

Advanced Creative Enquiry

Project Proposal & Portfolio of experimentation

ABOUT THE PROJECT

Full Name:	Nikolett Juhasz
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Full Name of Project:	The place where my heart calls home
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Describe your Project using 5 key words:
• Belonging
• Language
• Diaspora
• Social identity
• Subconscious

Provide a short summary of the proposed project: 100 worlds

On this project i will be exploring the concept of belonging and how these impacts upon a person's identity, investigating the impact of displacement such as leaving a person's home country and becoming a diaspora. A person's psycho-geographical connection will be explored in terms of how these influences and creates a person's cultural identity through their experiences and emotional connections with a specific object, locations, and environments.

The project also examines how social identities and psychological processes intertwined, revealing how collective experiences, memory, and emotions shape one's sense of self and belonging, and how internal experiences reflect broader social narratives of identity and displacement.

Provide a detailed description of the proposed project (250words)

What is the subject/ concept/theme that you exploring? What are your motivations behind making the work? What are the medium(s) in which you will work? What are the mythologies you will be employing?

This work will primarily involve using the medium of photography, but i will also incorporate other element with the work such as using dark room processes, making cyanotypes and anthotypes, using photo transfer medium on objects, using black and white film, sculpture work and film making. Through the experimentation of these mediums i will highlight how collective experiences, memory and emotions shape one's sense of self and belonging to a place and through this how they navigate themselves through the world. Exploring the theme of belonging, which had motivated through my displacement from my home country Hungary at age 11, when I had to move to Wales and reshape my identity and accommodate to different cultural environments. I will be exploring how this relocation, change and displacement from my home country have created a sense of loss whin self-identity, and ask questions within my work such as where do i belong? Who am I? And how this kind of change reshapes one's identity? Does a person's identity get lost when moving? The mythologies are embedded in the materials themselves, wood caries the mythology of permeance and home, analogue film caries ideas of truth, nostalgia and loss. These materials choices helped me construct a visually mythology around the self, caught between past and present, constructed and inherited identities. I will use secondary research y reading theoretical text about cultural identity and researching into theorist and thinkers such as Stuart Hall and Warrant Kidd. I will also be taking influence from the work, *Go Home Polish* and *Kitchen Table Series*.

Structure

Timeline and milestones

01/10/2025-10/10/2025 : Introduction to the brief, started researching into the topic of identity in the theme of belonging, Visited the library to take books out to gain influence from artists, looking at artists and their work online with the theme of identity, culture and belonging. Photographed a birthday celebration at the Hungarian restaurant. Started looking through family archive images as well as planning other photoshoots to do. Taken patterns and signs out of family photos using Photoshop.

10/10/2025-17/10/2025: photographing my home back in Skewen, using tape to transfer onto paper and bottle, experimenting with photograms in the darkroom using objects and my hands , using turmeric to create anthotypes Collection of rocks and slates, Buying 35- and 120-mm film. Using 35mm in the studio for self-portraits.

17/10/2025-24/10/2025: processing and scanning 35mm, taking out a hasslebood and taken images of the moving processes, collecting materials for further experiment with image transferring such as wood and slates found outdoors. Using family archive photos and left over cutouts to scan back in to create multiple layers and confusing compositions.

24/10/2025-31/10/2025: editing photographs taken through the weeks, processing 120 film, transferring images onto wood. Scanning 120 film, Using photoshop to try ideas using archival and 35mm film images, booked the studio for experimentation with objects, projection and long exposure, using film.

31/10/2025-7/11/2025: Edited photographs on photoshop taken in studio, taken images in studio using digital camera and film, processed film, transferred images onto wood, experimented with changing the composition of images by cutting out sections and placing them back in reverse.

7/11/2025- 14/11/2025: booked the studio for retaking images digitally using a projector, created Cyanotypes and anthotypes using paprika on top while processing and in the mixture, cut up A4 sized images into 9 small sections which I then sawed together and recorded the process, using cyanotype and paprika to transfer images onto stones. Prepared images to be sewn together and began sawing and recording.

14/11/2025-21/11/2025: booked the working space in the basement to continue sawing and making video work, editing video in premier pro, Experimenting In the darkroom with film images and objects,

21/11/2025-28/11/2025: sawing images together and making and recoding the process, organising advanced creative enquiry, scanning materials,

28/11/2025-5/12/2025: using premier Pro to make a video, organizing advanced Creative Enquiry, scanning prints, reflecting of processes

5/12/2025- 12/12/2025: organizing advanced Creative Enquiry, reflecting on processes

12/12/2025- 19/12/2025: Christmas break, making digital mock ups of ideas to continue,

19/12/2025-26/12/2025: Christmas break

26/12/2025-2/01/2026: Christmas break, photoshoot with objects, creating cyanotypes on bricks and concrete, sawing onto images.

02/1/2026-09/1/2026: self-portrait photoshoot, Experimenting with transferring images onto tiles, Printing images.

09/1/2026- 16/1/2026: Research materials, artist and theory, photographing outside in the environment, preparing and sanding wood to be printed on

16/1/2026- 23/1/2026: using cyanotype process, transferring images to different materials like wood and slate

23/1/2026-30/1/2026: reflecting on process, editing pictures, scanning images,

30/1/2026- 06/2/2026: Making a video in the outside environment, Working in the darkroom making Sepia types

06/2/2026-13/2/2026: editing video, creating sounds, voice over or subtitles, scanning darkroom prints

13/2/2026-20/2/2026: gathering images and start making a book on the software

20/2/2026-27/2/2026: Printing book, hand binding book, cyanotypes,

27/2/2026-06/3/2026: printing images and sewing images together, photoshoot,

06/3/2026-13/3/2026:sewing images together, Self-portrait photoshoot

13/3/2026-20/3/2026:editing images, printing images, physical experimentation.

20/3/2026-27/3/2026: collecting or buying objects and material, dark room experiments.

27/3/2026- 03/4/2026: Easter break

03/4/3/2026-10/4/2026:prepering objects, prints and installation of ideas.

10/4/2026-17/4/2026: displaying work in a space to see how it looks and use try different arrangement to se which fits.

17/04/2026-24/04/2026: Easter break over, Organizing work, making physical work

24/04/2026- 01/05/2026: Finalising ideas, measuring exhibition space,

01/05/2026-08/05/2026: preparing for installing week, installing work, printing work if necessary.

Deadline – 11/05/2026

Budget		
Budget for Materials and equipment	Cost	Activity or task detail
Packing tape, (transparent)	£2.50	Used packing take to transfer images onto paper and bottle.
Isopropanol (Rubbing Alcohol)	£5.70	Used rubbing alcohol to include in a mixture, to create antroptypes.
Turmeric Seasoning	£2.00	Used turmeric seasoning to include in a mixture to create antroptypes.
Transparent film (Acetate) pack of 10	£5.99	Used acetate to print image onto to
2x 35mm Film (Black and White) + 1x 120mm Film (Black and White)	£6.00 (35mm)+ £ 3.50 (120mm)	Used 120mm and 35mm film to experiment with taking analog photographs.
Darkroom paper + Chemicals	£29.95 (paper) + £13.95 (developer) +£12.95 (Stop bath)	Used darkroom paper and chemicals to make experience with object to make photograms.
Photo transfer medium gel	£29.40	Used photo transfer medium gel to apply onto slates and wood (hard surfaces)
Cyanotype chemicals, plain paper, and UV lights	£16.99 (Chemicals)+£60.99 (UV light)	Used cyanotype chemicals to create prints with it by exposing it to UV light.
Broken pieces of slate, other discarded materials like concrete/bricks and plywood (other types of wood)	£1.80 (Slate)+ £2.80 (concrete)+ £5 (Plywood) (Free)	Used pieces of slates to transfer images on its surfaces.
60 sheet of images on plain paper + Epson inject printer	£5 (Paper) + £699.99 (Printer)	Used Epson inkjet printer for Black and white and colour printing.
Sewing equipment thread and needle	£2.50	Used thread and needle to sew images together.

Budget for Technical equipment / Software	Cost	Activity or task details
Cannon 5D mark III (own equipment)	£877	Used mostly in the studio taking images and recoding video
Hasselblad film camera	£100	Experimented with using Hasselblad and black and white film to take images of my sisters moving process.
Godox SL150IIW Continuous Light 150W	£328.00	Used the continuous light while sewing images together and for some of the photographs taken in the studio.
Adobe Subscription (Student Price)	£196	Used photoshop to edit images and premier pro to edit video.
Nedis Tripod (own equipment)	£ 50	A tripod was used to keep my camera steady while filming my sewing process and making some self-portrait
Gaimoo Projector (Own equipment)	£46.99	Projector was used to take self-portraits
Optical Snott light Effect spotlight (online)	£60	Experimented with 2 shapes window and trees to create shadow during a photoshoot.
	Total: £2,556.50	
Installation work:		
Plinth	£40	Might use a plinth to place either, objects, slate or other materials on top of it.
Vinyl 239 H 110W	£150	Depend on space, covering a section of a wall from top to bottom with image (similar format to my sewing) digitally done and printed onto vinyl.
Sewn images (include 72 or plus images 4inch high 3inch width)	£1.50 (X 10 A4 photo paper) + Printing cost £0.50	Possibly display this on the wall or plinth. (might be extended)

Tiles	£50 (X100)	The number of tiles needed depending on the space, I like to cover a section of a wall from top to bottom with tiles which got images on top (using photo transfer medium)
Plywood, pine wood ect	£200 (X4)	I have already acquired some wood planks which I can use to transfer images onto using the photo transferring process. I can use these 4 wood planks to display on the exhibition.
	Total: £1,055	
Photobook		
White paper, sugar paper, glossy paper	£6- £50 (x250 sheets)	The price of the paper depends on the type of paper I will use, sugar paper, silk paper, gloss paper, ect.
Book binding kit	£15.99	Using plastic bone to fold pages , waxed thread to bind the pages, curved or straight needle to thread the pages together.
	Total : £65.99	
Projection work + Video		
Projector	£46.99	Projecting onto objects, and myself or the video itself.
Digital camera Cannon R5 Mark II	£4,499.99	Use this camera to record a high-quality video.
RF 24-105mm lens	£1,250.00	Using this lend with the camera while recording.
Philips digital voice recorder	£179.99	Recording my voice with this device or one which is a available in one of the departments at the univercity.
	Total: £5, 976.97	

Describe the developmental opportunities, experiments and processes you have undertaken, what did you get out of them, and how will you use them to support your proposed project?
(200 words max)

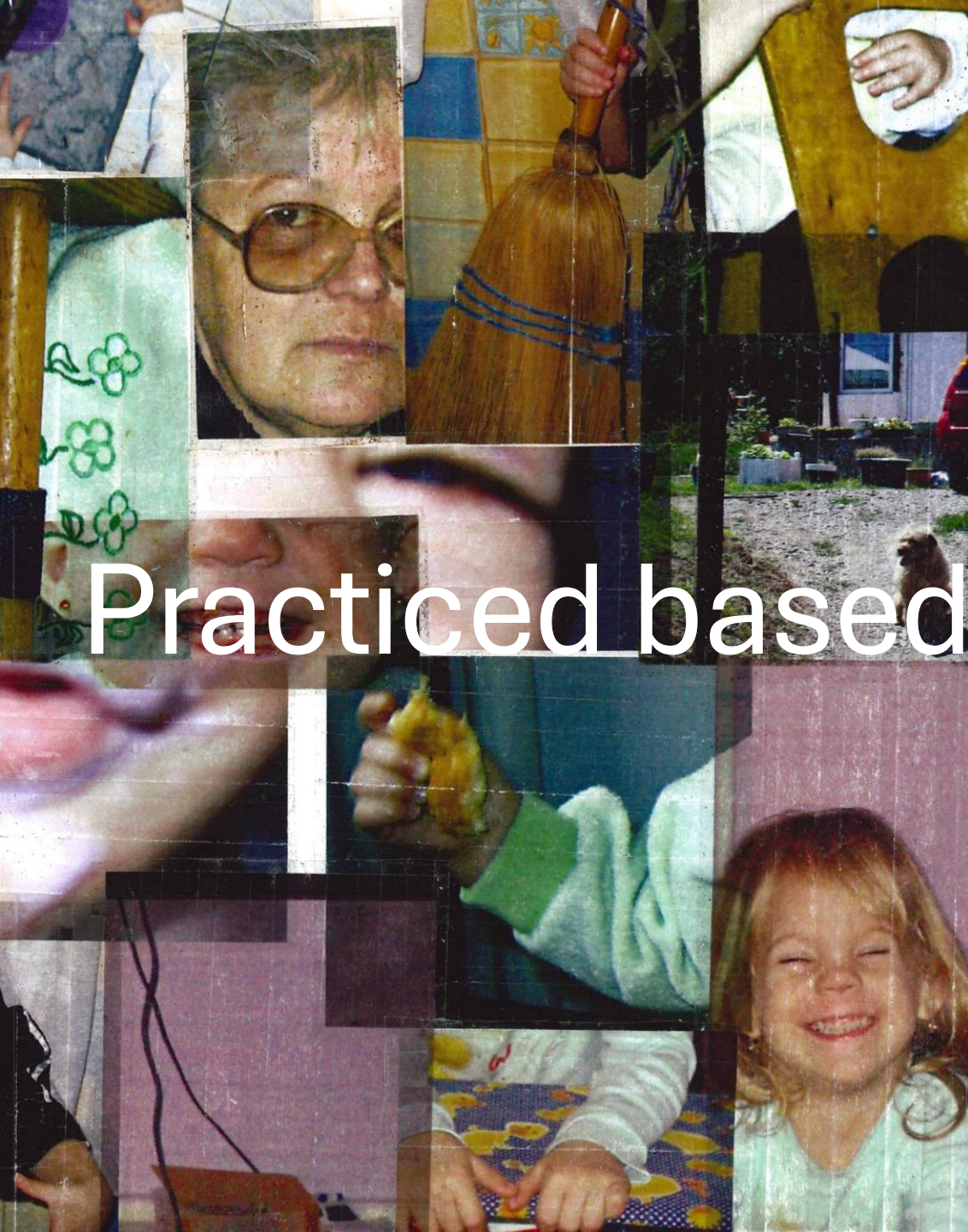
I have experimented with a range of processes throughout this module. These include, collage making, projection work, family photographs, analogue photography using 35mm and 120mm, Cyanotypes, Anthotypes using turmeric, digital Self- portraits, image transferring using take and photo transferring gel, photograms, darkroom prints, analogue portraits, video making, sewing images together, image manipulation.

I have stated of by using my own family archive to create work, which included a collage on paper and a bottle using a childlike transfer method. Moving on to documenting my family home and everyday activities, exploring the relationship between the Welsh home and the Hungarian space.

What are the main risks and challenges to your project meeting its aims? What will you do to manage these risks? Mitigation (100 words max)

The main risks within my project might be that I get carried away with experimentation and shift focus from the project's aims. I

Time management will also be at risk due to having to focus on my job outside of university along with writing the thesis. I will manage these risks by making a weekly tick list for tasks along with being available to research and write the thesis over the weekends. Most of the experiments I am trying out need a lot of patience and time for the outcome and I'm a very impatient person and want to do things as quickly and as well as possible. I will manage these risks by giving plenty of time for experiments and leaving them for a long period of time like when I was doing my turmeric prints and images transfers to different materials, by abandoning them for a couple of hours, or a day, which gives me the chance to focus on other experimentations.



Practiced based experiments



Research

Individual identity: Identity believed to be created through socially interacting with others, individual identity is the unique sense of personhood help by each social actor in her or his on right.

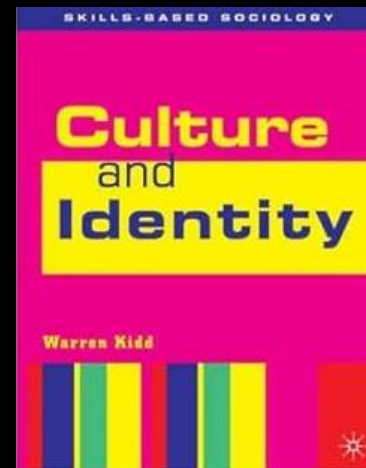
Social identity: By social identity many solarists mean a collective sense of belonging to a group, of individuals identifying themselves as being similar to or having something in common with the other members of the group.

