

FRACTURED IDENTITY

03.01.2026 SAT - 11.01.2026 SUN

Solo Exhibition Alise Stopiņa

SAŠKELIA IDENTITĀTE
분열된 정체성

Exhibition Concept

Alise Stopiņa: Fractured Identity

Fractured Identity is a deeply personal exploration of self, belonging, and the emotional landscapes shaped by a life in motion. Over the past three years, the artist has retrospected on her life and her own foreign sense of self.

Having lived in three continents, the artist's life has been defined by change: adapting to new environments, absorbing unfamiliar customs, and constantly renegotiating the meaning of home. This perpetual transition has given rise to a fractured sense of identity—one that exists everywhere and nowhere at once.

Through this body of work, the artist confronts questions that have lingered across decades of migration: What is a home? Is it the place of birth, the country of firsts, the nation that provided higher education, or the place where one finally reaches “adulthood”? Each piece becomes both an inquiry and a reflection—a visual meditation on memory, belonging or lack of, and the subtle tension between rootedness and restlessness.

Interwoven throughout the exhibition are themes of mental health, community, and the human desire to find connection amid fragmentation. *Fractured Identity* ultimately stands as a portrait of a life spent searching for wholeness in the in-between—where every departure is also a return, and every return is the anticipation of an upcoming departure.

《Fractured Identity / 분열된 정체성》는 자아, 소속감, 그리고 움직이는 삶이 빛어낸 감정의 풍경에 대한 지극히 개인적인 탐구입니다. 지난 3년 동안 작가는 자신의 삶과 낯선 자아에 대한 감각을 되돌아보았습니다.

세 대륙을 오가며 살아온 작가의 삶은 변화로 정의되었습니다. 새로운 환경에 적응하고, 낯선 관습을 받아들이고, 끊임없이 고향의 의미를 재조명하는 과정이었습니다. 이러한 끊임없는 변화는 곳곳에 존재하면서도 동시에 어디에도 존재하지 않는, 분열된 정체성을 만들어냈습니다.

이 작품들을 통해 작가는 수십 년간의 이주 과정에서 끊임없이 제기되어 온 질문들에 직면합니다. 고향이란 무엇일까요? 출생지일까요, 최초의 나라일까요, 고등 교육을 제공한 국가일까요, 아니면 마침내 서른 살이라는 중요한 나이에 도달하는 곳일까요? 각각의 작품은 탐구이자 성찰의 대상이 됩니다. 기억, 소속감 또는 소속감의 부재, 그리고 뿌리내림과 불안 사이의 미묘한 긴장감에 대한 시각적 명상입니다.

전시 전반에 걸쳐 정신 건강, 공동체, 그리고 분열 속에서 연결을 찾고자 하는 인간의 욕망이라는 주제가 얹혀 있습니다.

《Fractured Identity》는 궁극적으로 그 사이사이에서 온전함을 찾아 헤매는 삶의 초상입니다. 모든 이탈은 곧 돌아오는 것이고, 모든 복귀는 곧 다가올 이탈에 대한 기대이기도 합니다.





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Each "Diseased" piece is a representation of different states relating to mental health and different aspects of our self-consciousness. The black, geometric cages symbolize the darkness we struggle with, as well as the simplification of an individuals experiences (aka. societies perception of such topics / the depriving of individuality through the medical labeling of our ailments - "Depression", "Anxiety Disorder", "Substance Dependence" etc.). The red string a metaphor of our thoughts, often holding us back or tied to our surroundings.

"Denial", represents the prison of our creation. Two hands hold onto the bars, which are held up and connected by various chains. We are our own worst enemy, although we may not wish to admit it. Self-hate, aggression, isolation.... whilst our surroundings created who we are, we chose our own path in every task and decision we make. If we could be kinder to ourselves, perhaps, we could break free of this prison.

Influenced by Michelangelo's 1512 fresco "The Creation of Adam" at the Sistine Chapel, the individual pieces **"Nature"** and **"Nurture"** cannot be separated. We are often tied to our creator - our environment. Our inner demons are often placed there by our own parents / or lack thereof. Our tangled inner self most times cannot be discarded, inevitably remaining a part of us.

