

Nikolett Juhasz

Exhibition 2.0 (ADAA5010)

List of Illustrations

Figure 1: Juhasz, N. (2025) *Erased Presence 1* [Collage] (Personal Collection)

Figure 2: Juhasz, N. (2025) *Erased Presence 2* [Collage] (Personal Collection)

Figure 3: Juhasz, N. (2025) *Erased Presence 3* [Collage] (Personal Collection)

Figure 4: Goldberg, J. (1982-1986) *Raised by Wolves Collection* [Photograph]. Available at: <https://www.jamescockroft.com/20211213/reviews/jim-goldberg-raised-by-wolves/> (5/02/25)

Figure 5: Tong, K. (2016) *Fake Flower* [Photograph]. Available at: Available at: <https://elsewhere-zine.com/en/kurt-tong-en/> (Accessed: 17/02/25)

Figure 6: Piper, A. (2003) *Everything #2.8* [Photograph]. Available at: Available at: <https://www.theartstory.org/artist/piper-adrian/> (Accessed: 27/02/25)

Figure 7: Juhasz, N. (2025) *Erased Presence 4* [Collage] (Personal Collection)

Figure 8: Juhasz, N. (2025) *Erased Presence 5* [Installation] (Personal Collection)

The second-year degree show, *Damage Control* has showcased works from second year Fine Art and Photography students. The works exhibited were displayed around Dynevor foyer, including both the top and bottom floors of Studio Griffith. Through the exhibition I was included in groups to help with the preparation of the exhibition which included marketing and promotion, hospitality and the design team. To prepare for the exhibition I was responsible for clearing the spaces for the opening of the show, clearing and cleaning the floors and getting the walls ready so that works could be displayed. This included brushing and hovering the floors, walls prepared by taking nails out which had not been used, filling in the holes with filler and once dried sanding them smooth with sandpaper. Lastly, I removed all pencil marks and painted the walls with white paint, so that the space looked clean and professional.

The external interactions involved visiting the Glyn Vivien Gallery, where we had to look at how the works were curated for the Swansea Open and *Come As You Really Are* exhibition. This was useful to see how other exhibitions curated their work. The exhibitions were spaced out well, and I could differentiate which works were part of which exhibition; artwork was displayed by theme, subject matter, patterns and colours. All works were displayed in an organized format in the space, including works in the entrance, on the walls, floor and ceiling, which overall had a natural flow to it. The spaces that we had for the exhibition were presented in the same way, making use of the whole space.

As part of the module, I experimented with displaying my work in a range of ways in my accommodation first, which can be seen below.



Fig.1: *Erased Presence 1* (Personal Collection, 2025)



Fig.3: *Erased Presence 3* (Personal Collection, 2025)

My artwork focused on the recreation of a childhood memory, with the process including viewing film slides and scanning a selection, which I used in my experimentations in the photo book dummies, the final exhibition and the final photobook. I also used many photos from my own family archive which I used all the way through the module. Using the photographs that I collected, I experimented with different ways of showing how our identity changes and grows from childhood memories and past experiences, seen through fragments of memories. These experimentations above (see figures 1,2 and 3) created the idea of confusing fragmented memories, because of the mixed images, layered photographs and the use of text creating a conflict between them.

Experimenting with the layout and the arrangement of this work helped me to explore different ideas and see how each would translate or look within an exhibition. Within this exhibition I wanted to push myself further with the materials I was using and displaying more than just photographs on the wall. Although each of these small test exhibition

formats worked well, they lacked my creativity, myself and where I have come from and how I have been brought up.

The idea developed throughout the exhibition process, as the original idea was to stitch together nine photographs and hang them from the ceiling. From these nine photographs I removed myself and other family members which, when hung from the ceiling and lit with a spotlight would cast a shadow of the removed people and project their shapes onto the wall. This idea was too ambitious however and would not realistically work, due to using a fragile material such as paper which would sit awkwardly if it was to be suspended.

The final work shown in the exhibition was two separate works which also can be read together. One was shown in the form of an installation which included nine prints that had been sewn together, but instead of hanging it from the ceiling, I used a carpet to display them on top of, so that the empty spaces revealed the patterns of the carpet (see figure 8). This work has highlighted the way childhood memories are remembered and get lost over time; by incorporating textiles and photography together it creates a connection between past and present, personal and collective history.

The second piece was a collage print on vinyl on which the main images were my childhood home, surrounded by other images taken when I was younger (see figure 7). Some of the artists that have inspired me through this project are Kurt Tong, Adrian Piper, and Jim Goldberg. Their artworks have inspired me through the project as can be seen below.



Fig.4: Raised by Wolves collection (Jim Goldberg, 1982-1986)



Fig.5: Fake Flower (Kurt Tong, 2016)

Both Jim Goldberg and Kurt Tong's works inspired my work process through the way which they have layered and arranged photographs on top of each other, creating the idea of a flashback of a childhood memory. I have also used this technique of layering photographs in a similar way, which included layering images that blend as one, to create confusion and the idea of mixed memory. Tong's work (see figure 5) was my main influence for the large collage print for the final exhibition which included a similar layout but, in my work, more photographs surrounding the main image were included to create a larger narrative of past events. Adrien Piper (see figure 6) also influenced the way I created parts of my final piece for the exhibition, because I like the way she has removed the identity of the characters, and they now no longer can be recognized. I incorporated this idea into my final piece by physically cutting out the characters from the photographs, leaving shapes and creating an absence which reflects on the idea of lost identity and memory.