Cultural identity: this concept refers to a sense of belonging to a distinct ethnic, cultural or subcultural group. (Warren, 2002,26)

"The importance of the concept of identity for modern sociology is that it allows us to see human as active, thinking beings ,rather than the passive victims or 'robots of the culture that controls them."(Warren, 2002, p25-26)

Diaspora studies with its emphasis on understanding the construction of self and identity in terms of colonial histories and present-day transnational migration and formations of diaspora, has relevance for understanding issues related to acculturation and immigrant identities in the field of psychology (see Bhatia & Ram, 2001). Theorists such as Stuart Hall who has written extensively about transnational migration and diasporic cultures emphasize that the psychological discourse about the self as having an inner core is a dominant conception in Western culture. Such notions of the “continuous, self- sufficient, developmental unfolding, inner dialectic of selfhood,” (Hall, 1991a, p. 42), imply that there is an “authentic” or “real” self that we potentially could achieve at some given point in time. (Bhatia,S, Ram, A 2008 ,p 142)

https://www.academia.edu/47474563/Theorizing_identity_in_transnational_and_diaspora_cultures_A_critical_approach_to_acculturation



Christian Patterson – *Redheaded Peckerwood*

“Redheaded Peckerwood, which unerringly walks the fine line between fiction and nonfiction, is a disturbingly beautiful narrative about unfathomable violence and its place on the land”

—Luc Sante

Redhead peckerwood is a photobook which explores a pre-existing narrative, and story using and playing with existing archive of materials, purposely combining fact and fiction, past and present, myth and reality representing and expanding on the theories around the story.

The images shown in the book are records of places and things central to the story, representing ideas inspired by it and capturing other moments and discoveries during the journey. Individual elements within the book suggest cues and clues inside a visual puzzle, which leave the audience to reflect on the connections and mysteries which are left to be solved. The photographs have a question of photojournalism, criminal photography, image appropriation, reenactment and documentary landscape photography.

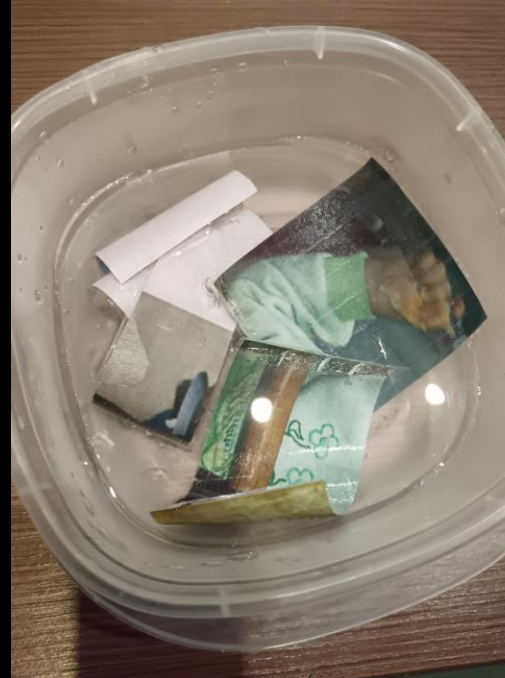
I found this book influential to my work as I try to explore and use a mixture of archival materials from my childhood and digital imagery which reflect of the past and present of my identity, by using objects alongside this will also show visual clues about how I build my identity through displacement.



Image transferring using tape

I began experimenting with image transferring using packing tape, utilizing image from my own family archive. I have created a collage which shows fragmentation of images scattered on top of each other symbolizing the scattered memory and identity itself.

This process involved in cutting out a section of an image, placing clear tape on top and cutting around the edges of the image to remove the access tape. I then had to soak it in water for a few minute and rub off the image from the surface. The traces of the image left on the tape which was then ready to stick onto any surface, I used thick paper and an empty bottle to stick it onto.





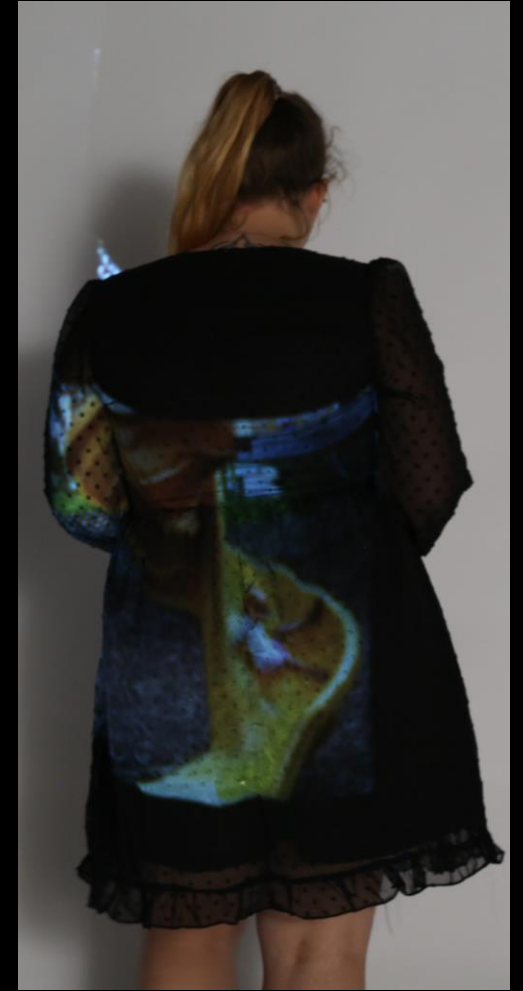
Collage work on paper and plastic

The collage experiment works well on paper rather than on a bottle because the images lay flat on the surface and the layering of images can be more apparent.

I will be continuing experimenting with image transferring using a different transferring method and materials to transfer images onto.

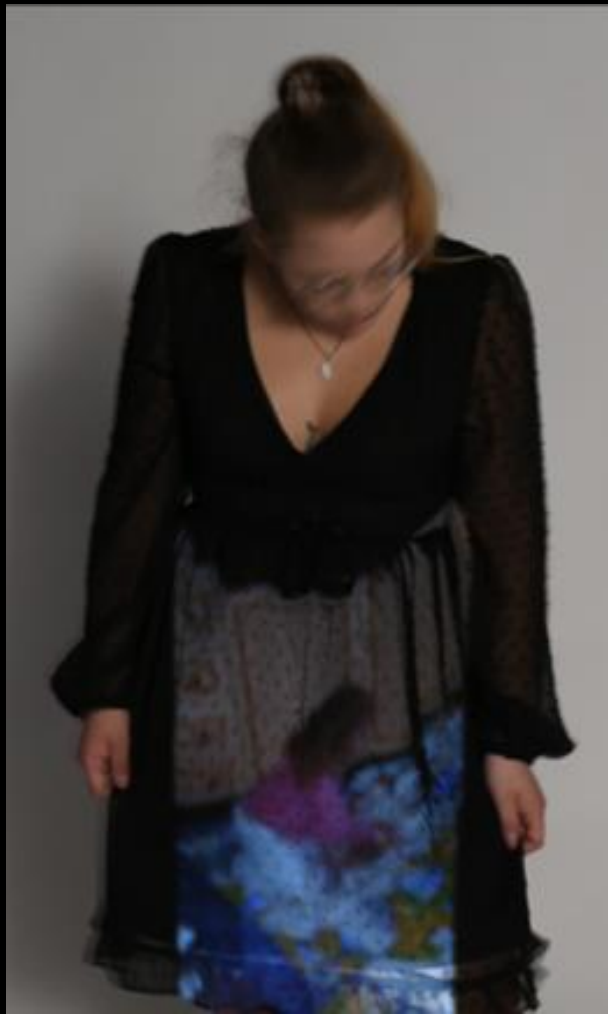
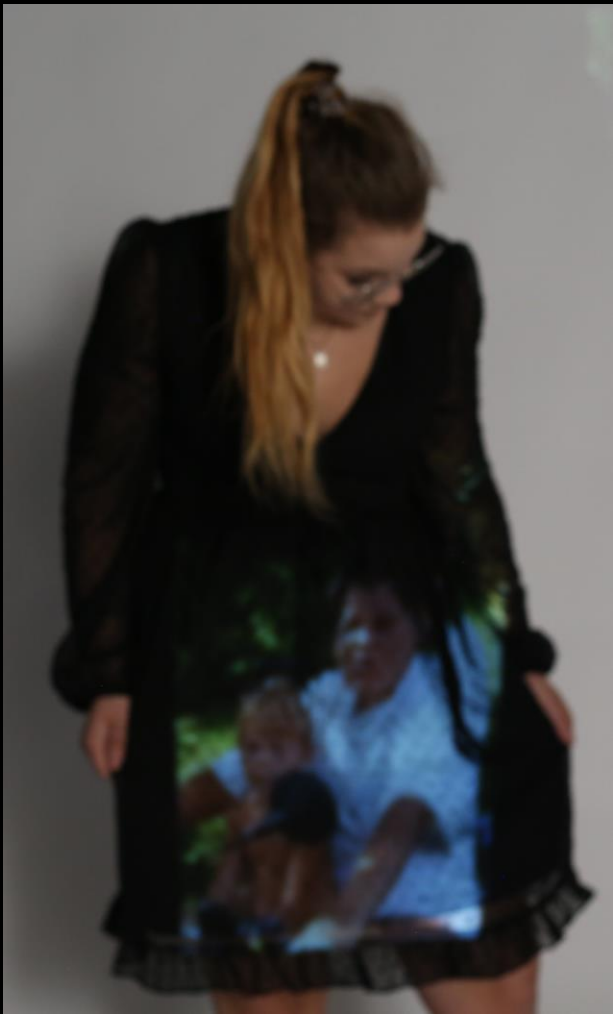
My aim is to explore using photo transfer medium which is a solution that allows me to transfer any images onto any hard surface by just painting it on and waiting 24 hours before washing it off.



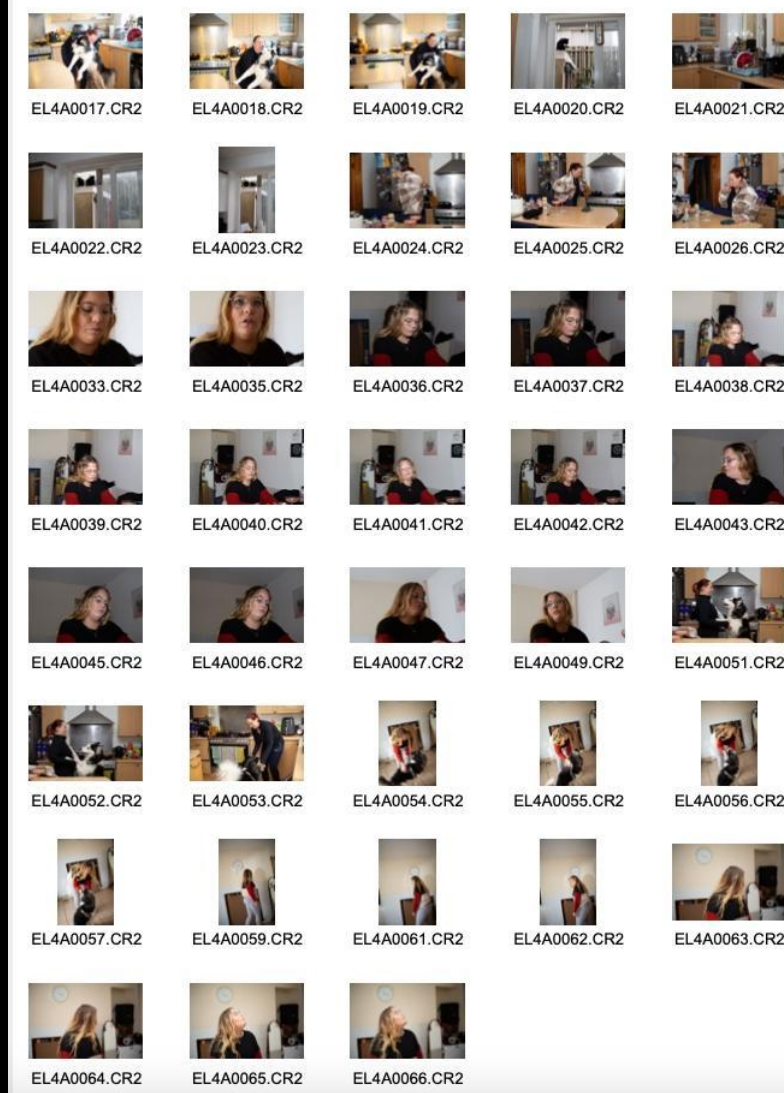
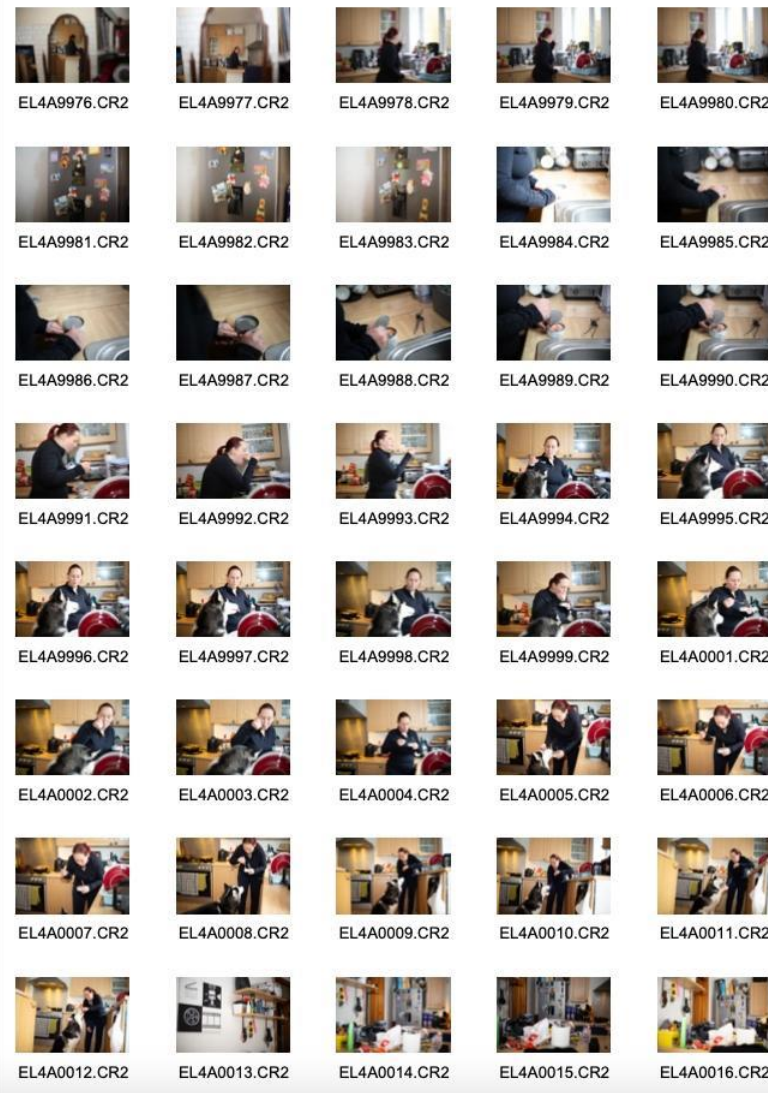
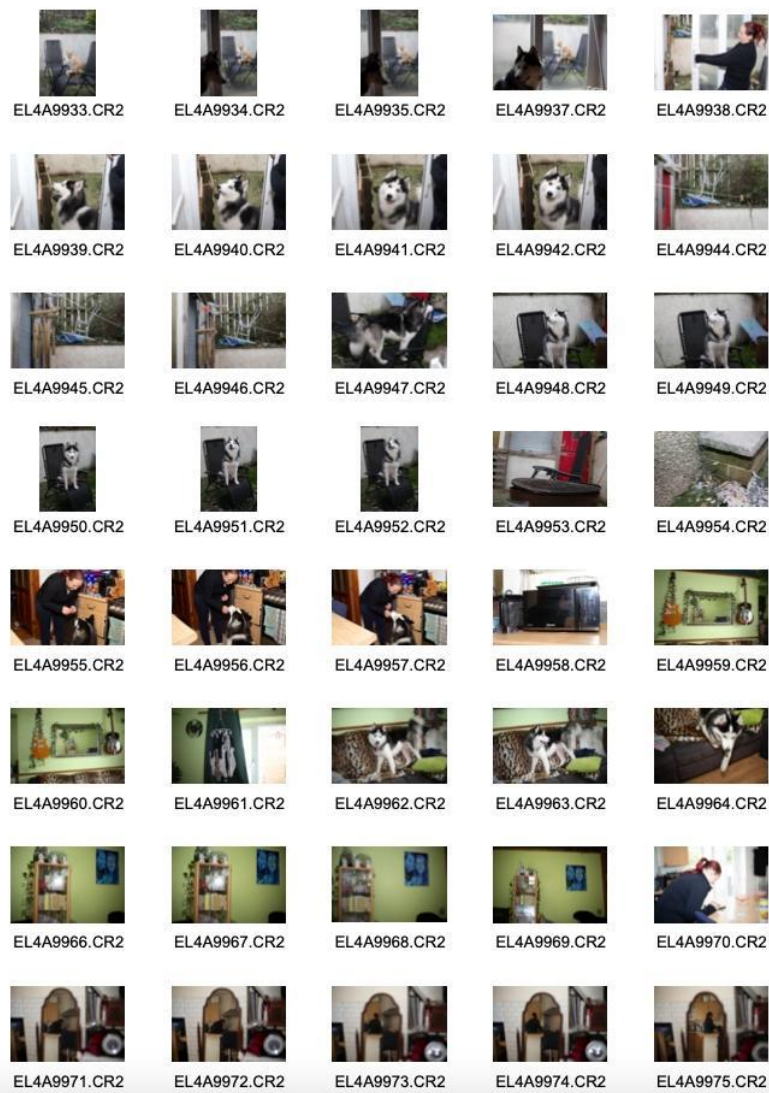


Projection in the studio

The images were made in the studio using a projector and archival family photographs, selected from my personal albums. The photographs were projected directly onto my body in a darkened space, where my aim was to allow light, the texture of the dress and movement of my body to reflect the clarity of the images. In these experimentations I wanted to explore the relationship between memory, identity and the passage of time, by merging photographs of childhood memories with the present self, the work questions how identity is created through lived experience and how personal history is ingrained, it can be seen but never fully reformable.