"Hesitation" is the visualization of reaching out. Our hand, tied and held back by the cobweb of our own inner self doubt, is seen attempting

to reach out towards others. On the other hand, “**Down with me**” examines the worry or common concern that one’s worries are not some else’s burden to carry, The concern that one’s negativity may affect another’s life is one of extreme empathy and realism, but could it also simultaneously be a method self-sabotage?

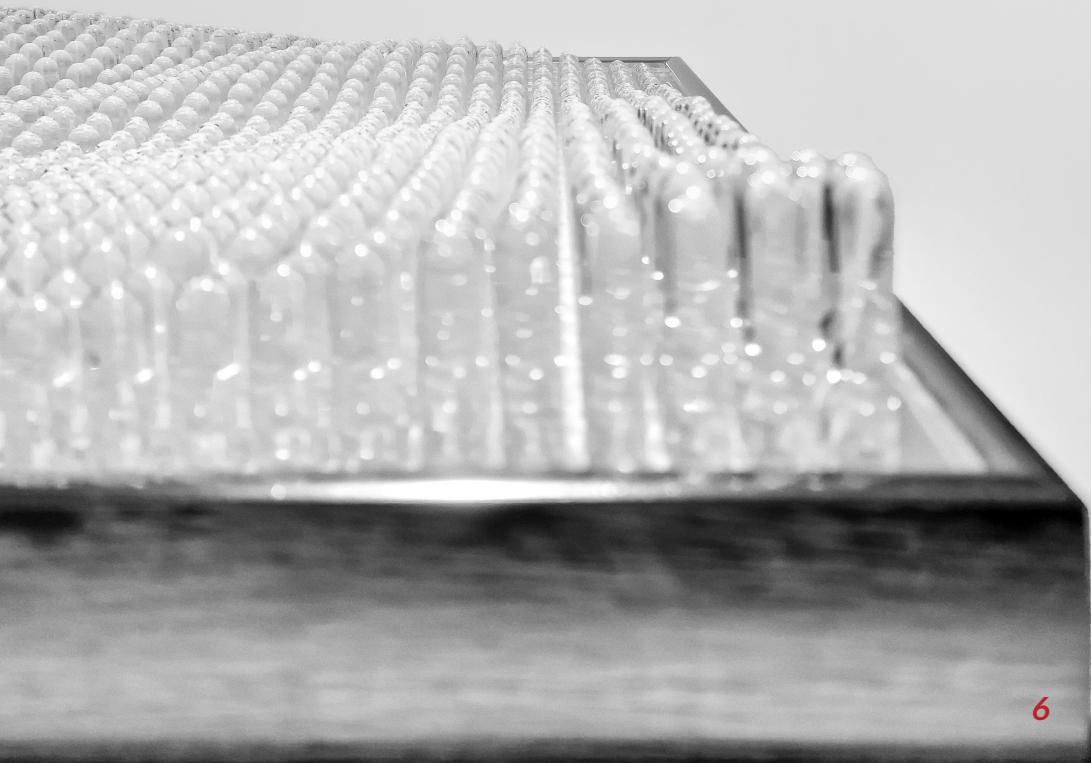
To change in any way requires an immense amount of power and resilience, is what the artist portrays in “**Search**”. To sift through past traumas, to change the way one thinks, an enormous amount of sifting through preexisting threads and connections is necessary. “**Round and Round**” is a piece that explores our mentality with time. Do our thoughts change according to the time of day it is, to the month? Is it continuous and repetitive the same way? Are we more open when the timing is right, or when we ourselves have decided? These are all questions worth pondering whilst looking at this work.

“**Solastalgia**” is a environmental term used to describe the emotional connection to nature that was thus negatively impacted or broken due to environmental change or destruction. This piece explores this concept through the idea of being fatefully “tied” to a place both physically and romantically, and the constant changes, many of which were impossible for us as individuals to reverse, represented as the shadows and light working with the two connected pieces of past and present.

“**할까 말까**” Is a piece that is the constant considering and questioning of whether or not to share your thoughts, whether or not to reach out to someone, whether or not to go to therapy etc. Often we spend more time debating whether or not to do something, than the time we would spend doing it. This is because change is difficult. “**Release**” is a visualization of the end of a relationship. Any relationship will slowly untie as soon as one lets go and holding on to something another no longer wants can simply make this process longer and more painful.

