DIPLOMSKO DELO
Univerzitetni študijski program prve stopnje
NA POTI K DOMU

Anastasia Krivolapova
Ljubljana, 2021
UNIVERZA V LJUBLJANI
Akademija za likovno umetnost in oblikovanje

DIPLOMSKO DELO
Univerzitetni študijski program prve stopnje
NA POTI K DOMU

Mentorica: prof. mag. Tanja Pak
Ime in priimek avtorice: Anastasia Krivolapova

Študentka rednega študija
Vpisna številka: 42180086
Študijski program in smer: Industrijsko in unikatno oblikovanje, Unikatno oblikovanje

Ljubljana, maj 2021
Naslov diplomskega dela: Na poti k domu

Title of the thesis: Place and Space

<table>
<thead>
<tr>
<th>Unikatno Oblikovanje</th>
<th>Applied Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identiteta</td>
<td>Identity</td>
</tr>
<tr>
<td>Navezanost</td>
<td>Attachment</td>
</tr>
<tr>
<td>Osebnost</td>
<td>Personality</td>
</tr>
<tr>
<td>Dom</td>
<td>Home</td>
</tr>
<tr>
<td>Spomin</td>
<td>Memory</td>
</tr>
<tr>
<td>Steklo</td>
<td>Glass</td>
</tr>
<tr>
<td>Diplomaska naloga</td>
<td>BA thesis</td>
</tr>
</tbody>
</table>

UDK: 748(043.2)
Abstract

The BA thesis “Na poti k domu” is a site-specific installation project originally designed for an exhibition in the Layers house in November 2021. This work investigates factors that define the feeling of home through reflections on personal migration experiences. What and where is home? This topic gained importance in the period of quarantine in 2020 when normal life, as we knew it, was stopped. These questions are explored by approaching it from different disciplines. The main focus is on the reasons for the emotional response to different sceneries, and the importance of place when it applies to attachment.

The final installation is inspired by the artistic practice of Robert Irwin, Haegue Yang, Alicja Kwade and Zhang Xiaogang. Using the guidelines developed through the research, different materials and techniques, such as hollow cast, fusing, engraving and etching were applied to achieve the desired result. Glass media is the main focus element of the installation. The variety of properties of this material are explored in the search for a proper and meaningful visualisation of the concept.
Izvleček


# Table of content

Introduction 7

**I. Research** 8

1. Places of living 8
   1.1. Meaning of House and Home 10

2. Identity 11

3. Memory 12

4. Light 13

5. Reference artists 14
   5.1. Haegue Yang 15
   5.2. Robert Irwin 18
   5.3. Alicja Kwade 21
   5.4. Zhang Xiaogang 22

6. Inspiration brief 24

**II. Project** 25

1. Concept development 30
   1.1. Concept summary 30

2. Production 31
   2.1. Sketches, maquette 31
   2.2. Final plan 33

3. Chosen techniques 34
   3.1. Fusing 34
   3.2. Casting 36
   3.3. Etching and engraving 38

4. Conclusion 40

Izvleček 45

Literature 48

List of graphics 50
Introduction

Writer Pico Iyer said, “Movement is only as good as the sense of stillness that you could bring to it, to put it into perspective. [...] It’s only by stopping movement that you can see where to go. And it’s only by stepping out of your life and the world that you can see what you most deeply care about and find a home.”

At the beginning of 2020 no one could have predicted, assumed or imagined the tremendous changes in our everyday lives that have affected everyone. Suddenly, the world had to stop: closed schools, universities, the majority of places of work, restricted rules for border crossing and tourism. The absolute absence of movement, absence of an obligation to go to work or other necessary destinations might have seemed extremely exciting before it all started, providing us with more time for ourselves, time to rest and relax. As recent history shows, it turned out to be much more challenging and demanding than it seemed at first glance.

In our contemporary everyday life, especially in big cities, we are used to spending most days busy working, moving to different destinations, meeting people, or attending cultural events. Of course, a schedule busy with obligations can be a burden. But along with it comes communication and a social life, which is vital for humans.

Belongingness is a primary emotional need. The need to belong is essential for humans because being a part of groups and intimate relationships has helped humans survive throughout history. And while nowadays it is very possible for an individual to survive alone, our mental stability is highly dependable on social contact and its quality. Even though modern technology allows us to stay in touch no matter where we are, as long as we are connected to the Internet, physical isolation from others can awaken loneliness.

Staying in isolation, I had plenty of time looking out of the window and saw a paradox. In cities, in high-rise buildings, people are physically not far away from each other. Physically no one in a high-rise building is alone, but at the same time, many feel lonely in isolation in such accommodation. Thinking about the connection of people with others, the interconnection of people and the places they reside in inspired the thesis for my diploma work, which is “Na poti k domu”, an investigation of the mutual influences of people and the places they reside put on each other.

---

I.  Research

1.  Places of living

When we meet a new person, a stranger we want to get to know, we tend to ask a basic set of questions to categorise and understand the person. “Where do you come from?” is a seemingly simple question that can be very tough to answer for some people.

According to the International Organisation for Migration, “WORLD MIGRATION REPORT 2020”, the number of international migrants globally in 2019 was 272 million, which was 3.5% of the world’s population. And a number of people for different reasons, voluntarily or forced by the situation in their own countries had changed to more than one city or country.

What is the question:” Where do you come from?” looking for? The most probable interest is finding out:” Where were you born and raised?” but the answer to this question might not reflect on the most significant and defining events in a person’s life if he or she left their motherland as a child. Whereas travelling as a tourist for holidays or vacation to another country gives you a breath of fresh air, a break from “Home”, changing places of living, migrating to another country redefines the meaning of “Home”.

I often find myself being the person who is being asked, “Where are you from?” and I sometimes struggle to answer this simple question. Migration is an ordinary phenomenon for my family. There were diverse reasons for changing the place we lived at different times. Due to my parents’ job, we moved to another city relatively close to my birth town when I was only two years old. At the age of 9, we moved to Chile for a little longer than a year. After Chile, my family spent four years in Moscow, Russia, before deciding to move to Slovenia. My age played a significant role. Being a child, I did not have control over decision-making and did not have many obligations and responsibilities besides school and sports achievements.