The images are distorted as they fall across my back and clothing, echoing how memory and identities are shaped rather than fixed. The projected image temporarily shown on the body, creating a visual layering of identities over time, who I was and who I am now. Overall, the work uses projection to visualize how memory inhabits the body, which becomes a performative act of returning to the past while also acknowledging its transformation, asking how do memories shape who we become and what part of childhood remain embedded in the self even when no longer consciously recalled?



Digital photographs taken with Canon R5 with flash

This photoshoot I have taken in my family home in Wales where my aim was to take image that are look the same as my family archive photographs I used last year, recording the space as well as the everyday activities around a family home. This photoshoot represent my connection and integration into a new environment.



I decided not to edit these image because I wanted to keep their natural and authentic look with the flash and uneven angles of images which replicate how my old family achieve images I used last year looked.

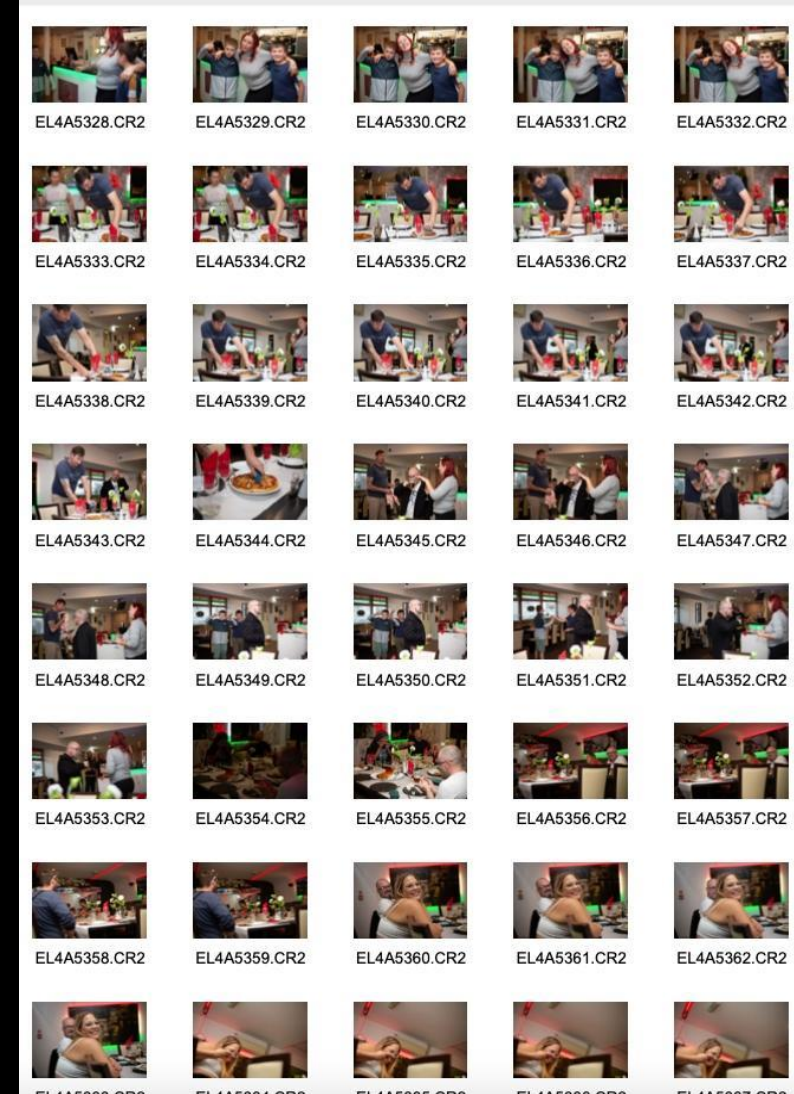
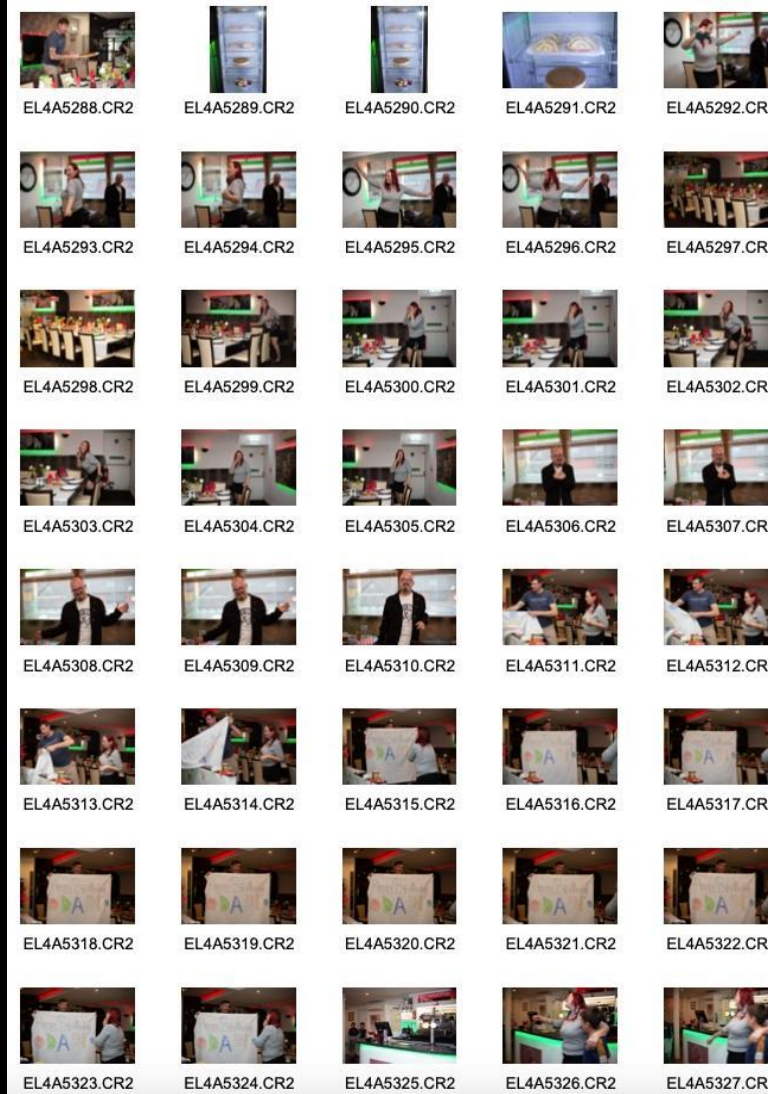
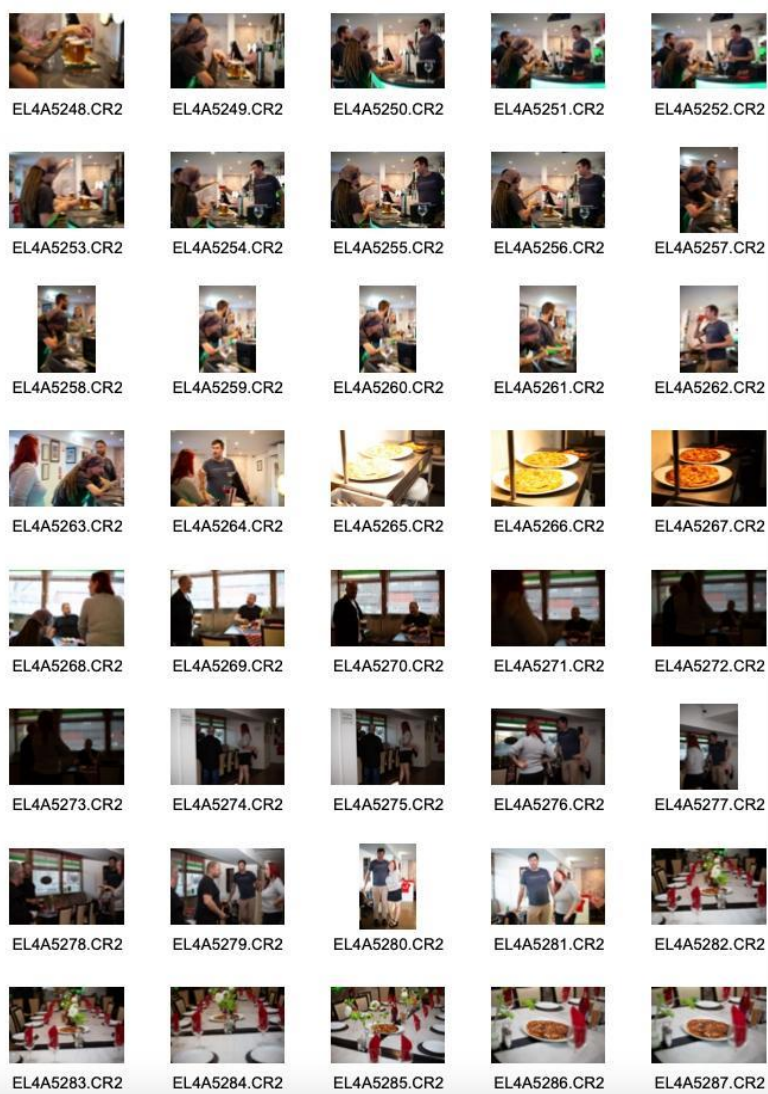
Richard Billingham

Richard Billingham has influenced my work because he also takes images of everyday activities which showcases how individuals live within a home.

Billingham photographs also have that natural aesthetic with muted tones with a pop of colour.

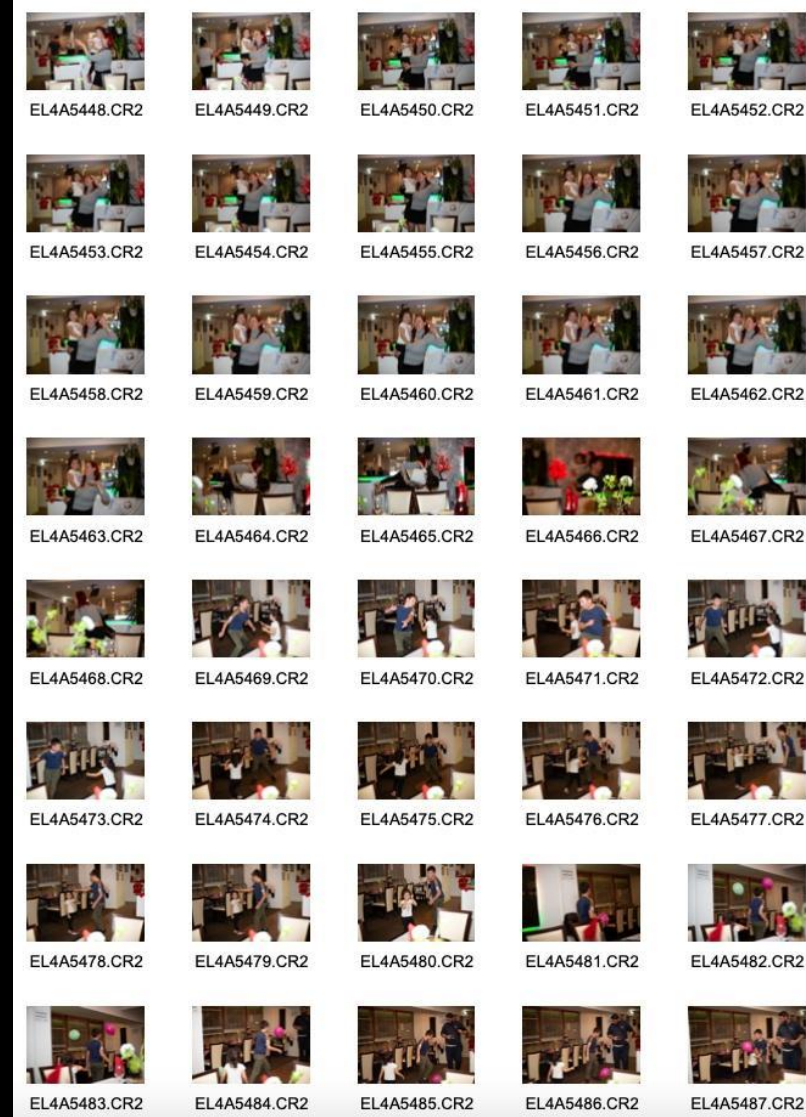
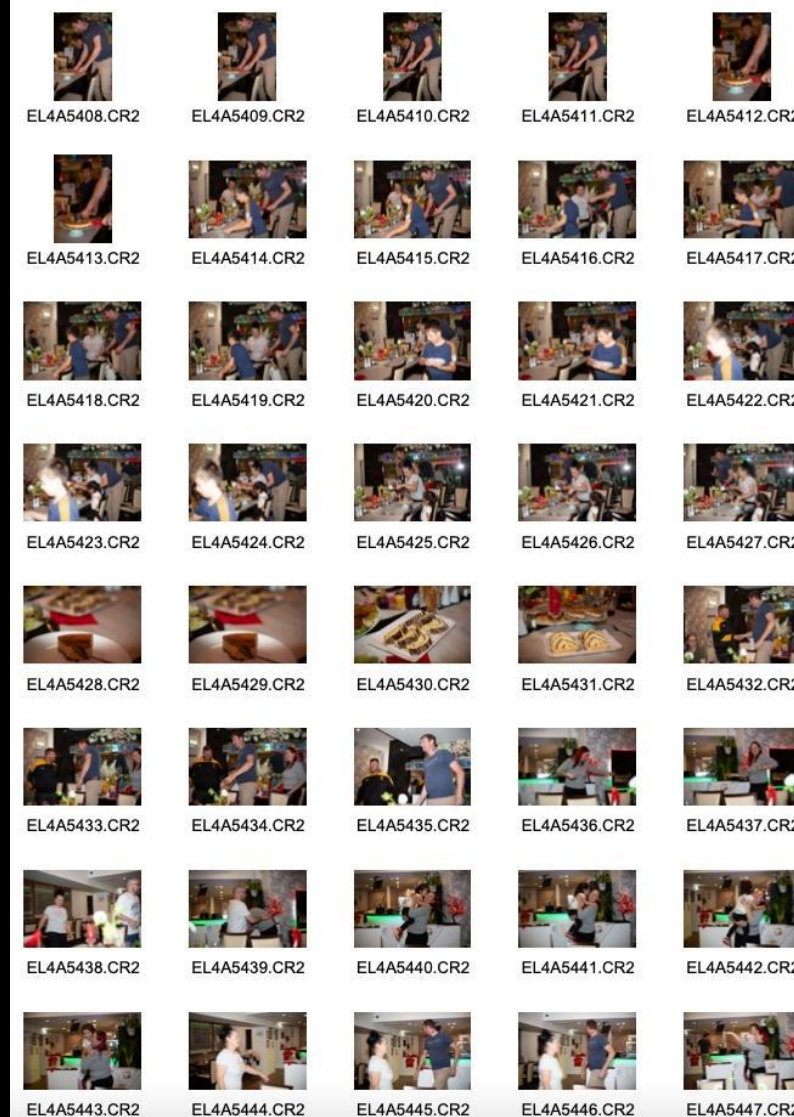
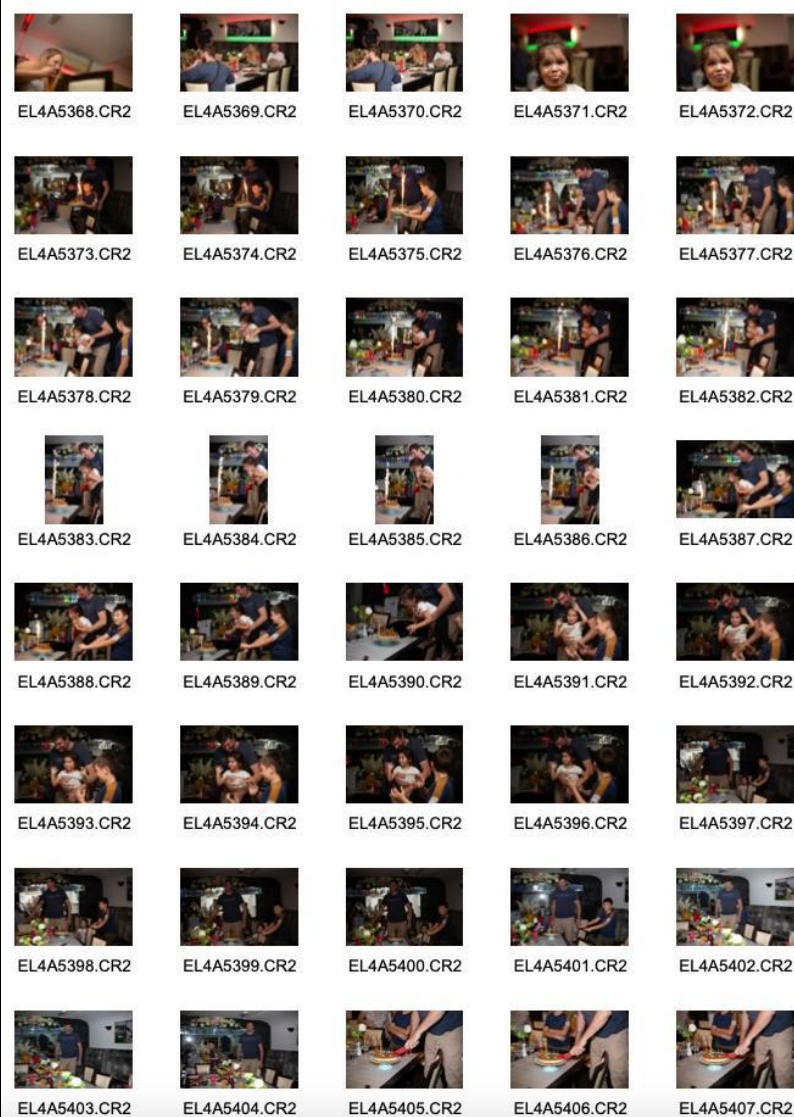
I used this approach when making my own work in my earlier experimentation, which was taken in my home in Wales, I wanted to see if this was suitable for my work going forward.