IN.SIGHT

In.sight was a piece created to entice communication between two isolated communities - the visually impaired and the visually non-impaired. Often discussions surrounding devices and functionality for visually impaired communities can stem from people who do not know the experience and thus the needs of this community. Similarly, often visually non-impaired can seem uncaring or distant in such topics. This textile piece, that uses a message of braille through difficult to see color, but not raised - requires the cooperation from both of these groups. The visually non-impaired have to accurately transfer the message into a paper format, whilst the visually impaired have to translate the message for it to be understood. Without one or the other, this piece loses all meaning.



제이크는 일그만이 태생처럼
고개를 숙이고 입을 차운 채 주제를
말하기를 허락해 준 바람에.
내가 그에게 조용할 것을 기대하고
자연의 법을 읽을 줄 알아야 했던 그를
죽은 듯한 표정을 알아버렸다.
그의 기억은 신문들에 드러난 것과
없었지, 아呸, 험, 밤자비,
아파야 암자나, 젠크 같은
이제 조건은 아주 드물어졌다.
그리고 그는 마치 저녁식사에서
없었지. 모든 사람이 그를 놓아
버리자마자, 그는 그를 찾을
없어 버렸다. 그는 그를 찾을
공연장에 서 있다가 그를 찾았다
그를 찾았고 그는 그를 찾았다.
죽어 만든 그는 절을 때는 아니.
제이크는 그의 몸을 일으켰다.
제이크는 아버지의 품에 걸어
있었다. 그의 고개가 아버지의
손에 힘차게 힘차게 힘차게.
And each of his sons was a kind
of his life, the life of his soul.

Original Latvian (Direct Quote):

Jonatans zināja - ja noautu smalkās lakkurpes, zeme mēmi klusētu zem kājām. Pēdas bija izlutišas un zaudējušas spēju lasīt kalnu. Atmiņa bija pazaudējusi augu nosaukumus. Debets, kredits, zelta kurss, procenti, peļņa, ienākumi - tie tagad Jonatana buramvārdi. Ar tiem sirdi nevarēja atdzīvināt. Dabai bija atslēgas, bet

Jonatans tās bija pazaudejīs.

[...]

Jonatanu mocīja tukšuma sajūta. Visi putni bija aizlidojuši, visi pūķi palaistīti. Jaunībā viņš zināja visu par laivām. Tagad viņš zināja visu par naudu. Un kapitāls bija viņa dzīves jēga. Viņš bija lepns.

조나단은 알고 있었다 - 설령 그가 고급스런 신사용 가죽 구두를 벗는다 해도 발밑의 대지는 그대로 조용할 것이라고. 그의 발은 응석받이였고 산을 읽는 능력을 잃어버렸다. 그의 기억은 식물들의 이름조차 잃었다. 예금, 신용, 금 시세, 이자, 이익, 소득—— 이들은 이제 조나단의 주문이었다. 그러나 그들은 마음을 되살릴 수 없었다. 자연만이 그 열쇠를 가졌지만 조나단은 그것을 잃어버렸다.

[...]

조나단은 공허감에 시달렸다. 새는 모두 날아갔었고 연은 모두 풀어 주었다. 그는 짚었을 때는 배에 대해 모든 것을 알고 있었다. 지금은 돈이라면 모든것을 알고 있었다. 그리고 자본이야말로 그의 삶의 의미였다.

그는 자랑스러웠다.

Jonathan knew - even if he took off his fine patent leather shoes, the earth would be mute beneath his feet. His feet were spoiled and had lost the ability to read the mountain. His memory had lost the names of the plants. Debit, credit, the gold rate, interest, profit, income - these were now Jonathan's incantations. They could not revive the heart. Nature held those keys, but Jonathan had lost them.

[...]

Jonathan was tormented by a feeling of emptiness. All the birds had flown away, all the kites released. In his youth he had known everything about boats. Now he knew everything about money. And capital was the meaning of his life. He was proud.

This artwork uses a direct quote from the 1987 novel "Cīlvēki Laivās (People in Boats)" by the Latvian writer Alberts Bels (1938 - 2024). The book primarily takes place in the 19th century at a smaller village in Prussia, where the sudden movement of a large dune threatens the existence of the remote town. The book follows multiple villagers, shedding light on their ideology and the conflict arising from the differing opinions. The book, through a very tranquil yet profound writing, explores the topic of a disappearing language and culture of smaller communities. It explores themes surrounding wealth, power, the shifting values, unfavorable ways of being that exacerbate the inability to cooperate / coexist etc.