The first experience of moving was combined with a very young age and the proximity of the two places, and it worked very well. There were no drastic changes in the social order, customs, and traditions, making it seem to me to be one space. Moving to South America was an extreme and radical change. But again, being a child, this idea did not produce any anxiety or stress, but the opposite. I did not have to think and take care of financial and administrative procedures. For me it was a big adventure, a chance to learn and

---

see more. Seeing and having an opportunity to closely interact with people who had different lifestyles, being in an environment totally opposite to my hometown at an early age, allowed me to understand several phenomena in my later development.

The next stop in Moscow was the start of the journey to find a home. Regardless of it being in Russia, what constitutes life in Moscow differs from life in Siberia. And at this point, I started being lost in my identity, I knew where I actually came from, but I could not identify myself and refer to a particular culture as being my own, and this was projected on people surrounding and meeting me for the first time. It was not evident to people that I was Russian, I assume because my clothes and behaviour were slightly different from other Russians. It took around three years to get back into the habitus and, in a way, blend in.

I came to Slovenia when I was 15 and changing where I lived, in some sense, became something I somehow expected. It became part of my normality to change surroundings, meet new people and encounter new cultures. The only object that travelled with the family was a wooden bird, a traditional Russian talisman. It symbolises domestic comfort and well-being.

Regardless of having experienced changes in location before, this time, because of my age it did not play out as well as on previous occasions. Being a teenager causes one to go through physical, intellectual, personality, and social developmental changes, and issues in terms of where one lives can be challenging. In my personal experience, there was a combination of two factors that did have a good impact on my search for identity at the end. However, the path to it first included realising the degree of assimilation and accommodation I had achieved to fit in and how far away it was from my own thoughts and beliefs.

“It is so provincial to oblige oneself to opinions which, just a couple of hundred miles away, are no longer binding.”³

And yet the majority tries to find a way to fit in, or even blend into the place and social environment where they reside. What is the motivation for doing so? Is it fear of loneliness? I would say it is the need or wish to be comfortable with the least possible tension and effort. It can also be the consequence of human laziness as Nietzsche states in his work “Schopenhauer as Educator”:

“When the great thinker despises human beings, he despises their laziness: for it is on account of their laziness that men seem like manufactured goods, unimportant, and unworthy to be associated with or instructed.”⁴

Comfort, on the other hand, is the factor that stops development. We are less likely to start questioning our surroundings when nothing bothers us, and when nothing stands out

---

from our expected picture of this world. Therefore, it's only by losing one's home and stable surroundings that makes one start to search for and create the eternal feeling of home within oneself.

### 1.1 Meaning of House and Home

The etymology of these two words is fascinating. Both terms originate in Proto-Germanic.

*Hūsan*, for “house” was transformed to *hus* in Old English, and stems from the verb “to hide”. It refers to a shelter.³ The word “hide” also relates to animal skin. While animals do feel at home in their skin, humanity developed external manifestations of their identity throughout evolution. We developed homes.

Houses, from an architectural point of view, have always been interesting to me. The way individual buildings are constructed, the technology and materials that allow building modern skyscrapers, and how the houses interact with each other inside one place, one city.

“Home” comes from *haimaz*. The *haimaz*, or *ham*, as it travelled into Old English, meant a residence as opposed to simply a shelter. This term indicates settling down. It is more inviting and inclusive. ⁶

In German, the word *heimlich*, *heimisch*, which means “familiar”, “native”, “belonging to the home” has an opposite word *unheimlich* – “uncanny”. But being an opposite, in reality, the “uncanny” is “nothing new or foreign, but something familiar and old-established in the mind that has been estranged only by the process of repression.”⁷

Thinking about home does not lead me to a picture of a building. Instead, into my mind flashes a feeling of calmness, strength, and the picture of wild cold river and gigantic pine trees of the forests in the area of my birth. This picture of wild nature does not associate with a wish to live there. Rather it embodies strength and durability. In reality, I have witnessed the scene in this picture only once at a young age, but I can imagine it clearly, and the feeling is powerful. Thinking about home also makes me recall frost flowers on the windows. They only appear at low temperatures and show the glass's defects and the isolation of the windows. The window is a shield, and its flaws making magical patterns enhance the atmosphere. Looking back, I could deduce that the physical place of living was not important through my sequence of migrations. It was also not important how different the social

---


situation and customs were, but instead how much I felt the need to change myself and my views to avoid confrontations and how much effort was required. To some extent, the exterior effects reflected the expectations. Still, as it took a lot of effort in guessing and analysing what others anticipated, there was not a lot of time left to question myself. The relationship between the places I lived in and the state of mind I have experienced, leads me to say that one’s home is who one is. And trying to fit in the external world will make one feel uncanny in his or her skin.

2. Identity

What defines me and distinguishes me from others as an individual? Is identity inherited or created?

When we think about ourselves, we might try to find answers in the history of our lives. We look at what we are engaged in, what attracts our interest, we analyse our thoughts and wishes, and we can hardly escape comparing ourselves with those who surround us. When we tell a story about ourselves, we evaluate the importance of the events and characteristics. We try to construct a narrative that best describes our view of ourselves when telling the story. The story never stops changing. Making a self is an active, ongoing process.

This narrative point of view envisions selves as constructed patterns of remembered details and plans. However, our actions are not always voluntary. Being a social animal, a person has to work in correlation with a more extensive group of people, at first family, and then society, which makes part of our external actions reflect our wishes and passions and the other being a part of civilisation. We choose to act and behave in a particular way to identify with a specific group.

“\textit{What is bad is often not at all that is injurious or dangerous to the ego; on the contrary, it may be something which is desirable and enjoyable to the ego. Here, therefore, there is an extraneous influence at work, and it is this that decides what is to be called good or bad. Since a person’s own feelings would not have led him along this path, he must have had a motive for submitting to this extraneous influence. Such a motive is easily discovered in his helplessness and his dependence on other people, and it can best be designated as fear of loss of love.}”

There are many reasons for the high degree of influence that external factors have on our behaviour, decision making, and ideas. It assures safety and helps to avoid the danger of

authority’s punishment for one’s actions. But external activities can be hidden, or the blame can be thrown on someone else, whereas internal conflict can grow more significant by suppressing personal desires.

Compared to the difference between house and home, the physical house can be renovated or replaced by another. But if defining home as a feeling of safety, stability, and comfort, perhaps, external factors could increase the chance of achieving it. However, the outward situation, I believe, is not the primary factor. From personal experience, I have noticed that place changes together with the state of mind. The same place could be a prison or the most enjoyable and relaxing place at different times.