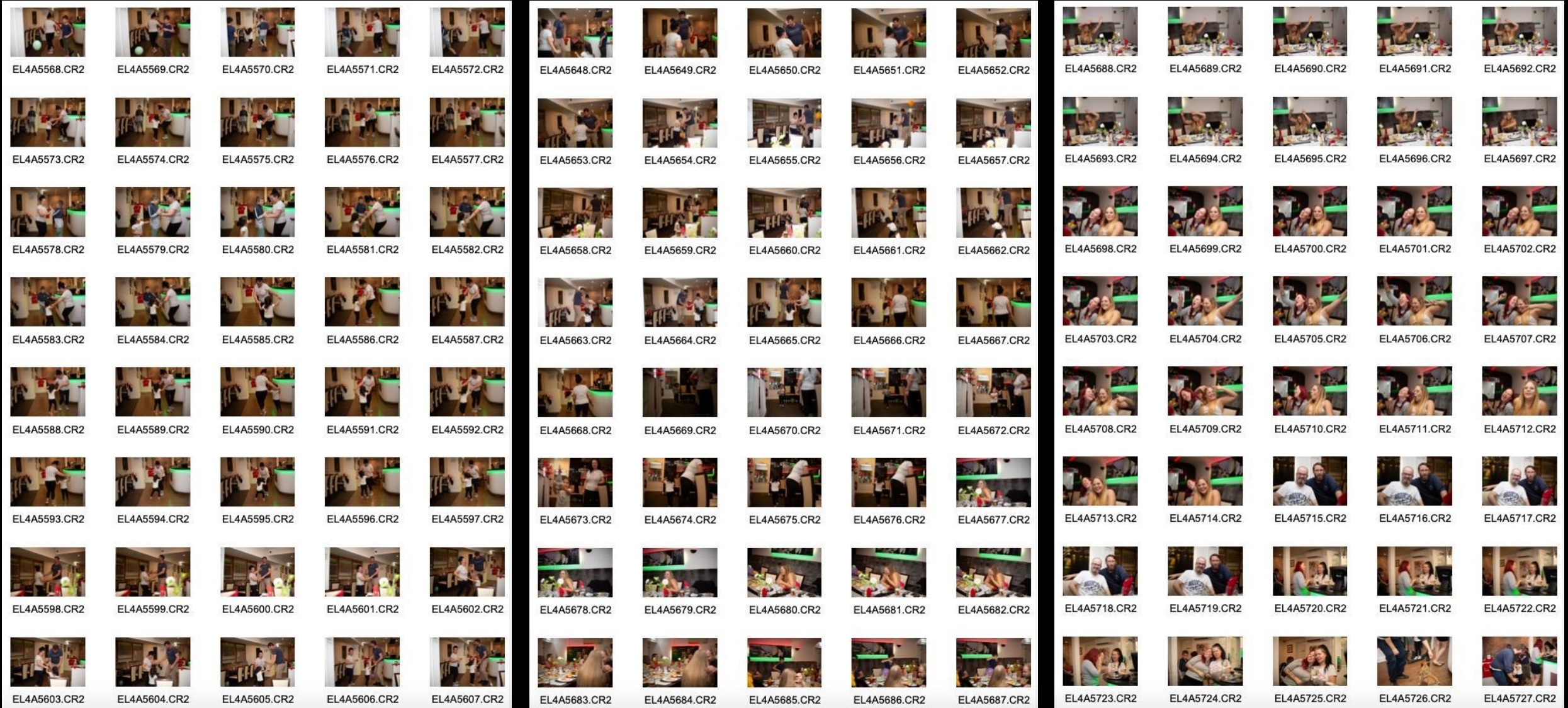


Digital photographs taken with Cannon R5 with flash

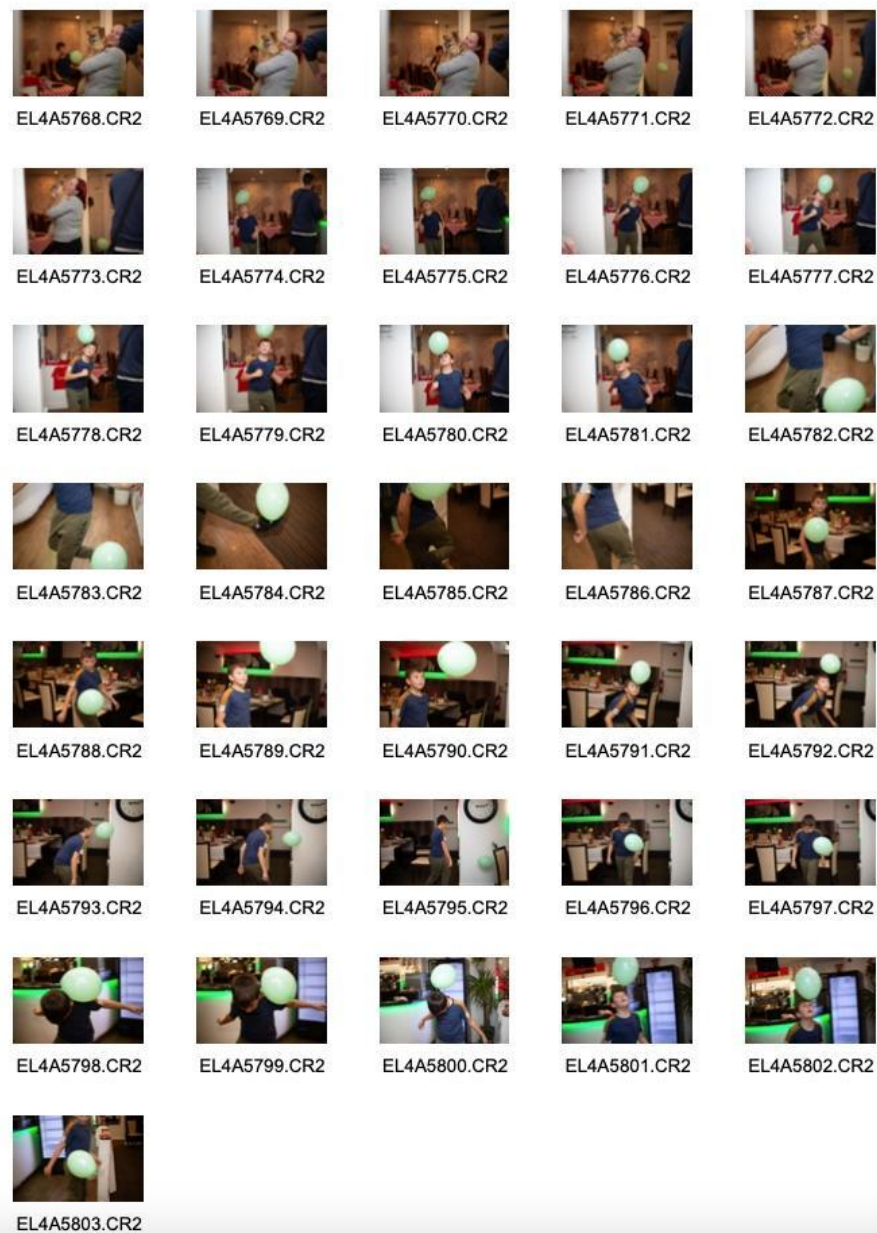
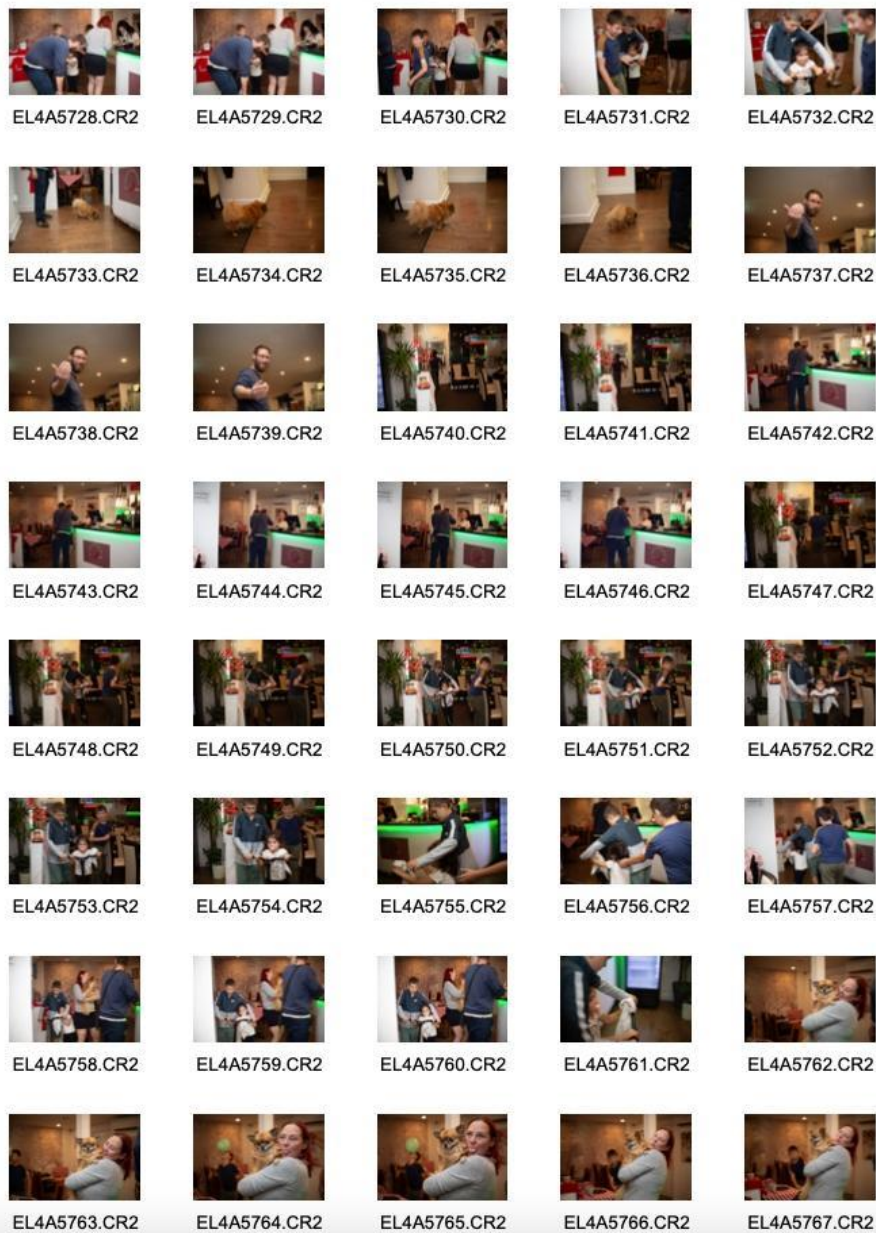
In this photoshoot we have been invited to the Hungarian restaurant to celebrate the chef's husband's birthday. I wanted to represent how Hungarian and Welsh families connect and celebrated through both cultures.



Concentrated on taken photographs of the people who attended this event, the decorations and the conversations people had, the foods we ate, and the spontaneous movements, actions and different interactions people had within the space.



In both Hungarian and Welsh cultures, I noticed that celebrating each other, spending time with family and just interacting with each other, is very important to build our own identity and social circle.



These photographs remind me of my social life in Hungary, which was always based around going to see family member and spending time together as a family, playing games or having a conversation about everyday life.

In my next photoshoot my aim is to show a different way of how both Welsh and Hungarian colour blend together, through social interaction with Welsh and Hungarian families.

In the next few pages, I picked out a few photographs which shows how Hungarian culture celebrate a special event and the integrations which individuals have in result of this.











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Through this photoshoot I was aiming to show the integration of Hungarian culture into a Welsh environment, along with my integration with a Welsh family. How the restaurant functions through a Hungarian traditional and cultural way, being surrounded by traditional atmosphere such as music, food and drinks.

Images of my sister and I dancing for a Hungarian music showcases how we both still kept some of our Hungarian culture, and traditions which becomes more visible within this pace.







Using 120mm film

I moved onto using 120 film for the first time, documenting my sisters moving process which I helped her with. As my first time using 120 film, I think images came out well in capturing myself and my sister as we packing things away.

I like the grain and how dark the images came out even if this wasn't on purpose, it highlights how objects and individuals are always in transition and change through time. Instead of photographing significant moments I focused on the fragments and silhouettes, showing only parts of the bodies and obscured faces.