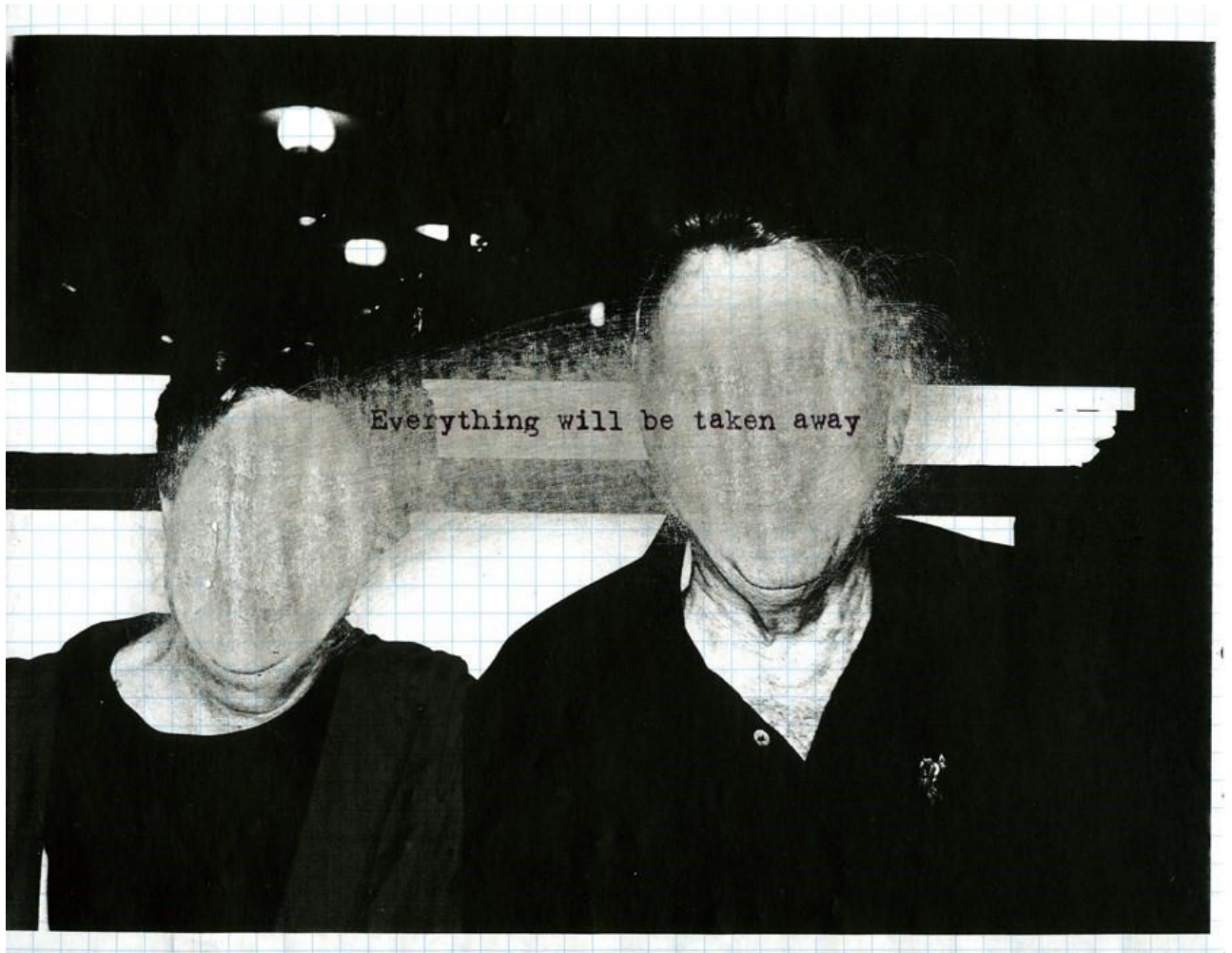


Fig.6: *Everything #2.8* (Adrian Piper, 2003)

My collage highlights how these images are flashbacks from the past and the lingering memories that can be remembered. The carpet with the print displayed (see figure 8) was placed on the floor, in the middle of Studio Griffith and it generated a lot of interest when it came to the exhibition day; visitors were able to gather and walk around it and look at the work closely. The print on the wall (see figure 7) complimented the installation piece on the carpet because they both have memory and my identity, belonging to another nationality, at their core. The large print shows the memories that I still remember whereas the installation on the ground highlights the memories that I have forgotten. Both works had good engagement at the exhibition, but the large print had more interaction from visitors.

The installation had less interaction, and visitors were not careful with the work and walked too closely and the tassels on the carpet were moved. However, the placement of the installation against the hard concrete surface worked well because it brought an element of home inside the gallery space, where the emotionless surface next to the memories helped to create a narrative and connection between the absence of the photographs on top of the carpet and the large print.



Fig.7: *Erased Presence 7* (Personal Collection, 2025)



Fig.8: *Erased Presence 8* (Personal Collection, 2025)

As part of the exhibition a joined Instagram account was made with Fine Art and Photography to post all exhibition details and a few works from the artists and photographers that were a part of the exhibition. Throughout this exhibition process I have learned that I'm good at receiving feedback and applying it within my work, adapting to changes in ideas and solving problems quickly. My skills and patience for sewing has developed through the mockup and final production of the work. I have never been interested in sewing by any means, but I wanted to step out of my comfort zone and challenge myself to do something I wouldn't normally do. My mother's profession was to sew and make wedding dresses, so I wanted to include sewing within my work to visually show the connection between mine and my mother's creativity.