3. Memory

Identity being an ongoing process, is highly influenced by a remarkable activity called remembering. As mentioned earlier in this text, when introducing ourselves to someone new, we present a selection of memories that we have, the place we come from, the locations we lived in, our interests, and practices. Our memory helps make us who we are. It allows us to recognise loved ones, retrieve past joys or remember how to walk, dress, and speak. But how accurate is the placement of the memories? How accurate are the memories and do they remain unchanged throughout life?

In our brain, there is not just one place that serves as a bank for our memories. The creation and storage of memories is a collaborative work of groups of neurons, or nerve cells, called cell assemblies. To experience memory this group of neurons has to fire together in a specific order. However, one cell is not limited to only one group and pattern. It plays a role in fulfilling different details in different memories depending on which pattern it participates in. Therefore, one group of neurons can encode many different experiences, which increases the memory storage capacity.  

On the other hand, over time the role and connection of particular neurons in the memory can weaken. One group of cells that are responsible for several memories can lead to interference, which will add and mix elements from different memories, making the picture less defined and accurate.  

By recalling the experience, we make the memory more robust. We train the connections between particular cells. But thinking about and recalling something we have

---


only imagined can feel as vivid as the real experience. The more it is being replayed, the higher the chance of creating a false memory.\textsuperscript{11}

Subsequently, our memory is not fool proof nor accurate. All we have are fragments that we puzzle together to make sense of our existence. And their arrangement can be changed, some fragments can be forgotten.

4. Light

Daily we are surrounded by, and are highly dependent on, light. Since the beginning of mankind's existence, light has helped us live a productive life, provided us with warmth and a cooking method. It has even provided us with a sense of security, scaring away wild animals, allowing us to see more and better.

In modern days light is widely used in many different areas. Research shows that our psychophysical well-being and mood can be improved, or the contrary, by the right or wrong use of light in our lives. “Within a home or working space, light can induce, according to its intensity, saturation, and modulation, specific emotional states, but also activate specific cognitive skills inside the perceiver (Flynn, 1977): dynamism, relaxation, privacy, visual clarity, excitation, productivity, efficiency, but also stress, sleepiness, sadness, agitation, restlessness, anxiety.”\textsuperscript{12}

The most dangerous for the human emotional state is light deprivation. It can cause headaches and stresses our vision. It can be a cause of sleepiness and sadness. But, as with many other phenomena, if not all, excluding one element from the equation will not solve the problem. Our bodies are tightly bonded to the continuous changes of day and night, and we need both to function properly.

Here I see a deep connection to the more philosophical meaning of light. Throughout history, people tried to give sense to or define their actions by comparing them to a visual experience. We say that a person is shining when we see her or him very happy. We say that a person’s eyes are sparkling when we see someone excited. But also, we might say that someone has chosen to go down the dark path. We attribute negative choices to the absence of light.

“You wanted to accept everything. So accept madness too. Let the light of your madness shine, and it will suddenly dawn on you. Madness is not to be despised and not to be feared.

\textsuperscript{11} GRESHKO 2019, fn. 9.
but instead you should give it life... If you want to find paths, you should also not spurn madness, since it makes up such a great part of your nature... Man strives toward reason only so that he can make rules for himself. Life itself has no rules. That is its mystery and its unknown law. What you call knowledge is an attempt to impose something comprehensible on life."\textsuperscript{13}

On the one hand, light allows us to see better, but on the other hand, it creates a shadow. The stronger the source of light, the darker the shadow will be. One doesn't feel particularly unsafe, not knowing what are in those small areas covered in shadow, if most of the space is fully lit. But once comfortable around a space, I believe it is a part of human nature to explore further, to start questioning what else there can be. This curiosity should push one to step into the unknown but does not necessarily. The imagination might draw frightening pictures of what is hiding there. One might have already created an opinion about the shadows based on others' popular opinions or suggested ideas. But the fact is that one cannot know until one sees.

Creating a connection between light and home, I would like to share a memory from childhood. One of the memorable events I can recall was a solar eclipse. To be able to observe it, I had to look through a piece of smoked glass. Balance is the essential element. When the source of light is too intense, it can harm. But adding a bit of shade allows one to see the beauty.

To be safe, people have to know everything that surrounds and can influence him or her. To be accepted, it is also essential to know what to accept, which will allow the understanding of how to accept. And a person is never defined as purely good or fully bad. There are elements of lightness and darkness in everyone.

5. Reference Artists

This work became progressively more personal throughout its development, which motivated me to focus as much as possible on my visions. Regardless, I cannot dismiss the fact of similarities to other artists and their artworks and their influence. Throughout history, many artists have chosen isolation. Some artists faced isolation due to their life events, and some researched and opened this theme in their artworks.

5.1. Haegue Yang

Haegue Yang is an artist recognisable for her multisensory installations, staged by combining together mundane objects. Born in Seoul in 1971, she completed her BFA from Seoul National University. Her MFA was earned from the Städelschule Frankfurt am Main in the late 1990s. Her works appear worldwide, and it is fair to say that she spends a lot of time travelling. Travelling may help Yang to take a stubbornly elliptical approach and refusal to embody any single nationality or perspective in her work. Her work found a way to present identity without tying it to a particular gender, race, or geography.

On her philosophy as an artist, Yang explained, in her 2014 conversation with Ocula Magazine, that art should be an experience, though not necessarily understood. Therefore, abstraction is the primary language in her works. However, in this case, abstraction serves to shift the focus towards experience rather than a concrete message. Yang seeks to raise in her audience an experience of feelings that may not be understood in words. She calls the process ‘empowerment’: first drawing the viewer into her work and then granting to the viewer autonomy to freely navigate and realise the space’s full potential.

Objects found in her works are often as ordinary as a lightbulb, clothing racks, or blinds. Among those, Venetian blinds have become one of the centrepieces of her most recognisable works.

For the reference I have chosen a part of the exhibition “In the cone of uncertainty” at the Bass Museum of Art in Miami Beach. The two central large-scale installations made of venetian blinds, “Yearning Melancholy Red” and “Red Broken Mountainous Labyrinth”, are from 2008, a year of significant development for Yang. They are similar in the primary material (Venetian blinds) and colour - red. Arranged in a labyrinth-like structure and suspended from the ceiling, they invite the viewer to navigate through them. When interacting with the work, the viewer becomes aware of the play of light and shadow, which come to life through motion created by fans.