The work reflects on the forms of memory that remain when a home is dismantled, and how identity continues through movement and absence.



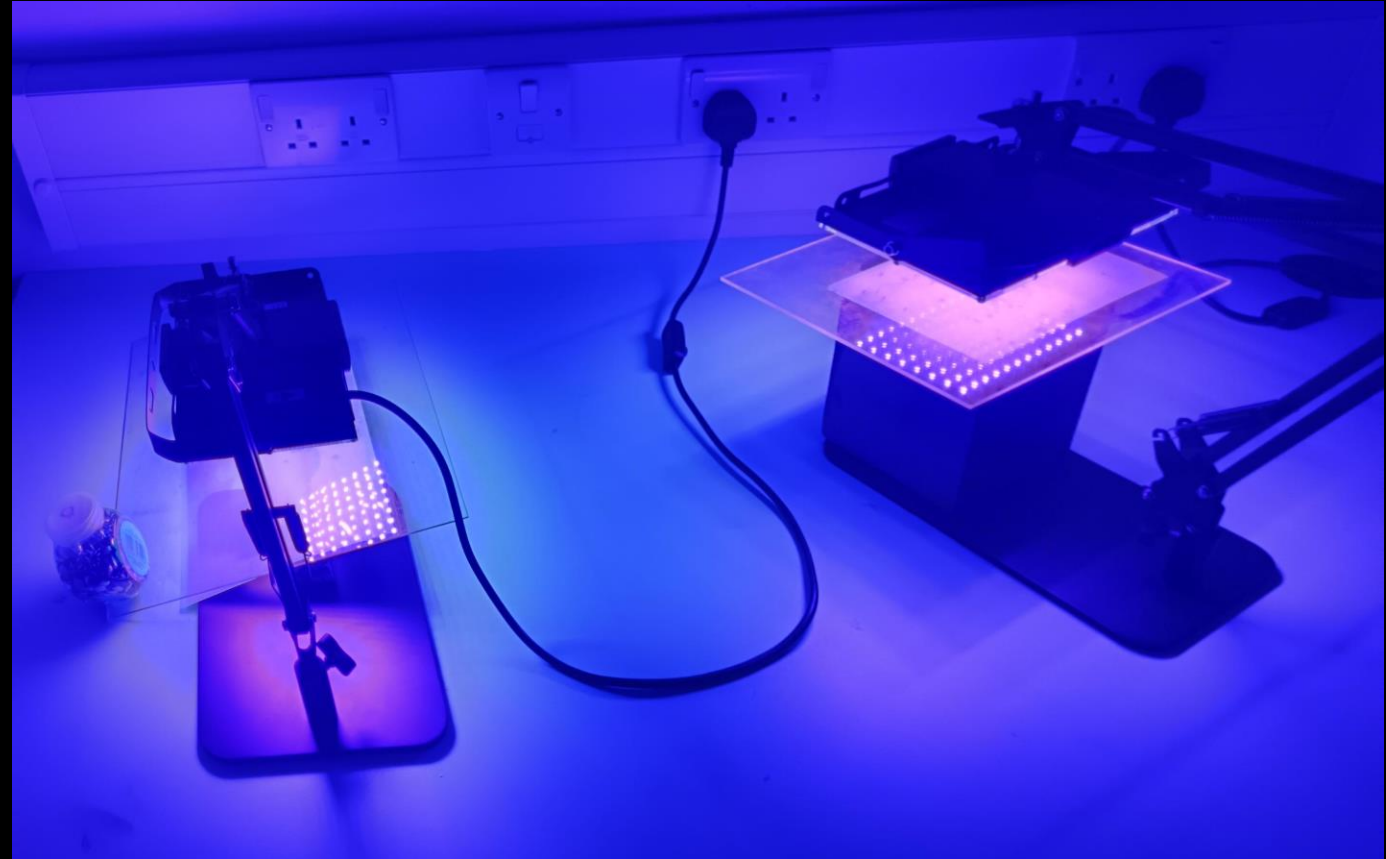




Cyanotype used on concrete and brick

I used the same process as I would, using paper, I created the cyanotype mixture using equal amount of the A and B solution, which I then mixed. Painting it onto the concrete and brick, I used images which were printed on acetate which I lay on top of the painted surface and then exposed it to UV light for around 30-40 minutes.

It was challenging to keep the acetate straight on the surface of the broken piece of concrete, as it's not as flat and smooth as the other one, however I found a solution by balancing them on an angle with a heavier item in the corner of the glass. This was a temporary solution of the time, and if I was to continue progressing with this idea, I would have to find a better solution to keep the acetate lying flat as possible on these materials.



Cyanotype on concrete/brick

Through this experimentation I created cyanotypes, where I moved on from using fragile paper onto architectural materials. I coated rough and absorbent surfaces with cyanotype and exposed self-portraits onto them, reflecting on memory directly through construction of materials which is normally associated with space, stability and history.

The choice of brick and concrete was intentional and important, as these materials often form the foundation of homes and by placing intimate images onto them creates a connection with personal memory and wider frames of belonging, displacement and the idea of a 'construction' behind the lived experience.

Overall, the work transforms cyanotypes into sculptural and physical artifacts, suggesting that remembering is not only visual but physical, where it can be built, trained and rediscovered.





Transferring images onto wood

I moved onto transfer images onto wood to see how the same photo transfer medium would work on a different surface. I think both materials worked well. Showing the theme of identity and belonging, but I prefer the images on wood because it appears more ghostly and faded and it blends much better than it does on slates.

I was going to try to transfer images on to glass and tiles, but I haven't gotten around to do that process because I was experimenting with other ideas.

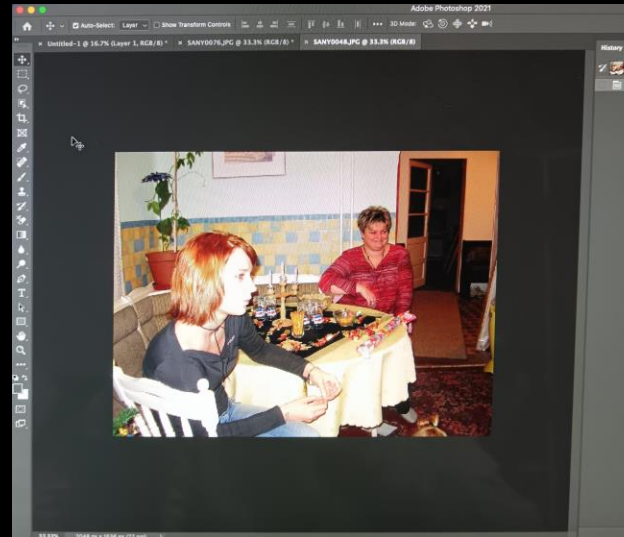
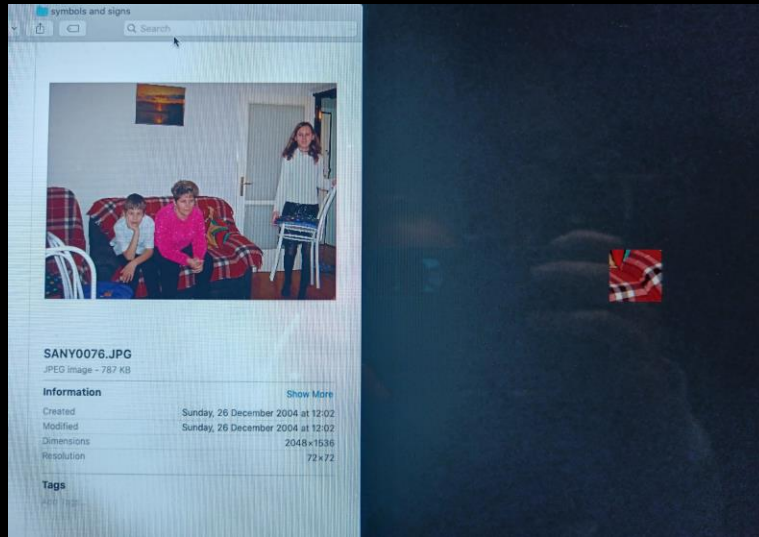




This work reflects of the fragmentation of memory rather than showing a full image, the hand appears to be fading away on the wooden surface. The clarity and the scratches on the work removes parts of the image which suggests that memory doesn't preserve moments perfectly, but rather its damaged, layered and controlled through experiences.

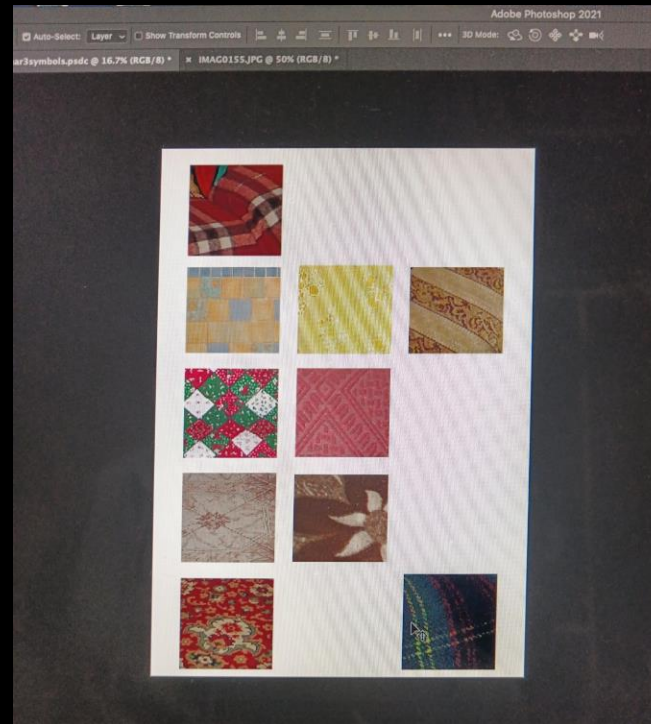
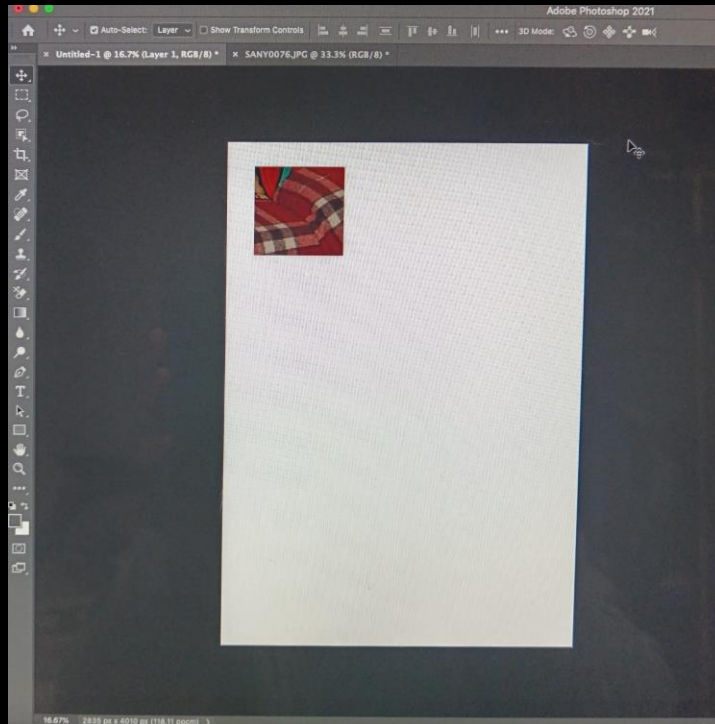


As wood considered to be a material associated with building, repairing things and crafts, transferring mages of tools and hand onto the surface, it creates a strong theoretical loop, and the wood surface becomes both a document and a metaphor for how identity is built. The process itself requires physical touch, pressing lifting, and rubbing away paper, where the body also becomes part of the making which further connects my ongoing exploration of how memory is formed through embodied experience.

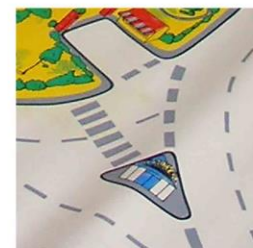
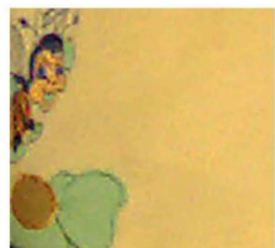
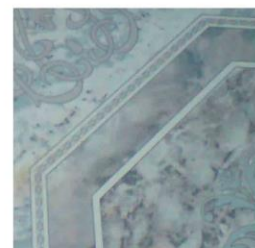
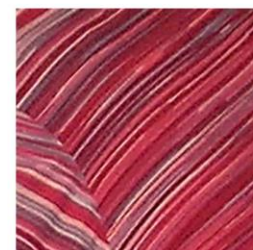
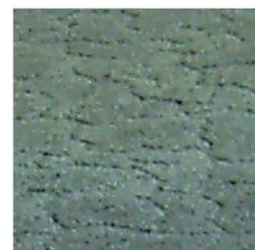
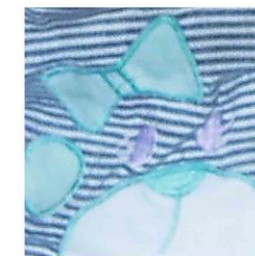
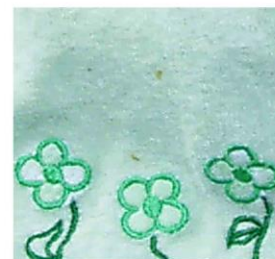
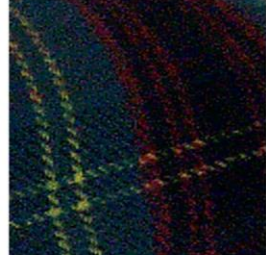
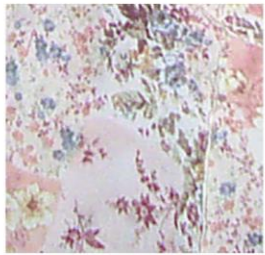


Using my family archive photographs which I used throughout my photobook last year. I started experimenting with taking away different patterns from the image which I will place into a grid format.

Within this experiment I wanted to show how old traditions, patterns and cultures integrate into the way we live our life's today, and the patterns become the metaphor for how we try to navigate the world around us.



Patterns give a nostalgic feeling, which might reflect on the experiences of others who grown up in the same era. Which gives them an opportunity too remember they own childhood experience.





Instead of binging images I cut out sections from to make images transfers, I reused it to overlay onto another image to create a back-and-forth connection and narrative which shows the transformation and create interesting composition.

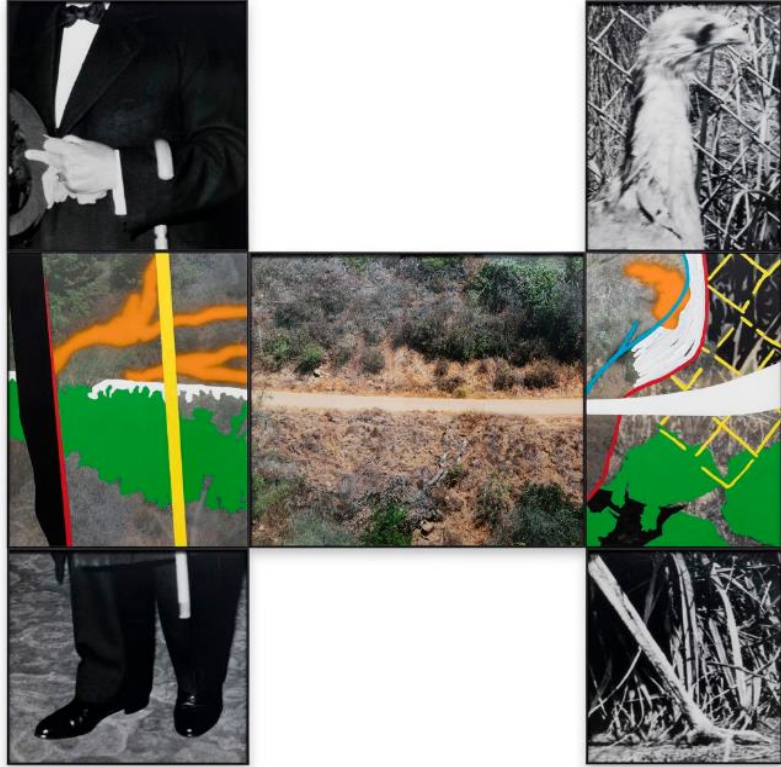


From these experiments I prefer the layout of these, because it reflect more on my childhood and my transition, highlighting the strict but also emotional journey of life and identity formation .

