

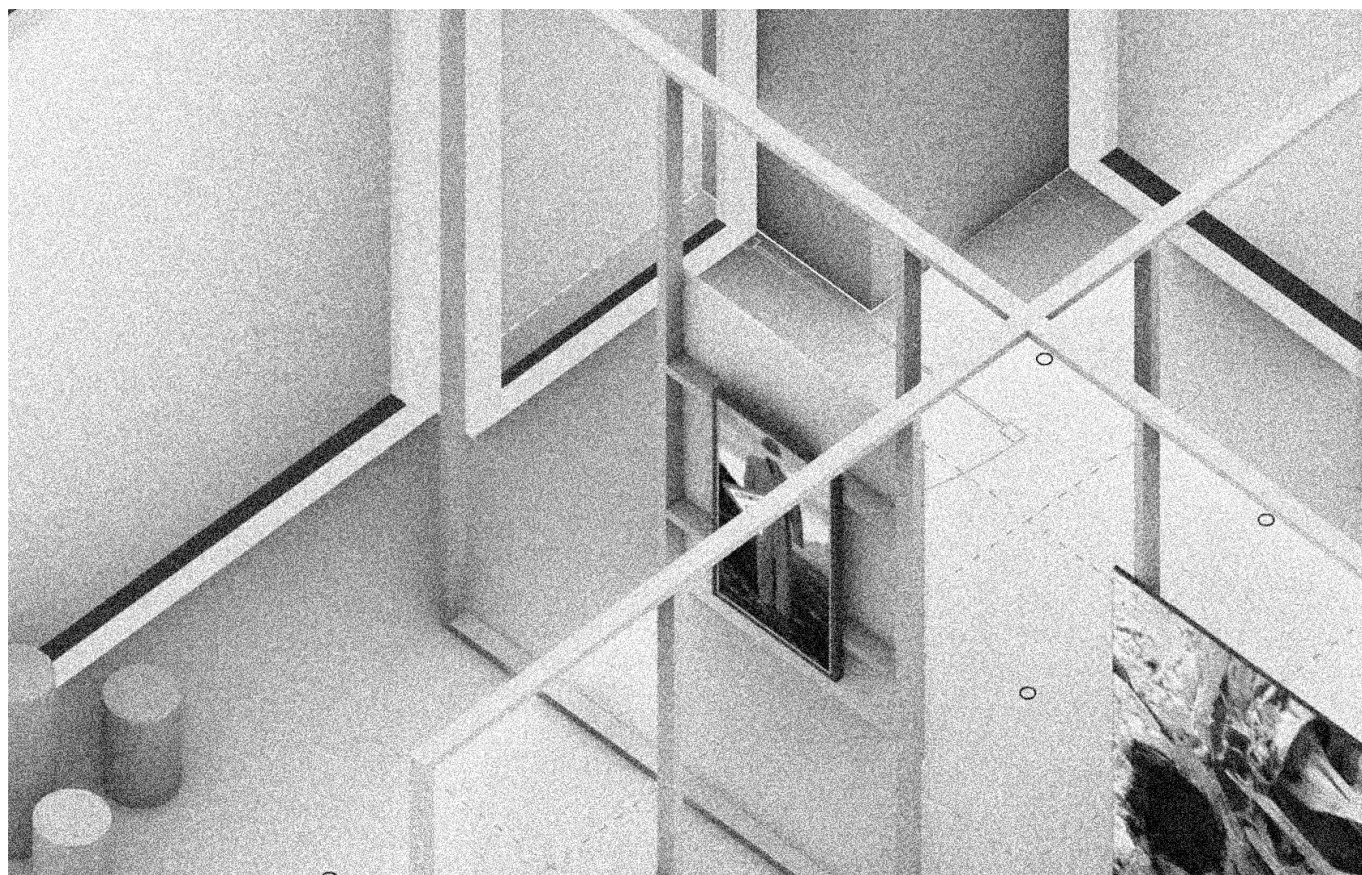
INSTANT SITUATION

**MARIT WOLTERS, SOPHIE DVORÁK, CHRISTOPH
MAYER, ANDREAS PERKMANN BERGER, FFION
EVANS, JOSEPH CONRAN, ALEC SHEPLEY,
ANTHONY YNOHTNA**

Opening on October 4th 2024 at 7 p.m

Opening times Friday from 4 p.m. to 6 p.m.

Exhibition until October 22nd



Together with Peter Lewis and CARN we developed a concept involving and connecting both places. Each space invited four artists to work with the concepts of the Situationist International Movement. Each of the works – like the exhibition itself – consists of two parts to be shown in Vienna and Caernarfon. The spatial setting itself is a Reference to the exhibition *The World as a Labyrinth* planned in 1959.