I find Yang's artistic practice inspiring in several ways. First of all, it is the manner in which she assembles her concepts and works. For most of her adulthood, Yang has been an internationally recognised artist, who spends most of her time outside of her homeland. She focuses on migration and diaspora. However, there is no focus on one culture in her works.

---

Her works combine elements from different cultures. This approach allows communication of the differences and that they do not contradict, even though they are disparate.

The other source of inspiration is the simplicity of constructing the space, the intelligence that is present in her works. Usage of known and familiar objects to, on the one hand, make the viewer feeling comfortable being in a friendly environment, but at the same time, the unusual usage of those objects motivates the viewer to explore and question the situation they are placed into.

Figure 1: HAEGUE YANG Yearning Melancholy Red, 2008, white Venetian blinds, red light, fans, 362 cm x 1450 cm x 1285 cm, San Francisco Museum of Modern Art.
Figure 2: HAEGUE YANG *Red Broken Mountainous Labyrinth*, 2008, red Venetian blinds, fans, Bass Museum, Florida, United States.
5.2. Robert Irwin

Robert Irwin started his artistic career as a painter in 1957 and explored different abstraction and minimalism methods and approaches. Searching guided him towards leaving the canvas's surface and extending his works into space, exploring sculptures and installations. His interest gravitated toward research focused on transforming the viewers’ visual and phenomenological experiences. The markable influence that he brought into the art world was his participation in developing the Southern Californian movement “Light and Space”. He later developed what he termed Conditional Art. This art aims to be responsive to its environment and enhances the viewers’ perception of the space. In simple words, Robert Irwin explains it as follows: “If you do it right it makes perfect sense and looks like it has been there forever.”

His works create playful, elegant, and alluring sensibility. For example, the work “Untitled” (Acrylic Column) made from 1969 to 2011 and exhibited in 2019 at the Hayward Gallery in London, “Space Shifters”. With a simple tall acrylic column, he takes advantage of the light already existing in the space, alternating the perception of the surrounding. Its purpose is to refract and fan the light and not to attract attention to itself. It raises awareness and understanding of the space it is placed into.

As my thesis's initial idea arose from observing people placed inside structures (houses), their interactions and outcomes, I found Irwin’s work “Excursus: Homage to the Square” is an excellent reference source. It was first named “Prologue: x183” and was exhibited at 548, West 22nd Street in New York City in 1998. It was later, in 2015, exhibited in Dia: Beacon in New York, a building that the artist planned and designed himself. It consists of 18 cubic chambers with translucent walls made out of synthetic fabric and the fluorescent light sculptures illuminate it. Irwin also covered the windows in the space with blue and grey theatrical gels in the first exhibited version, adding a subtle colour play into the environment, which changes and is controlled by natural light shifts. In the second version, the artist empowered the place and created completely site-specific work, enhancing the gallery’s architecture, where “the sculptural response draws all its cues (reasons for being) from its surroundings.”

---

Whereas Robert Irwin’s approach focuses on perfectly fitting the artwork into a specific space, in my work I want to achieve visual isolation of the artwork from the space yet keep it coherent. I am trying to develop and visualise that the feeling of home in its essence is created not by the surrounding environment, but rather the stability and clarity in understanding one’s interests and wishes, in understanding oneself.

Figure 4: ROBERT IRWIN *Untitled, Light Column*, 1969-2011, Acrylic, 281.9 × 12.7 × 12.7 cm, Courtesy of the Artist (ARS), New York and Pace, New York/London/Beijing.
5.3. Alicja Kwade

Alicja Kwade was born in 1979 in Katowice (Poland), she currently mainly lives and works in Berlin, Germany. Her work investigates and reflects on the social constructions, structures of reality and perception of time. She explores relationships between the original and the copy, between naturalness and artificiality, and the relationships to the real world. What I find particularly interesting in her approach is her determination to be honest. She investigates the material to understand it and present its best qualities and is not aiming to force desirable attributes.

This interest of hers can be seen in the WeltenLinie installation exhibited in 2018. It consists of dualities. It is structured and organic, strict and flowy, sensible and illusional at the same time. As she explains it herself, it reflects the human need to systematise the unknowable. “It’s a kind of tragic thing to be a human being because we are trying so hard to understand the world, but actually, there is no chance ... We are building systems, political structures or religions to make this doable and as easy as possible to survive in it. Actually, it’s a bit absurd.”22 In the installation WeltenLinie, at first glance we recognise a structure, but further interaction with the piece reveals the seeming transformations of different elements and dramatic perception shifts dependent on the point of view.

Figure 5: ALICJA KWADE WeltenLinie, 2018, installation, Hayward Gallery, London.

---

5.4. Zhang Xiaogang

Raised in China during the Cultural revolution and achieving a degree in arts at the prestigious Sichuan Institute of Fine Arts in Chongqing, Zhang Xiaogang moved to Europe. His works question the concept of otherness, identity and perception.23 In the series of paintings “Bloodline” by depicting a story of one family, he talks about many. It started when the artist found his old family photos and as he says:

“I felt excited as if a door had opened. I could see a way to paint the contradictions between the individual and the collective, and it was from this that I started to paint. There is a complex relationship between the state and the people that I could express by using the Cultural Revolution. China is like a family, a big family. Everyone has to rely on each other and confront each other. This was the issue I wanted to give attention to and, gradually, it became less and less linked to the Cultural Revolution and more to people’s states of mind.”24

A muted colour palette, indistinct background, and smooth finish create a strongly detached atmosphere. Absolutely emotionless faces support the atmosphere, whose eyes seem

to stare at you. The tension is enhanced by disturbing the perfect surface with seemingly random splashes of colour or a red line connecting the characters.

Using the family photos as a basis for his works, he creates a sense of nostalgia. He reflects on his personal experiences in a particular period in China. However, the pieces still resonate and are not only attractive to people who lived through the same period.

Figure 7: ZHANG XIAOGANG, Bloodline - Big family: Family no. 2, 1995 oil on canvas, 457.2 cm x 584.2 cm.
6. Inspiration brief

To summarise, I would like to start with defining the purpose of this work. As stated at the beginning of this text the initial push to research interactions between people and space were observations from the isolation period. Following on from this starting position, the idea was to find a universal formula for creating the feeling of home, based on personal cross-cultural experiences. This idea was the goal for a continuous period of research. I tried to find answers in numerous disciplines, and I asked people, as well as myself, about their feeling of home and attempted to make connections between the received answers. However, I always faced the problem of generalisation. It is a private, intimate zone of human existence, the safe spot and what elements build up into the whole picture depend on many factors. Realising this made me drift and focus on my own understanding of home.