John Baldessari – Junction Series

John Baldessari used photograph from the press, photos he finds, self-made snapshots and films stills which he then takes out of its context. Baldessari reworks the photos by combining photographs with black and white and colour photographs and by physically manipulating them by painting over black and white images with colour paint. He also uses a grid format to display his images which mixes fragmentation of images into a H, T and square shape.

This artist reflects on my past two experimentation where I removed patterns from my childhood photographs and display them in a grid format. In the other experimentation used the images from the same childhood archive to remove different sections from the image laying it over another images which blends as one to create a back-and-forth conversation.



Michal Iwanowski – Go Home Polish

Michale Iwanowski's work *Go Home Polish* is a project he made about, walking 1,200-miles over the period of 105 days, from his home in Cardiff to his home village in Poland. Recording his journey on Instagram as he tries to walk to Poland in a straight line, posting his thought, social interaction and responding to the landscape around him. The image and words reflect on belonging, migration and cultural displacement. Iwanowski reflected on his experience by saying: “There was definitely a madness that crept in, a dreamscape element. You go slightly loopy, which is why the diary is important. It’s keeping a thread, both visually and in terms of your thoughts. You realise it is the little poetic thoughts and observations that mean a lot” (Iwanowsky,M, 2018).

Both Iwaowski and mine work uses photography as a tool to explore how the self is created, though, memory, migration and the emotional meaning of 'home', he works outwards through geographically and I work inwards through reflecting on inner thought, traumas and the body.

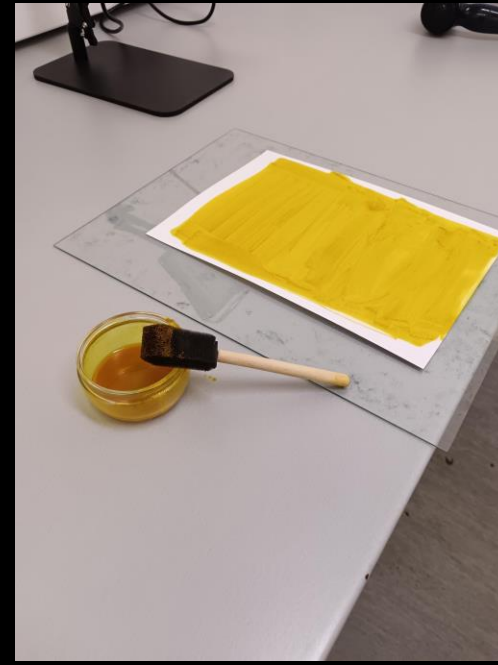


 michaliwanowski Day 49 and it's the eve of halfway. Cologne tomorrow and I am reaching it exactly in the middle of the distance and time I had planned. Delays and hurdles aside, the Polish keeps on going, he just keeps on going, the resilient rat.
Couldn't ask for a better way to celebrate this moment than filming a feature for TV Arte.
Meeting the crew at my accommodation in the morning and together we make our way towards Cologne, and then I am taking a couple of days off to be stationery and local for longer than a night.
[#gohomepolish](#)
390 w

 sogoodineveryway [@incredibly...](#)
371 w Reply

 sean_johagan [#theresilientrat](#) [#rules](#)
390 w 1 like Reply

214 likes
14 June 2018



Anthotypes

Experimenting with making anthotypes using turmeric and rubbing alcohol, I decided to try this process because Hungarian culture mainly involves cooking. Turmeric is a seasoning which being used in certain foods in many cultures and therefore I wanted to reflect of this connection. During the rolling crit I have been suggested to also use Hungarian paprika which connects my culture even more to my experimentation. The first time I did these prints, they didn't work as well as I thought they would, the results were very faded and hardly anything can be seen, this is not to say that these are unusable and the results of these are less valid from the second batch of prints.

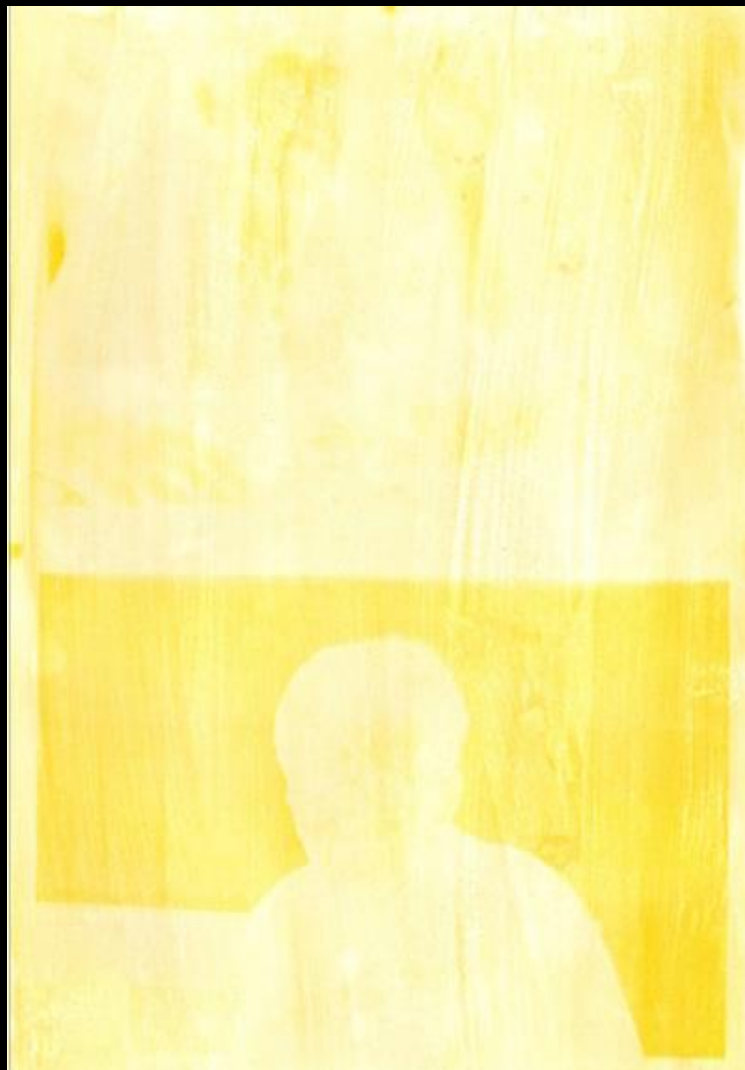
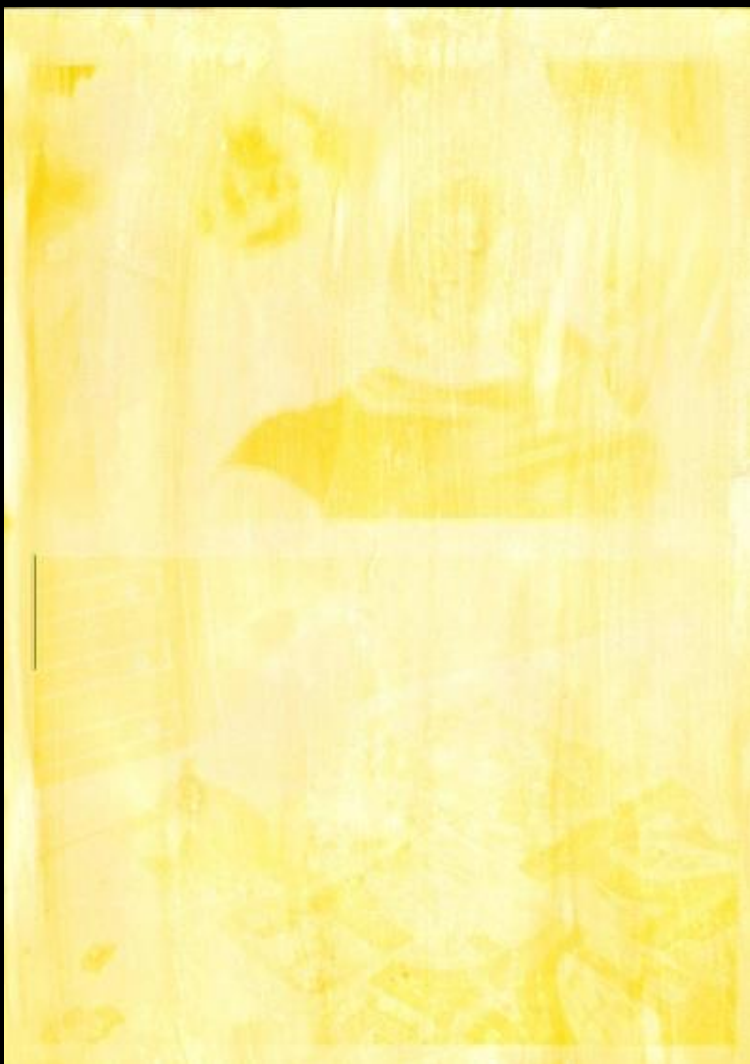


This was my first attempt of using this anothypes process, which worked well however I didn't do the mixture properly which resulted in this very ghostly outcome. Although the mixture wasn't done properly the result were still fitting to my theme. I will be re doing this process in a later stage to see the difference in results.

I have used the natural sun and UV light to expose these, whereas with sunlight it's taken over 2 weeks to expose, with a UV light it was couple of hours which has made a huge difference in the outcomes, the second attempt came out more visible and vibrant which I prefer more.

I experimented sprinkling Hungarian paprika on top of the dried turmeric mixture, placing the acetate on top and then exposing it to light. The paprika powder left a spotty effect which shows how memories fade away and becomes dusty and foggy.







Elina Brotherus

Brotherus and myself both place ourselves inside made scenarios, but not to form a character, but to rather study how the self, connects with space, objects and emotions. My work also reflect on how memory is something which is built, layered and unstable, which can be seen through most of my experimentation.

Elina Brotherus's work reflect on my own experimentation as I use myself as a site of exploration which shows memory through fragments and symbols, along with the building of identity through gestures. Whereas she uses handwritten notes as symbols I use objects which have a hidden meaning.



Cyanotypes

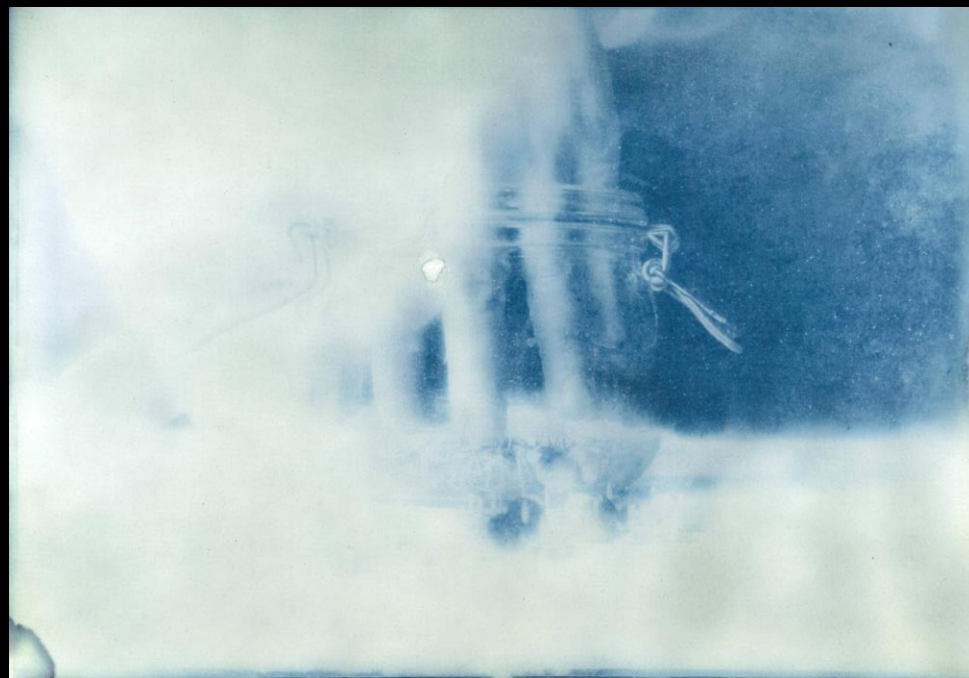
From the rolling critic other suggestions was to try cyanotypes and turmeric anthotypes with Hungarian paprika on top.

I have used different time frames to develop these, exposing the images for a short time has made the photographs appear lighter and leaving it longer resulted in having darker shades.

I prefer how the cyanotype looks visually with the Paprika sprinkled on top, as it leaves the traces of it after it's been washed. Both results work well however the lighter prints are more ghostly and it reflects more on fading memory, transitioning and belonging









Ayodeji Awoyomi and Man Ray

I have taken influence from both these artists as they work reflect on my experimentation with photograms, and Ayodeji Awoyomi uses alternative techniques and other photographic elements, whereas Man Ray uses objects to create his rayographs, which is used not only as a documentation but also as a physical experimental process.

They both use photography as an experimental medium rather than simple documentation, and the use of layering and abstraction confuse reality questioning the authenticity of the images. Waoyomi and Ray blur identity and perception through manipulated photographic surfaces, turning memory and presence into something which changing, fragmented and open to interpretation.

I created photograms using objects and my hands to show how objects leave a trace as we grow up and the traumas that left behind. I also created fragmentation of images which i can place back together to with each other where the sting represents my transition and definition of home.



Darkroom Experiments

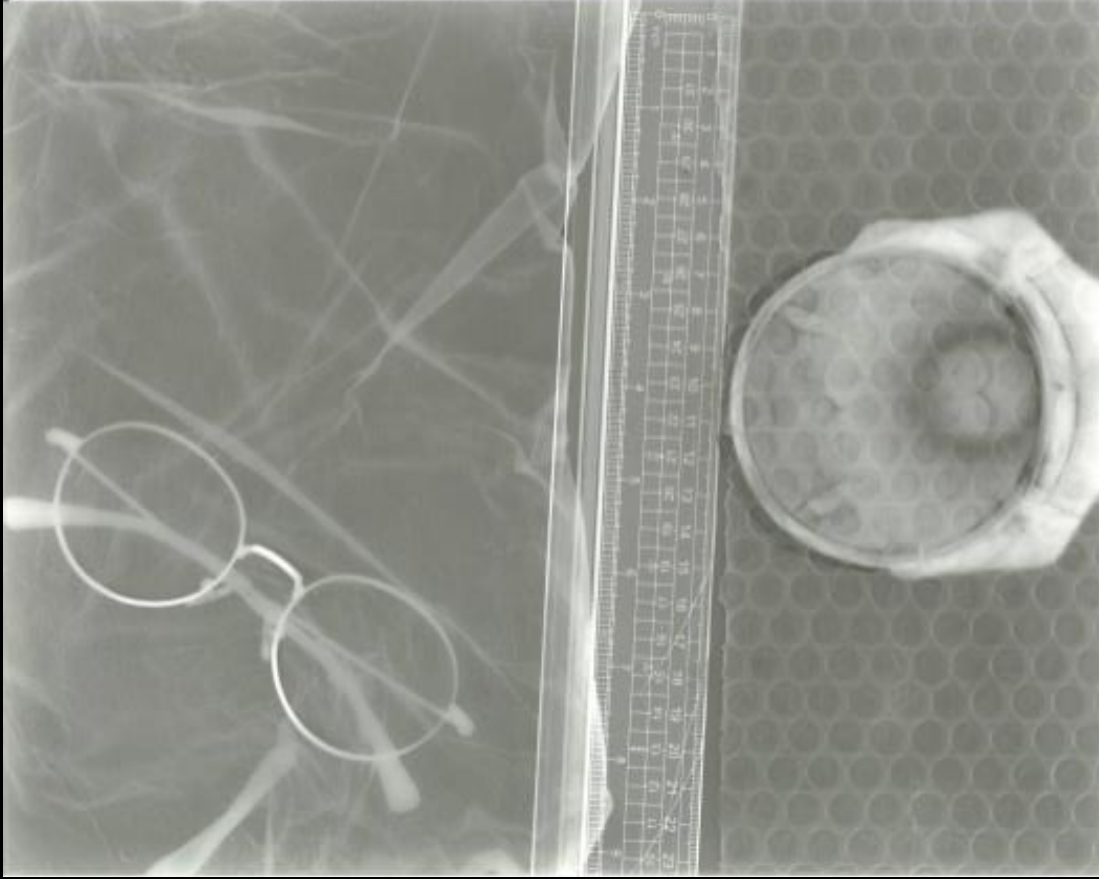
Using objects and myself as the subject to create photograms in the darkroom, I used objects which I owned and had around the house or borrowed from my sister. On the top right images, I used string and my hands to compose this photogram which I wanted to represent my identity journey.