S U P E R

Marit Wolters

Sophie Dvorák

Christoph Mayer

Andreas Perkmann Berger

C A R N

Ffion Evans

Joseph Conran

Alec Shepley

Anthony Ynohtna

S U P E R

Schönbrunner Straße 10

1050 Wien

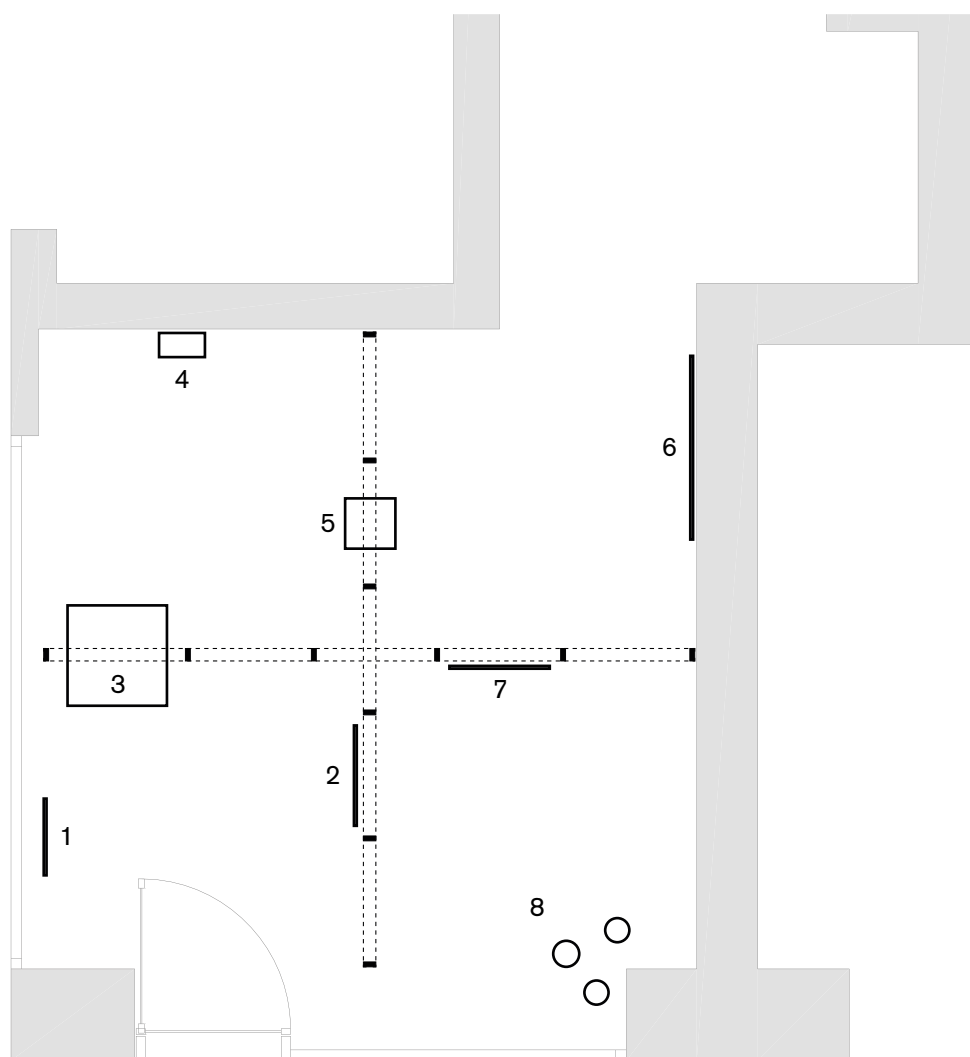
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 **Bundesministerium**
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Wien** | Kultur

- 1 Anthony Ynohtna, „Makellos: wieder geht's von vorne los“ ,Anniffyg: mae'n dechrau i gyd eto' Photomontage Print, 2024
- 2 Sophie Dvorak, *As Yet Untitled (Lacuna)*, Plaster casting in plasterboard, Collage, 2024
- 3 Christoph Mayer, *12 sheets of paper in the current room climate*, 2024
- 4 Alec Shepley, *Reconfigure tableau (state #1 or #2)*, various media, 2024
- 5 Ffion Evans, *Wyau / Eggs* , Textiles, bioplastic, glass and ceramics, 2024
- 6 Andreas Perkmann Berger, *157 Ölkreiden*, Fine Art Pigment printing on Hahnemühle Fine Art Baryta, 2024
- 7 Joseph Conran, *Ildiwch | Give Way*, Film, 2024
- 8 Marit Wolters, *Survivors*, aerated concrete & concrete, 2024



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Anthony Ynohtna

,Makellos: wieder geht's von vorne los'

,Anniffyg: mae'n dechrau i gyd eto'

Photomontage Print

Influenced by some of North Wales' most controversial buildings; be it culturally, socially, politically or environmentally charged. Each location at one time or other being of great importance, yet fuelling significant concerns or criticism.