This novel had several impactful moments that deeply resonated with the artist, Alise Stopiņa. Although the novel follows multiple characters, Jonathan, whose transformation after many years away was described in the last few pages, held many similarities with the artist's personal life experience - prioritizing his professional opportunities over true love and his "home", and the subsequent disconnect with his past self. His disconnect with nature in this part of the book, describing the loss of knowledge he once pertained, resembled the knowledge that the artist has forgotten or didn't even attain by leaving her home country. The permission to use Albert Bel's writing in this artwork was kindly provided by his representatives. My sincerest thanks for this wonderful collaboration!



FEARS

This installation uses the safety of anonymity for participants to leave vulnerable notes about their struggles and share in the knowledge of other humans struggling as well. Nowadays we're all focusing on selling the best versions of ourselves and fearing vulnerability with the concerns surrounding our lives. At a time where social media and more isolated lifestyles exacerbate the disconnect with society and further form unrealistic perceptions of other peoples lives, this art work allows a one-way tunnel to feel connected with others without endangering one's own privacy.

The work is made of glass cast hands, that are reaching out to hand or take a note. The hands are transparent, cold, but human. Although one is not in direct contact with the writer of the message, one still feels a human connection to the note not only through the shared conflicts, but through the display of the art work too. This installation was created with the hope that people do not feel alone in their difficulties and acknowledge that everyone goes through struggles unseen to the naked eye.

1. 나쁜 생각, 두려움, 걱정 아니면 나쁜 경험을 적어 보세요.
2. 이 종이를 둘둘 말아 손에 들고 있는 다른 쪽지 중 하나와 바꿔치기하세요.
3. 받은 종이를 가지고 가세요.

이것은 당신과 상대방 두 사람만이 공유하는 익명의 비밀입니다.

1. Write down a bad thought, a fear, a worry or a bad experience.
2. Roll up this piece of paper and swap it with one of the existing notes within the hands.
3. Take it with you.

This is an anonymous secret between two unknown viewers, that you two share.

EXHIBITION ARTWORKS

Down with me 2024

Diseased Collection

Black and Transparent, Borosilicate glass, Red Thread

Search 2025

Diseased Collection

Black and Transparent, Borosilicate glass, Red Thread

Round and Round 2025

Diseased Collection

Black and Transparent, Borosilicate glass, Red Thread

Solastalgia 2025

Diseased Collection

Borosilicate glass, Red Thread

Nature & Nurture 2025

Diseased Collection

Black and Transparent, Borosilicate glass, Red Thread

Hesitation 2024

Diseased Collection

Black and Transparent, Borosilicate glass, Red Thread

Denial 2024

Diseased Collection

Black and Transparent, Borosilicate glass, Hanging fixtures

할까 말까 2025

Diseased Collection

Black and Transparent, Borosilicate glass, Red Thread

Release 2025

Diseased Collection

Black and Transparent Borosilicate glass, Red Thread

Self Portrait 2025

Borosilicate glass

Reveal yourself to me 2025

Borosilicate glass

In.Sight 2024

Borosilicate glass, Acrylic sheet, Metal Frame

In.Sight_2 2024

Borosilicate glass, Acrylic sheet, Metal Frame

In.Sight_3 2024

Borosilicate glass, Acrylic sheet, Metal Frame

Alises Puzuris 2025

3mm Borosilicate glass, Fishing line

Fears 2025

Cast Glass, Wood

Identity 2025

Borosilicate glass

Inscribed (KR) / (LV) / (ENG) 2025

Paper, Glass, Frame

Copyright: Alberts Bels

ARTISTS STATEMENT

Born in Latvia, Alise Stopina is an internationally trained glass artist] and researcher whose work bridges cultural, material, and digital landscapes. Soon to be graduating with a PhD in Glass Art at the Namseoul University in South Korea, she brings a global perspective to the contemporary glass field, informed by her academic and professional journey across Europe, Asia, and the United States.

Her work brings attention to varying sensitive or unpopular topics, often through the use of satire. Alise's art works most often focus on topics relating to mental health, climate change, social awareness etc. Specializing in flameworking and screen-printing techniques, her work explores the fragility of existence through the fragility of her own work. The impermanence of the works structure vs. the permanence of the eternal material material of glass is a constant aspect of her work.

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