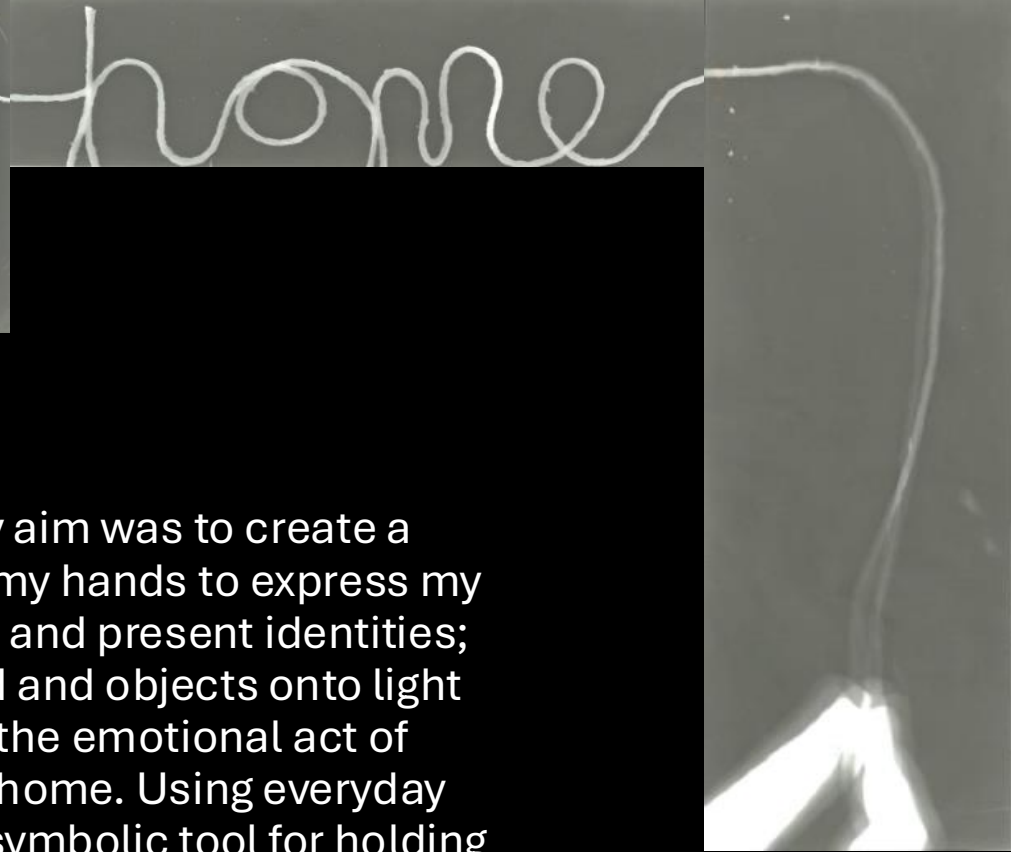
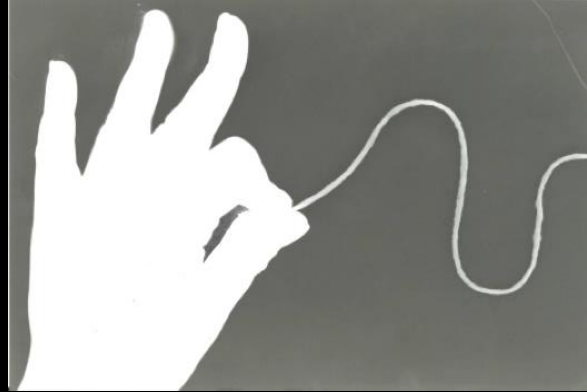
On the bottom right I used all transparent materials, it represents how I had to push my Hungarian identity to the side to be able to adapt to a new environment.

On the left side I made a photogram of a childhood kitchen item (whipped cream and soda maker) which represents a traumatic childhood experience.

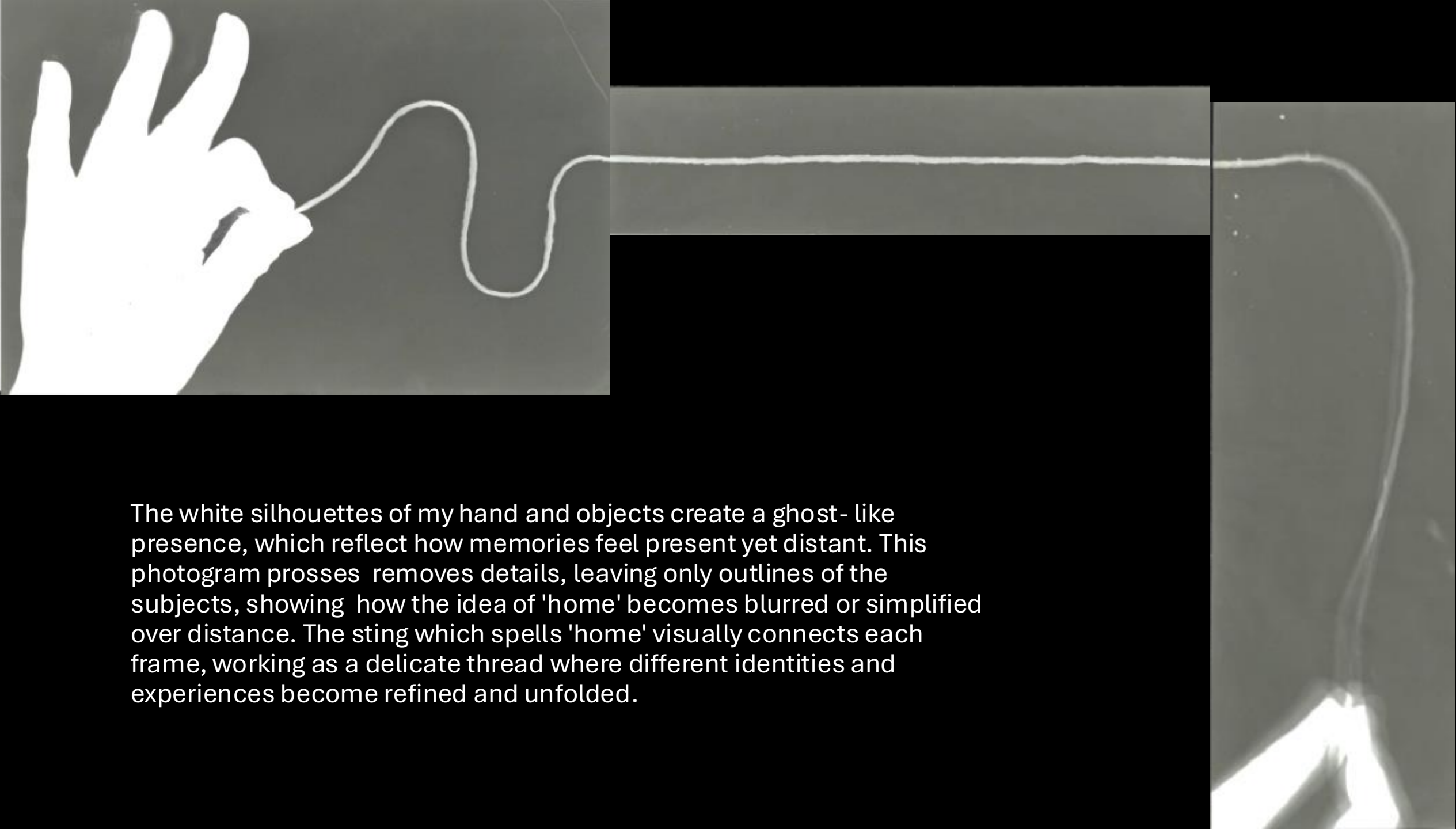
Within these photograms I experimented with different ideas through how my identity forming and changing as well as reflecting on past traumas.







Through these photograms my aim was to create a visual story using objects and my hands to express my internal debate between past and present identities; by physically placing my hand and objects onto light sensitive paper it reflects on the emotional act of trying to hold onto a sense of home. Using everyday familiar objects become the symbolic tool for holding onto a version of home which is changing through, memory, distance and attachments to a place.

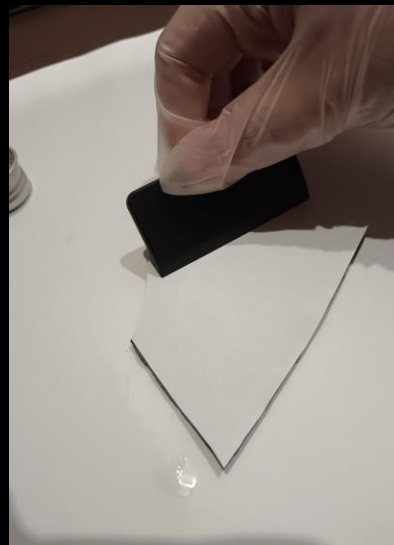


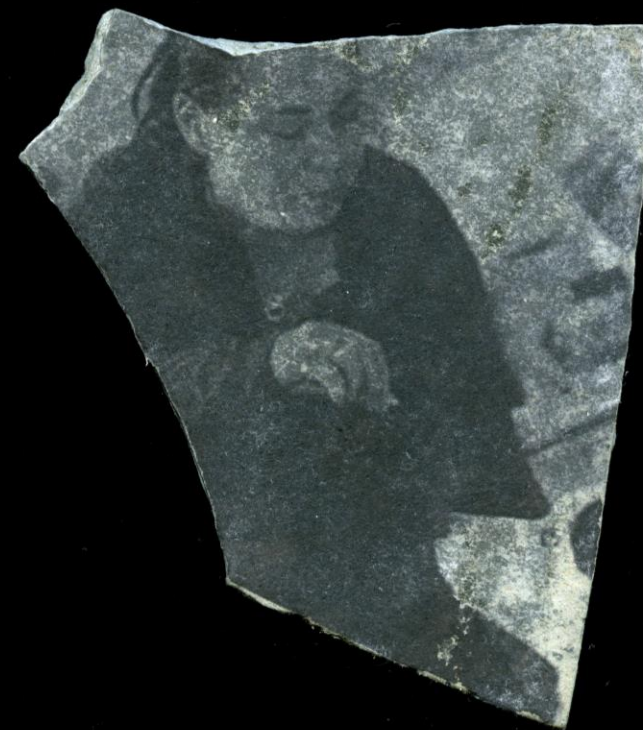
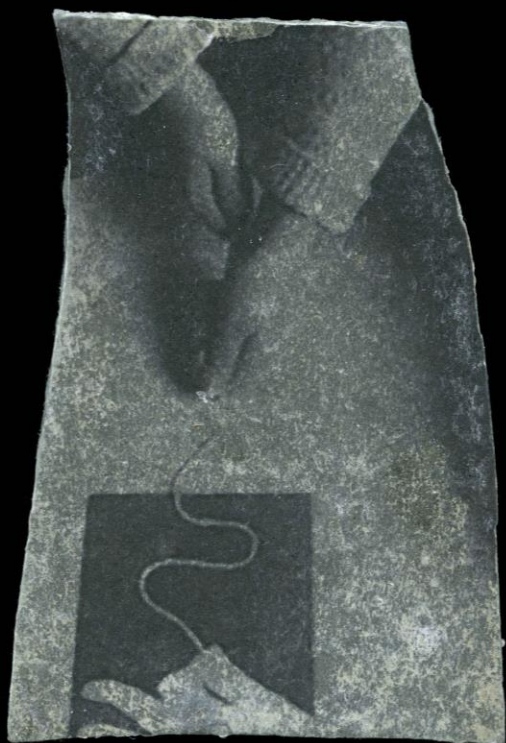
The white silhouettes of my hand and objects create a ghost-like presence, which reflect how memories feel present yet distant. This photogram process removes details, leaving only outlines of the subjects, showing how the idea of 'home' becomes blurred or simplified over distance. The string which spells 'home' visually connects each frame, working as a delicate thread where different identities and experiences become refined and unfolded.

Image transferring onto slates

I moved onto using a photo transfer medium to transfer images onto different hard surfaces. Here I explored using this process on slate which I found in my workplace outside. I firstly washed the slates and let them to dry, cutting the images to the size of the slates by tracing around it, I then had to apply the transfer liquid onto the slate and place the image on top using a scraper to lay it down smoothly. After waiting 24 hours I soaked the images and rubbed away the paper leaving the trace of the images behind.

This process can be time consuming however the result were effective. I liked the way the slates texture is still visible with the images laid on top. This was an appropriate material to use because these images are personal and the materiality of the slate is fragile.





