINCTIVE HUMAN MENTAL ARCHITECTURE. RATHER, THEY ACTIVELY AND MEANINGFULLY PARTICIPATE IN THE PROCESS WE CALL MIND.



THE SELF
UNFIRED CLAY, 2020 (- KEPT IN A MALLABLE STATE UNTIL MAY 2021)
95 CM X 45CM X 35CM



CONCRETE AMNIOTIC SAC PLINTHS, 2021
CONCRETE AND CEMENT
VARIOUS SIZES



**MOTHER AND CHILDREN,
THE SELF AND THE SELVES, 2021**

**PART OF THE INSTALLATION '...IT FELT AS IF I SAVED MYSELF FROM THE SKIP
THAT DAY'.**

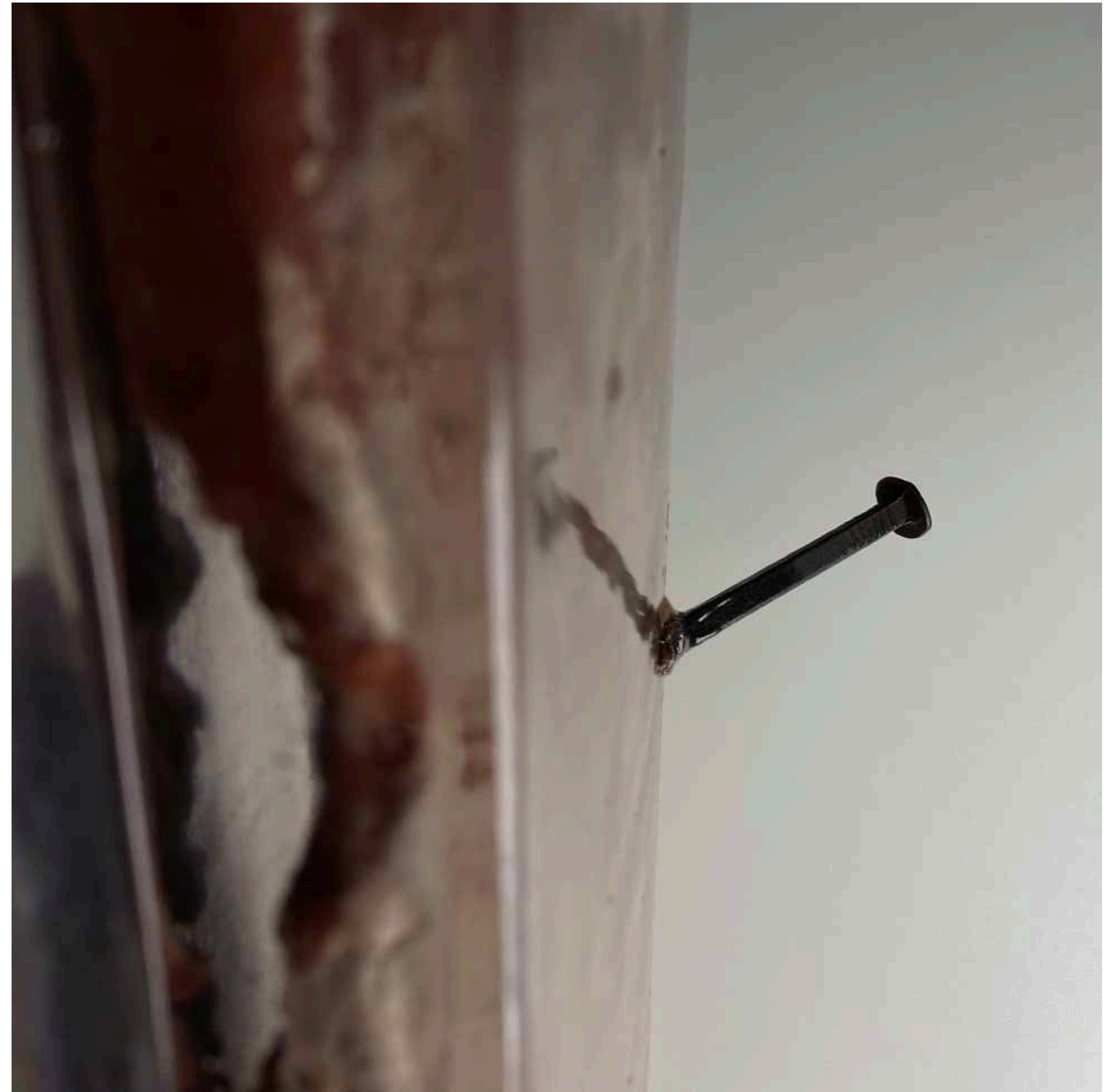
CONCRETE, UNFRED CLAY, BURNT MONASTERY PLANKS





PERMANENT IMPERMANENCE- FETUS
CLOSE-UPS

RAW CLAY SUSPENDED IN SILICONE OIL



PERMANENT IMPERMANENCE, 2021
VACUUM-FORMED POLYURETHANE, MALLAEBLE
CLAY, SILICONE OIL, COFFIN NAILS
65 CM X 16 CM X 20 CM



...IT FELT AS IF I SAVED MYSELF FROM THE SKIP THAT DAY.

THE SELF, THE SELVES AND THE PERMANENT IMPERMANENCE
SELF-PORTRAIT INSTALLATION, 2021

BURNT MONASTERY PLANKS, CONCRETE, UNFIRED CLAY, RAW CLAY,
VACUUM-FORMED POLYUTHERENE AND SILICONE OIL

VARIOUS SIZES