Through photomontage and the inspiration and representation found in building materials; such as concrete, asbestos and iron. By merging each architectural image in order to create a new, 'Makellos: wieder geht's von vorne los' adopts the phenomenon of "The Mandela Effect" a type of false memory where groups of individuals incorrectly remembers the same thing. In this case, re-imagining these unremarkable controversial locations as well as re-thinking their troubled histories; in order to start again.

The core of Ynohtna's work delves into the relationship between art and its therapeutic benefits regarding the effects of trauma, mental health and wellbeing. Through a multidisciplinary approach to practice, incorporating drawing and lens based media, acting as visual outlets for expression, reflection and self-therapy.

The emphasis on lens based media enables connections between representational concepts of site with emotion, absence and presence, and the re-searching of individual and collective memories. These narrative threads enable him to explore the relationship between landscape, identity and portraiture. His work often juxtaposes the natural and man-made environments, creating works that border reality and the state of limbo.

Alec Shepley

Reconfigure tableau (state #1 or #2)

various media

Recently I have been focused on painting the various and random everyday objects that pass through my room. This series of new paintings, made over the past few months, represents a continued interest in the humble objects piling up in my home office and in the studio. Over the past few years (since 2020) I have increasingly worked from home and grown into a space where I have noticed more and more the procession of objects entering and exiting my field of vision. Almost like props and scenery on a changing stage or film set.

The increased the number of home deliveries - stuff arriving in boxes and piling up by the door of my small space 'transfixed' my vantage point and this 'repertoire of stuff' has expanded into micro-installations or tableau – an example is seen below, where I am playing with the objects and paintings of the same objects on a small shelf (representing the 'set' mentioned above).

My proposal is to install this arrangement in the gallery – as shown below.

There will be instructions which invite the viewer to put on the gloves provided and reconfigure the objects as they desire. The play aspect, and 'intuitiveness' are important, and this will be clear in the instruction sheet. The viewer will be also invited to photograph their composition from a fixed point, marked in the floor, with the device provided.

The documented series of reconfigurations will be saved, uploaded to create an additional element of the piece and used to make an animated film showing the flux of objects.

The new collaborative series of objects would combine to create a form of 'hyperobject' – too large and complex to be 'held' by the aforementioned fixed viewpoint or pictorial frame of reference in space and time.

Ffion Evans

Wyau / Eggs

Textiles, bioplastic, glass and ceramics

I appreciate the simplicity of everyday items and how, despite often being overlooked, they hold significant memories from our daily lives. The timeless design of certain objects fascinates me; they remain unchanged and iconic. For example, it's said the first spoons were created around 1000BC, and while materials have evolved, their shape remains recognisable today. This type of timeless design connects us all in a subtle yet significant way, linking across time and culture.

Our senses are often overlooked, yet they play a crucial role in our wellbeing by grounding us in the present and helping us notice the little things. We constantly absorb vast amounts of information through our senses without actively acknowledging it. My aim is to create work that encourages people to pause and appreciate these sensory experiences.

This work focuses on an every-day ordinary object, the egg and the egg carton. They have been transformed into a playful sensory artwork in the hope of turning something seemingly 'unremarkable' into the remarkable, inviting viewers to discover the joy and significance in the commonplace.

Joseph Conran

Ildiwch | Give Way

Film

10.39 minutes

'Ildiwch/Give Way' is the retelling of the Arthurian legend of the two dragons, told through a flaccid war cry. Two beta-knights banging their shields arrhythmically on the most invisible of battlefields. The everyday.

Growing up in North Wales in the 80s, the epicentre of the Welsh language movement, the relationship between cultures seemed to echo my own strained relationship with home and belonging. I have very vivid memories of the words 'Ildiwch' being graffitied on a Give Way sign at the top of my road. We lived on a steep hill and my father use to sit on the clutch just beneath the sign trying to keep the car in place as I waited to run the gauntlet of school each day. Being a dyslexic child in a bilingual household, my relationship with language was often fraught and alienating. The symbolism of the word 'Ildiwch' struck me even then with its proximity to the word 'yeild', used in old English as both a measurement of worth and a challenge to surrender. In this, I saw a perpetual standoff between two parts of my identity, played out simultaneously through my anxieties and on every street corner.