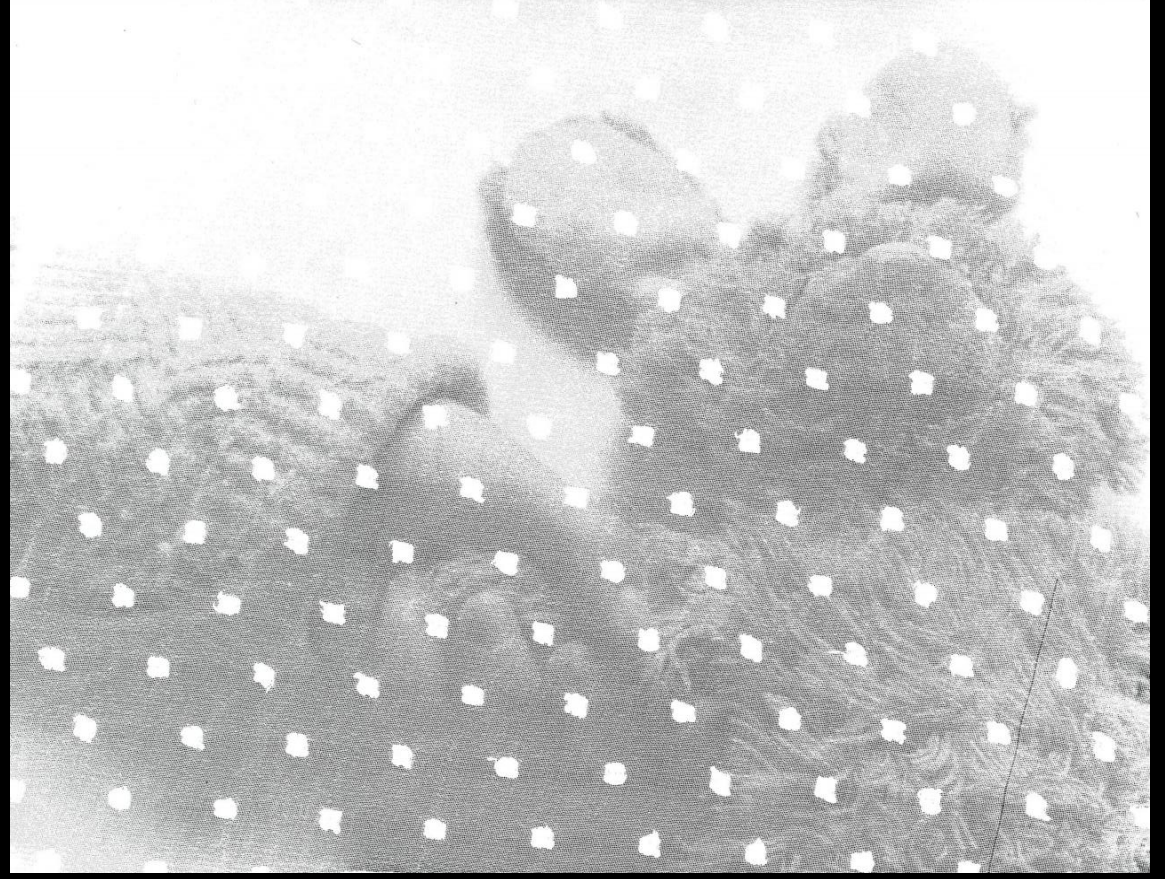
35mm film in the studio

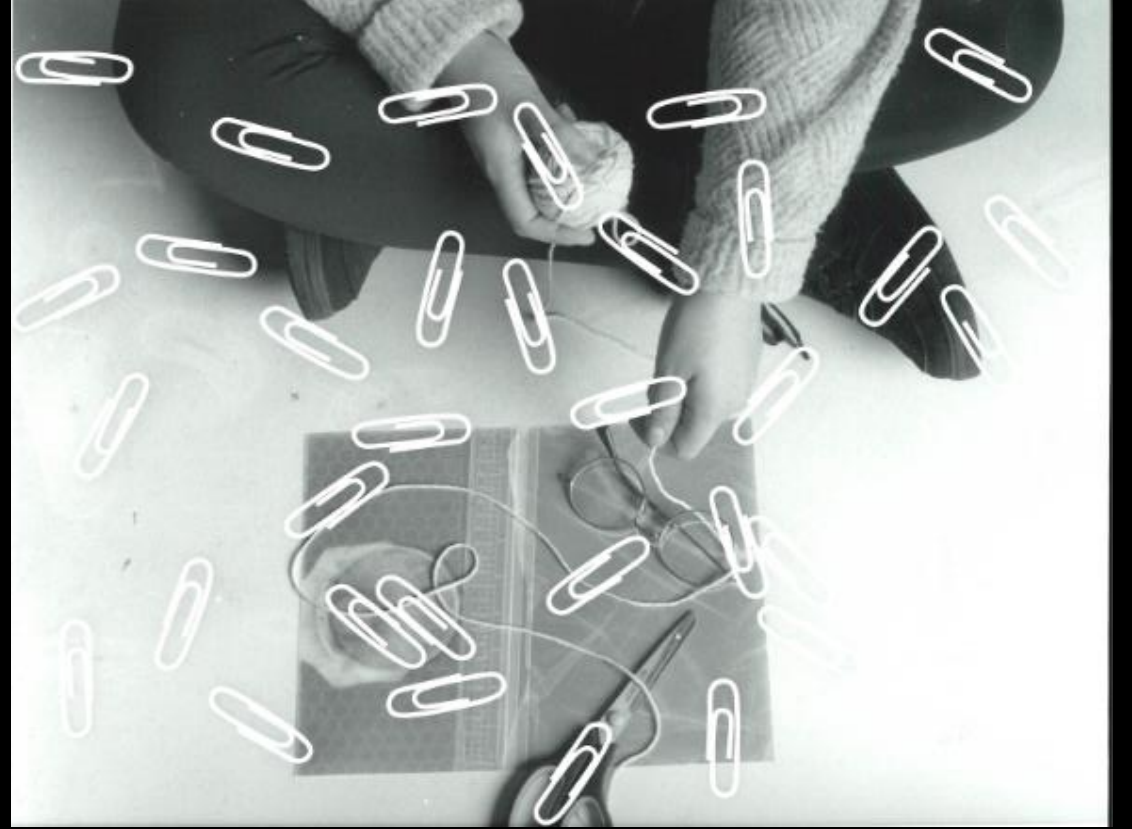
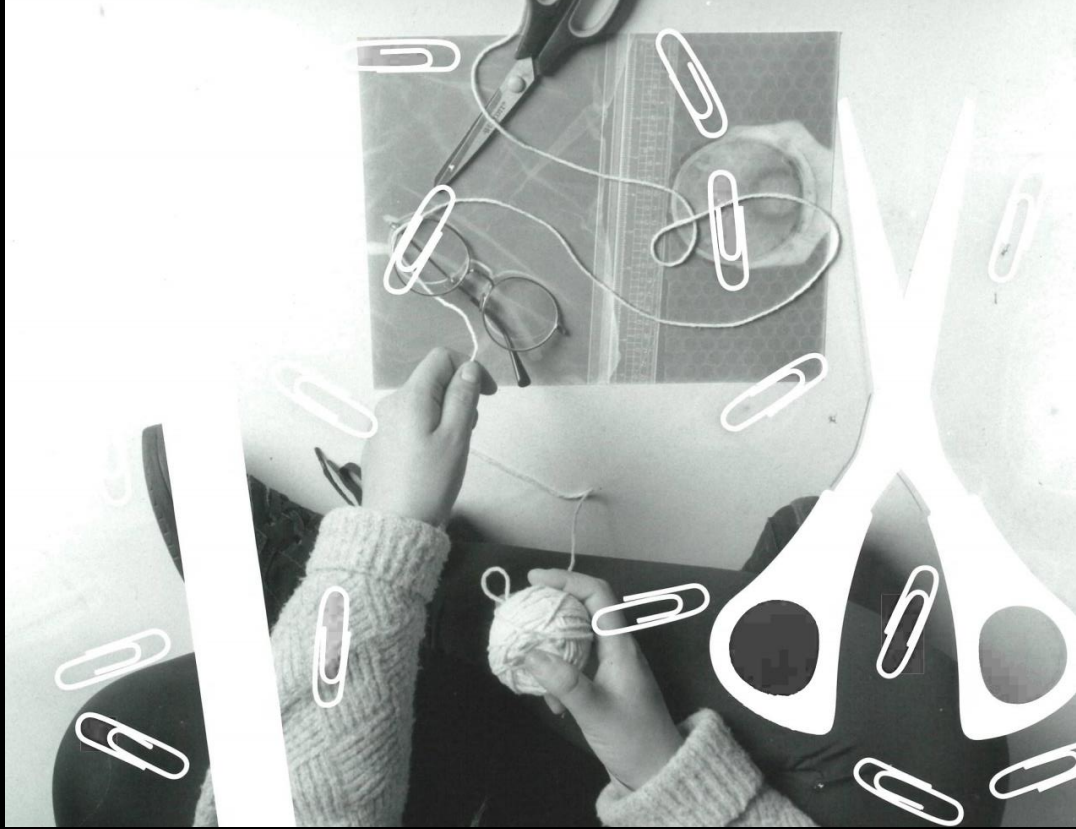
I used 35mm film to experiment with long exposure and straight up portraits using experiments I already done in the dark room and using object I found in the house.

I decided to reuse them to expand on ideas of displacement and belonging as well as memory. Through this photoshoot I wanted to capture the childhood play I still have along with how I navigate my identity through this stage of my life.

This being reflected upon by using object and performing actions, where I try to connect with new surroundings and my own identity by trying to hold onto material objects.















I have experimented with using my digital camera in the studio creating self-portraits with objects. Using objects in a form of a language to express life struggles, such as time passing, being stuck in one position and navigating difficult situations.





Using objects to create a narrative and visual story of how I deal with trauma and how I navigate life around me. The soda maker represents a childhood trauma, whereas the shoe spoon represent me along with the tape keeping me in balance.





It showcases how I shift from past traumas towards a new identity which can be seen in this last image, the meat beater being a sign of overcoming beating this childhood trauma.

Peter Fischli and David Weiss

This work called Honour, Courage, Confidence, created in 1984 by David Weiss in collaboration with Peter Fischli working in a medium of sculpture, photography, videos and installations .

Many photographs are of mundane, everyday objects balanced on top of each other which have been photographed on the verge of collapsing. These installations, sculptures and photographs reflect on how we perceive everyday life and questions our understanding of reality and inviting a state of wonder.

This work reflect on my recent work using objects to create a visual story which also highlight how I deal with change in everyday life and the experiences that I have gone through.







Colin Gray – *Caught between*

This exhibition series from Colin Gray called *Caught between*, which is an autobiographical photographic journey of memory, family and life's transitions. This new work highlights the multi-layered path addressing the challenges of multigenerational family life, such as aging, the between life and death and the shift in roles of dependence and the evolving cycles of life.

This work connects to my exploring of my process of identity formation and challenges that I face(d) throughout life. The use of family photographs similarly relate to his work where I also explore old and new family life and everyday activities.



Studio work using clocks

Within these studio portraits I use clocks both as masks and a metaphor, removing my identity with clocks which are near identical. I wanted to reflect on how the self is shaped, pressured and sometimes obscured by time.

Multiple clocks positioned around the body highlights the idea of fragmented being of the past, present and future pressing against each other. these images oval reflect on how time can control the experience of self-measuring us, controlling us and sometimes erasing aspects of our identity.

I used the continuous light , and an optical snoot light for this photoshoot, experimenting with a window and tree steel graphics film as a background shadow to push the visual narrative further.







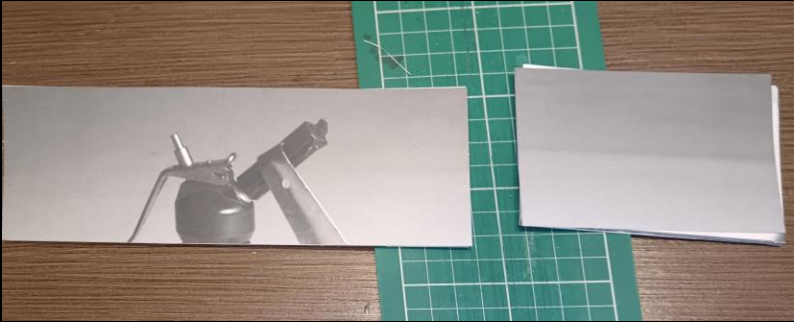




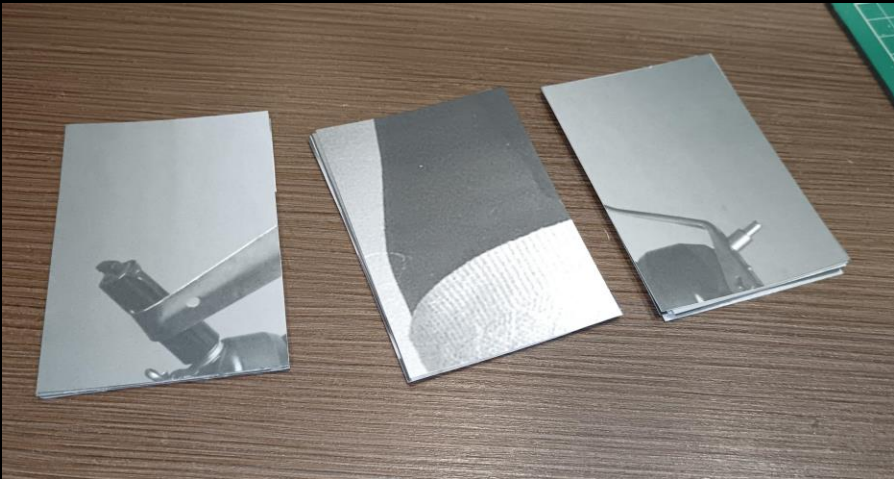


Sewing images together

I have printed out some of my recent work I taken in the studio onto paper I had at home, cutting these into nine small sections. I have sewn this together in the studio, and the working space record the process, in a quite space which I found therapeutic.



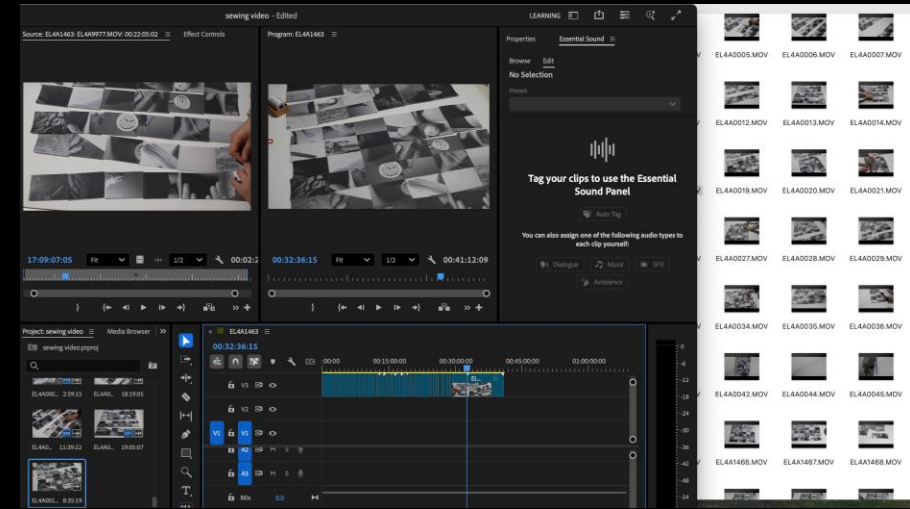
Overall, I had sewn together 72 images in total, with white thread, these images were shuffled beforehand to create a randomised order, which reflects on the unpredictability of life and experience we have along of our individual journey.



Sewing processes and video

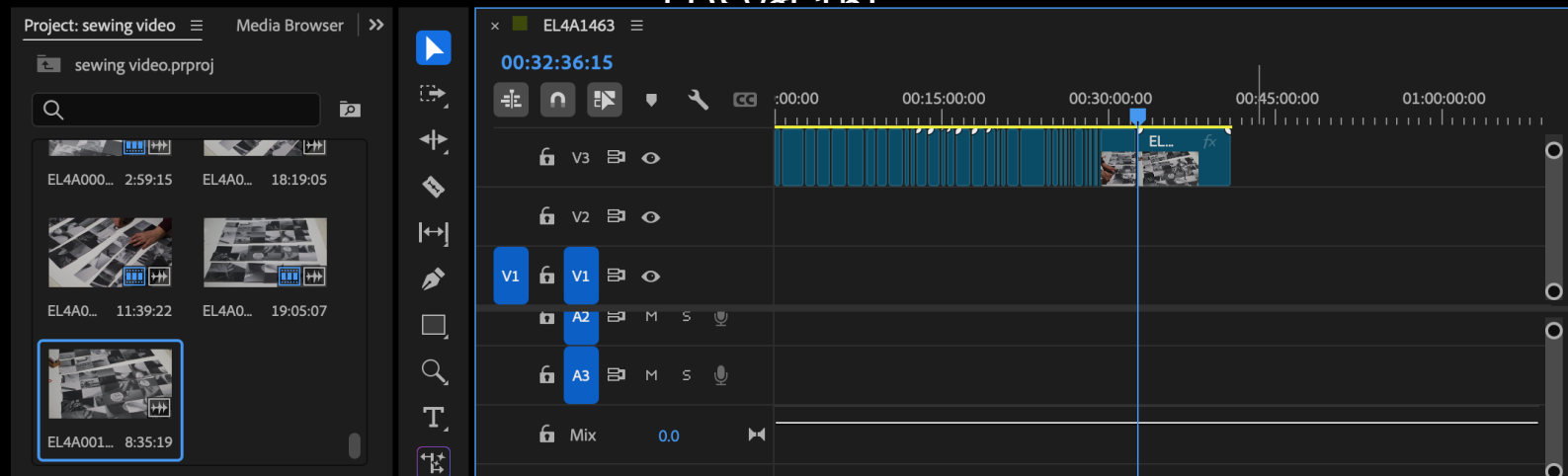
After cutting up my photographs into small pieces I worked in the studio and the project space to create a video of my sewing process, which has taken just over two weeks to complete ding it on and off. In total I sew together 72 images which was challenging but I wanted to push myself from last year when I only sew nine photographs together.

The overall process was exciting and stressful because I had to sew it together gently, making sure nothing rips, although I used a thicker photographic paper to print on because I knew from last year, that straight forward printing paper is too thin. However, it was exciting because I get to see the finished result and how these images connect and came together as a whole.



Video:

<https://youtu.be/eDml5whoR5o?si=JyM74kS>



ADNABOD – To Know Recognise, Identify

Many Welsh words has no literal translation into English, such as ADNABOD, however mysteriously relate to the concept of either 'knowing, recognising or identifying.

This MA Contemporary dialogues Exhibition has brought together works from different artistic fields focusing on this mysterious subject and ideas with a themes of cultural identity, memory, female representation and mental health, highlighting the unseen forces that shapes individual's lives. All the works within this exhibition shows different ways of knowing, of seeing oneself, one other and the world we inhabit.





This piece of work reminded me of my own use of sewing method and work which I done recently, where I sewing images together in a patch like style like she did in this work.