The work I will produce will be based on personal experiences and symbols that I associate with the feeling of safety and comfort. One of the significant and meaningful elements to include will be the traditional Russian bird, the symbol of domestic happiness, that is unchangeably present in my house, no matter the geographical location. Also, the frost flowers on windows and the windows themselves. Windows create a connection to the house as a building and represents a fence from the outside world, providing safety. Frost flowers give me a strong connection to my hometown.

The artists that attracted me in this research share few features in their practice. At first a tendency towards reduction, a focus on the importance of particular elements inside the composition giving a spacious feeling to the work. I believe it is an important element in the theme of the home.

Another element to consider is the use of universally familiar materials and objects, guiding the viewer to making connections to their own memories. The presence of light is essential. Reflections of light allow the space to be filled without placing a physical object. It will allow the work to stay spacious and free.
II. Project

1. Concept development

The observations during quarantine made me question human interactions, modern life in high-rise buildings, people's relation to it, isolation and loneliness, and the time and space that it brought us to. When everything stopped, we acquired the chance to see things in depth, to notice details. It allowed us to evaluate the necessity of the things we do, the objects we have around us. Beginning the research, the main goal was to find the elements that make up the feeling of “home”.

![Figure 8: Sketching through collage.](image)

The starting idea of finding a universal formula of “home” started vanishing by itself after I realised that to do so, it would first be fair to answer the question: “What is home?”.

The experiences of my migrations explained in the first part left prints of different colours. On the one hand, of course, having been lucky enough to gain such diverse information and learning about different cultures from real life was wonderful. On the other hand, when travelling there is still an anchor, a place where you live and will come back to in a predicted amount of time. This sense of security, this anchor, is erased when a person moves to another country to live, without saving a place to come back to. It makes you homeless for some time. The old attachment to a place does not exist anymore and new bonds need time to form. Considering this thought brought me to a realisation that this space in between, this freedom
that moving gives you is essentially the feeling of home for me. When you do not know anyone and nobody knows you, you can be someone new, and discover a different colour of you.

In my personal experience the rapid changes in where I lived, removed the possibility of making a strong attachment to a location.

![Images](Images/9, 10 Searching for the visualisation through sketches.)

When closing my eyes and thinking about home I see the wild nature of my homeland. But in fact, this thought is somehow romanticised or symbolic. Being raised in the city makes it hard to even imagine what it could be like to live in a forest.

The picture associated with the feeling of home feels very spacious yet isolated. There is the forest that is protective yet soft, steady yet pliable. The river which is peaceful, yet powerful and maybe even has destructive energy. The play of light and shadows in the company of the sounds of the rustling leaves in the wind and the splashes of water. Together, all of these elements create the feeling of balance, presence, awareness, as well as peace, trust and belonging.
Figure 11 - photo of my hometown's landscape, river Mras-su.

Figure 12 - a photo of the Iron and Steel plant in the centre of my hometown, Novokuznetsk NKMK.
Spacious, secure and protective are the definitions that reminded me of the final project from the second year. Project “Freedom” was a research of the limits, how pliable or real were they? From my point of view the rules or frames that we enclose us within society have more of a defensive role. They can be perceived as a playground, giving you the base for the game. And the options in and outside these “frames” are endless.

If we consider social frames as the basic structure, when connecting it to a physical house it could be represented as the rebar inside reinforced concrete. It is an invisible element
that allows the whole construction to exist for a longer period of time, to be stronger. Developing this notion, I made several constructions. A jungle out of outlines of the city. However, visualising the idea of united construction did not reflect the idea that I was following. It was lacking the movement and isolation of different places. Also making a full-size installation, even out of rebar, would create a very dense, cold and narrow space.

Figures 15, 16 - Sketches of ideas for the installation.

Figure 17 - Visualisation in ceramic, 50cm x 50 cm x 58 cm.

Returning to focus on my personal experiences brought me to separating the structure into separate elements, representing different countries. Separate constructions visually represent living blocks, high-rise buildings.
Each of the countries have both, unique and common impressions. Customs and rules might vary, but human feelings and their essence are akin. Nature for me is the most impressive difference. The vivid impressions connected to home from my childhood period are the frost flowers on the window. They associate with borders or frames as they separate the cold and warm spaces. They enhance the place with their fragility on one hand, on the other they are the indicator for the extremely uncomfortable conditions on the other side of the window. Windows are a part of the first construction, which represents my childhood period in Siberia.

The other two constructions for the periods in Chile and Slovenia have less of a focus on nature. Being placed in a different culture, getting to know people of different customs fixed my focus on trying to understand them. Then, moving to Slovenia was a period of the transition from teenager to a young adult. A stage of improving social skills, searching for an individual place inside the society.

The last missing element was the piece that would personalise the whole story. The wooden bird mentioned earlier fulfils a different role. It is a durable symbol and an unchangeable object that remains the same and does not depend on the surrounding. However, I was missing a picture of myself, different versions of it. Besides the bird there is only one other object that has followed me and it is a “matryoshka”. It is a doll that contains several smaller versions of itself inside. Making an analogy to the growing up process it can be said that one grows layers through life, although maintaining the same core.

1.1 Concept summary

To summarise, the concept reflects the movement, of the search for the right place to choose, of the will to fit. The final work narrates my personal understanding of the feeling of home. Through movement and repeatedly breaking connections to a place, the sense of home became integrated and dependent on different factors rather than the surrounding architecture.
2. Production

2.1. Sketches, maquette

Sketches were an essential part of the concept development, visualising the ideas revealed the necessary elements inside the composition. Throughout the research and in my previous works related to the topic, a spatial construction is the dominating element. At the start the construction was attempting to consist of walls, but the vital characteristics of this project are airiness and space.

![Sketches of Installation](image)

Figures 18, 19 – First ketches of the installation.

Following the idea of rebar and city inspired shapes allowed me to free the space and fulfil the function of the stand. However not having experience in making installations was stopping the process as it was a struggle to imagine the space. The first bigger maquette confirmed the hesitation about having a united construction. Being inside of it felt trapping, pressing and limiting.

After several attempts in different directions, it was possible to isolate the crucial elements. Firstly, the main space of the installation consists of several constructions made out of metal, representing the city. The impression of a wooden bird is a personal symbol of home together with the “matryoshka” representing myself at different stages. Windows with the frost flowers awaken associations with the house building and creating a bond to my childhood.

It was only a question of finding the right form to make these elements function together, keeping the space free, but not empty.
The first attempts following the established guidelines dealt with finding a dialogue between the cold, strict construction and the softer “matryoshka” doll shape together with organic shapes of the frost. It appeared to be more of a problem than expected, even with only having four elements to consider, it was hard to keep the picture coherent and include all four.

An additional definition of the elements, forming a more concrete meaning of them, solved the struggle. When thinking about the constructions as a representation of social rules it made sense to connect them to the migration experiences. Three simple constructions - one for the childhood in Siberia together with frost flowers on the window. One for the period in
Chile, which was different, colourful and expressive. And the last one for the teenage in Slovenia.

To emphasise the movement and to some extent to overcome the barriers in a sense of broadening the perspective and getting used to unfamiliar behaviour, I implemented additional parts, metal frames separating the three main constructions.

2.2. Final plan

Summarising the ideas and removing the access, the four elements necessary in the installation were left. An important element is that of the “wooden bird”, the symbol of domestic happiness. Since it is a representation of a feeling of attachment that this symbol has developed, by it being present in all of the places I lived, it will be placed above the installation.

To portray the movement and consequent personal changes, “matryoshka” dolls will be placed in different parts of the installation, mainly inside the constructions.

Keeping in mind the desired feeling of freedom in the space, the constructions will be only an outline of the buildings, without full walls.

Figures 23, 24 - Final arrangement.
3. Chosen techniques

3.1. Fusing

Looking at the bird with its detailed wings and clearly defined feathers, the first idea that came to my mind was cutting and fusing.

Figures 25,26 - Traditional wooden bird.

The big problem was finding the right temperature for the feathers to maintain a sharp look. For the first attempt, the temperature was too high, and the edges were too rounded. Another problem was the overlapping, following attempts at lower temperatures there was not enough overlapping and the wings did not slant enough to fuse together. This problem was solved by adding another body part layer to “sandwich” the wings.

Figure 27 - Making of the test bird.
Figures 28, 29 - Cutting scheme and first layer firing.

Figures 30, 31 - Two layers combined and prepared for firing.

Figure 32 - Finished piece, fused glass.
3.2. Casting

Glass was the chosen material for the “matryoshka” doll. Glass in everyday objects is used to conserve, to protect. This material's qualities correlate with the idea that the dolls portray inside the installation. The idea was of growing layers through life experiences, saving parts of each period of life. A hollow core cast was chosen to show the layers keeping the outside shape closed.

The process of making a final mould for glass started with a clay positive for the exterior shape and the core. Next, a silicone mould was made for the interior shape, and a two-piece plaster mould for the exterior shape. The core was cast in a mixture of plaster and quartz. The quartz to plaster proportion was 1:1, 800 grams of plaster to 800 grams of quartz with 1 litre of water. The plaster-quartz model was then placed inside the two-piece mould to cast the outside shape around the core in wax.
After taking the wax cast out, the model was flipped upside down and fixed on a board. The cone fixing the cast was also an opening for the glass. Linoleum was secured around the wax leaving a gap 25 millimetres from the model, and then the final cast was ready to be made by pouring in the plaster-quartz mixture. When the cast was ready, the wax could be evaporated to load it with glass and prepare it for the kiln.

Figure 37 - Cast production.

After firing, the surface of the glass cast was rough and matt. To reveal the interior shape the object needed to be polished. I used sanding sponges of different grades (60, 240, 400, 800, 1300), first to prepare the surface and then to finish it with polishing powder.

Figures 38, 39, 40 - Loaded kiln for the firing / cast structure.

Figure 41 - Finished casts.
Hot working techniques firing schedules:

<table>
<thead>
<tr>
<th>Rate (h)</th>
<th>Temperature (°C)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.15</td>
<td>677</td>
</tr>
<tr>
<td>0.30</td>
<td>677</td>
</tr>
<tr>
<td>0.20</td>
<td>790</td>
</tr>
<tr>
<td>0.15</td>
<td>790</td>
</tr>
<tr>
<td>0.01</td>
<td>485</td>
</tr>
<tr>
<td>2.00</td>
<td>485</td>
</tr>
<tr>
<td>3.00</td>
<td>380</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rate (h)</th>
<th>Temperature (°C)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.00</td>
<td>530</td>
</tr>
<tr>
<td>0.30</td>
<td>530</td>
</tr>
<tr>
<td>1.00</td>
<td>677</td>
</tr>
<tr>
<td>0.30</td>
<td>677</td>
</tr>
<tr>
<td>0.20</td>
<td>790</td>
</tr>
<tr>
<td>0.15</td>
<td>790</td>
</tr>
<tr>
<td>0.01</td>
<td>485</td>
</tr>
<tr>
<td>2.00</td>
<td>485</td>
</tr>
<tr>
<td>5.00</td>
<td>380</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rate (h)</th>
<th>Temperature (°C)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.00</td>
<td>350</td>
</tr>
<tr>
<td>2.00</td>
<td>350</td>
</tr>
<tr>
<td>3.00</td>
<td>575</td>
</tr>
<tr>
<td>0.10</td>
<td>575</td>
</tr>
<tr>
<td>1.00</td>
<td>885</td>
</tr>
<tr>
<td>2.00</td>
<td>885</td>
</tr>
<tr>
<td>0.10</td>
<td>485</td>
</tr>
<tr>
<td>7.00</td>
<td>485</td>
</tr>
<tr>
<td>12.00</td>
<td>385</td>
</tr>
</tbody>
</table>

Matryoshka cast:

<table>
<thead>
<tr>
<th>Rate (h)</th>
<th>Temperature (°C)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.00</td>
<td>530</td>
</tr>
<tr>
<td>0.30</td>
<td>530</td>
</tr>
<tr>
<td>1.00</td>
<td>677</td>
</tr>
<tr>
<td>0.30</td>
<td>677</td>
</tr>
<tr>
<td>0.20</td>
<td>790</td>
</tr>
<tr>
<td>0.15</td>
<td>790</td>
</tr>
<tr>
<td>0.01</td>
<td>485</td>
</tr>
<tr>
<td>2.00</td>
<td>485</td>
</tr>
<tr>
<td>5.00</td>
<td>380</td>
</tr>
</tbody>
</table>

3.3. Etching and engraving

Imitating any natural phenomenon is a challenging task. The first attempts with etching turned decorative and heavy, it lacked randomness and fragility.

But already the first attempts at engraving were promising; however they were still too controlled, and the lines seemed too strong. Thinking how to lighten the lines I remembered about the candle wax masking technique. Grating the surface with a candle allowed the etching of thin lines by creating the pattern through scraping the wax with a needle. The resulting lines were almost too fragile and to add volume, engraving was applied on top.
The engraved and etched glass was then fixed into a window frame and attached to the metal construction.

The same wax masking technique was used to etch human figures for one of the constructions, representing social integration and socialisation.
4. Conclusion

The research for this work was an adventurous journey, and it took unexpected turns and opened many different paths for further development. Trying to find an answer for “what is home?” elicited many more questions that I would be interested to investigate in the future. Throughout the research, the guidance from my mentor helped to avoid getting lost and eventually arriving at the finish.

Perhaps the initial idea of finding universal definition of home was lost on the way, the resulting work is more meaningful and honest in current situation. Analysing personal experiences, memories and clarifying its crucial elements brought me to the conclusion, that home is who you are. In the installation the “matryoshka” doll is the main character. It shows the interior changes caused by different environments. Three sizes of the doll and different colour, texture configuration portray different age and psychological stages. The metal constructions have the same visual language representing the overall similarity in human essence and the social frames in the countries I have lived.

The final work will be presented at the Layers house in Kranj, during November 2021. It was a great, but challenging opportunity to make a site-specific installation. This project gives me a chance to acquire experience in exhibition preparation, production and management, which are all useful in my independent artistic work in the future.

Figure 52 - Anastasia Krivolapova *Na poti k domu*, 2021, detail of the installation, UL ALUO, Ljubljana.
Figure 53, 54 – Anastasia Krivolapova Na poti k domu 2021 part of the installation, UL ALUO, Ljubljana.
Figure 55, 56. — Anastasia Krivolapova *Na poti k domu* 2021 details of the installation, UL ALUO, Ljubljana.
Figure 57, 58 – Anastasia Krivolapova *Na poti k domu* 2021 details of the installation, UL ALUO, Ljubljana.
Izvleček

Pisatelj Pico Iyer je dejal: »Gibanje je le tako dobro kot smisel mirovanja, ki ga lahko vnesete v gibanje, da ga postavite v perspektivo. […] Samo če ustavite gibanje, lahko vidite, kam greste. In samo če izstopite iz svojega življenja in sveta, lahko vidite, za kaj najbolj skrbite ter najdete dom.«

Ob začetku leta 2020 ni mogel nihče predvidevati, sklepati ali si predstavljati ogromnih sprememb v naših vsakdanjih življenjih, ki so vplivale na vse nas. Svet se je nenadoma moral ustaviti: zaprte šole, univerze, večina delovnih mest, omejitve za prečkanje meje in turizem. Absolutno pomanjkanje gibanja, pomanjkanje obveznosti odhoda na delo ali druge destinacije so se morda pred dejanskim začetkom zdele izjemno vznemirljive, saj so nam zagotovile več časa za nas, časa za počitek in sprostitev. Kot nas uči nedavna zgodovina se je vse to izkazalo za veliko bolj zahtevno kot se je zdelo na prvi pogled.

V našem sodobnem vsakdanjem življenju, zlasti v velikih mestih smo vajeni večino dni preživljati ob delu, premikanju na različne destinacije, srečevati ljudi ali se udeleževati kulturnih dogodkov. Seveda je natran urnik lahko breme. Toda skupaj z njim prideta komunikacija in družabno življenje, ki sta ključnega pomena za ljudi.

Pripadnost je najpomembnejše čustvo. Potreba po pripadnosti je ključnega pomena za ljudi, saj je pripadnost skupini in intimnemu odnosu pomagalo preživeti ljudem skozi zgodovino. Čeprav je danes precej mogoče, da posameznik preživi sam, je naša mentalna stabilnost zelo odvisna od socialnih stikov in njihove kakovosti. Čeprav nam sodobna tehnologija omogoča, da ostanemo v stiku, kjer koli se nahajamo, dokler imamo internetno povezavo, lahko fizična izolacija od drugih povzroči osamljenost. V izolaciji sem imela veliko časa gledati skozi okno in opazila sem paradoks. V visokih zgradbah v mestu ljudje fizično niso oddaljeni. Fizično v visoki zgradbi ni nihče sam, toda istočasno se številni v izolaciji v takšnih nastanitvah počutijo osamljene. Premišljanje o povezanosti med ljudmi, medsebojni povezanosti ljudi in krajev, kjer prebiva, je navdihnilo tezo za moje diplomsko delo z naslovom »Na poti k domu«, raziskavo medsebojnega vpliva ljudi in krajev, kjer prebivajo.

V teoretični raziskavi, ki je bila del diplomsko naloge, sem analizirala osebne izkušnje z migracijami. Poskušala sem odkriti svoje osebno razumevanje vprašanja »Od kod prihajaš?«. Najverjetnejši interes je odkriti »Kje ste bili rojeni in vzgojeni?«, toda odgovor na to vprašanje morda ne odraža najpomembnejših in opredeljujočih dogodkov v življenju osebe.

če je ta oseba kot otrok zapustila rodnodržavo. Medtem ko vam turistično potovanje v drugo državo omogoča, da vdihnete sveži zrak, si odpočijete od »doma«, spremenite kraj bivanja, pa migracija v drugo državo ponovno opredeli pomen »doma«. Pogosto sem jaz tista oseba, ki jo sprašujejo »Od kod prihajaš?«. Včasih mi odgovor na to preprosto vprašanje predstavlja težavo.

Delo raziskuje dejavnike, ki opredeljujejo občutek doma skozi odseve osebnih izkušenj z migracijami. In kje je dom? Na ta vprašanja odgovarjajo različne discipline.

Na osnovi navdiha, ki so mi ga dal Haegue Yang, Robert Irwin, Alicija Kwade, Zhang Xiaogang, so bile določene številne smernice za vizualizacijo koncepta. Koncept odraža gibanje, iskanje pravega mesta, ki ga izberemo, da bomo vanj sodili. Zaključno delo pripoveduje moje osebno razumevanje občutka doma. Skozi gibanje in ponavljajoče prekinitve vezi s krajem je občutek doma postal integriran in je odvisen od različnih dejavnikov in ne od okoliške arhitekture.

Umetniki, ki so me pritegnili v tej raziskavi, v svoji praksi z drugimi delijo nekaj lastnosti. Prva je nagnjenost k zmanjšanju, osredotočenost na pomen določenih elementov v kompoziciji, ki da je delu prostorski občutek. Verjamem, da je to pomemben element teme o domu.

Drugi element, ki ga je treba upoštevati, je uporaba univerzalno znanih materialov in predmetov, ki gledalca vodijo, da vzpostavi povezave z lastnimi spomini. Prisotnost svetlobe je ključnega pomena. Odsev svetlobe omogoča, da se prostor napolni brez postavitve fizičnega predmeta. To delu omogoča, da ostane prostorno in prosto.

Skozi skice in makete v različnih tehnikah, materialih in slogih je koncept doživel svojo vizualizacijo v štirih elementih, potrebnih v instalaciji. Pomemben element je lesena ptica, ki je simbol domače sreče. Lesena ptica je osebni simbol doma, saj je to edini predmet, ki je po vozi z družino, in je ostal nespremenjen. Ker je ta predmet razvil predstavo občutka navezanosti, je prisoten v vseh krajih, kjer živim, zato bo tudi dobil mesto v postavitvi.

Gibanje in posledične osebne spremembe bodo odražale babuške, ki bodo postavljene na različnim mestih postavitve, večinoma znotraj konstrukcije. Zaradi ohranjanja želenega občutka svobode prostora bodo konstrukcije predstavljale le obrise zgradb brez celotnih sten.

Glavni medij instalacije je steklo in za razkritje njegovih različnih kvalitet sem uporabila tri tehnike.

S spajanjem sem zajela krhkost in ostrino lesene ptice. V procesu izdelave sem se soočila z različnimi težavami. Veliko težavo je predstavljalo iskanje prave temperature z namenom, da bi perje ohranilo oster videz. Pri prvem poskusu je bila temperatura previsoka in
robovi so bili preveč zaobljeni. Druga težava je bilo prekrivanje. Pri naslednjih poskusih pri
nižjih temperaturah ni bilo dovolj prekrivanja in krila se niso dovolj upognila, da bi se spojila.

Za babuško sem izbrala steklo in tako ustvarila povezavo z uporabo stekla za
vsakdanje predmete, ki se uporabljajo za shranjevanje in zaščito. Kakovost materiala so
povezane z zamislijo, da babuške predstavljajo notranjost instalacije. Zamisel se je nanašala
na nastajanje plasti skozi življenjske izkušnje, tako da vsaka plast ščiti vsako življenjsko
obdobje. Odlitek z votlim jedrom sem izbrala za prikaz plasti, ki ohranjajo zunanj obliko
zaprto.

Zadnji pomemben element, ki razstavo povezuje z mojo osebno zgodbo, so bile ledene
rože na oknu. Živi spomini, povezani z domom iz mojega otroštva, so ledene rože na oknu.
Povezane so z mejami ali okvirji, saj ločujejo hladne in tople prostore. Prostor poudarijo s
svojo krhkostjo na eni strani, na drugi strani pa so indikator izjemno neprijaznih pogojev na
drugi strani okna. Posnemanje katerega koli naravnega pojava je zahtevna naloga. Prvi
poskusi z jedkanjem so se izkazali za dekorativne in težke, manjkali sta jim naključnost in
krhkost.

Raziskava za to delo je bilo pustolovsko potovanje, ki me je popeljalo na
nepričakovane ovinke in mi je odprlo številne različne poti za nadaljnji razvoj. Iskanje
odgovora na vprašanje »Kaj je dom?« je sprožilo veliko vprašanj, ki bi jih želela v prihodnosti
raziskati. Pri raziskavi so mi mentorjeve usmeritve pomagale, da se nisem izgubila in da sem
sčasoma prispela na cilj.

Mogoče se je začetna zamisel, da poiščem univerzalno definicijo doma, na poti
izgubila, toda nastalo delo ima večji pomen in je bolj iskreno v trenutni situaciji. Analiza
osebnih izkušenj, spominov ter razjasnitev njihovih ključnih elementov me je pripeljala do
zaključka, da je dom tisto, kar sem jaz. V postavitvi je babuška glavni lik. Predstavljaa notranje
spremembe, ki jih povzročajo različna okolja. Tri velikosti babuške in njihove različne barve
ter teksture predstavljajo različne starosti in psihološka stanja. Kovinske konstrukcije imajo
enak vizualni jezik, ki predstavlja splošno podobnost med bistvom človeka in socialnimi
okviri v državah, kjer sem živela.

Končno delo bo predstavljeno v Layerjevi hiši v Kranju novembra 2021.
Literature:


List of graphics

Figure 1: HAEGUE YANG *Yearning Melancholy Red*, 2008, white Venetian blinds, red light, fans, 362 x 1450 x 1285 cm, San Francisco Museum of Modern Art, (available at <http://heikejung.de/YearningMelancholyRed.html> [12.12.2020]).


Figure 4: ROBERT IRWIN Untitled, Light Column, 1969-2011, Acrylic, 281.9 x 12.7 x 12.7 cm Courtesy of the Artist (ARS), New York and Pace, New York/London/Beijing, (available at <https://flash---art.com/article/robert-irwin/>[02.02.2021]).

Figure 5: ALICJA KWADÉ *WeltenLinie*, 2018, installation Hayward Gallery, London, (available at <https://alicjakwade.com/exhibitions/space-shifters#image-1> [08. 02. 2021]).


Figure 7: ZHANG XIAOGANG, *Bloodline - Big family: Family no. 2*, 1995 oil on canvas, 457.2 x 584.2 cm, (available at <https://www.sothebys.com/en/articles/bloodline-big-family-no-2-from-zhang-xiaogangs-era-defining-series> [05.01.2021]).
FIGURES
8,9,10,13,15,16,17,18,19,20,21,22,23,24,27,28,29,30,31,32,33,34,35,36,37,38,39,40,41,42,43,44,45,46,47,48,49,50,51- Anastasia Krivolapova, personal archive, 2020-2021.


FIGURE 14- Anastasia Krivolapova, project Freedom 2020, glass, metal wire, 25cm x 30 cm x 32 cm (Photo: Miha Benedičič, ALUO archive, 2020).


FIGURES 52,53,54,55,56,57,58 - Anastasia Krivolapova Na poti k domu 2021 part of the installation, UL ALUO, Ljubljana (Photo: Pia Mršek, 2021).