

VISUAL STUDIES 2

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Art Work Study

- **Task:** Choose an artwork from your introductory slide presentation, and use the instructions given to complete an analytical, evaluative study of the work.
You must include and respond to a quotation relevant to the work chosen.
 - Content: Describe the important elements of the work
 - Composition: Describe the composition (line, tone, colour etc)
 - Archive/narrative: How does it respond to your module content?
 - Context: What other factors influence it – time, location, politics, gender, etc
 - Meaning/feeling/interpretation: what is your impression of the work? What is its impact?

Carrie Mae Weems/ From Here I Saw What Happened and I Cried/ 1995



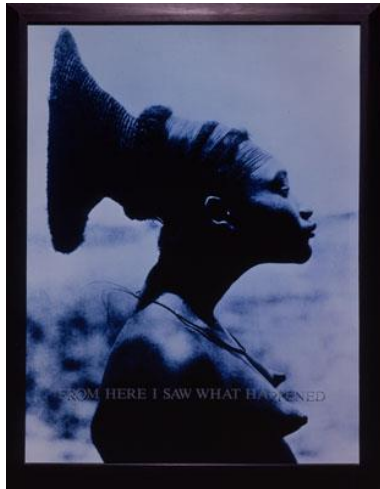
Introduction

- The photographic series, "From Here I Saw What Happened and I Cried", 1995 by Carrie Mae Weems, deepens into the impact of photography in forming memories and history as a whole. It reflects on the journey of African Americans, highlighting the connections between slavery, segregation, and the current state of African American society.

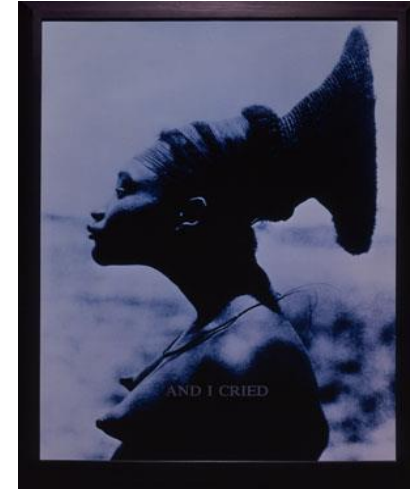
Content

We can see thirty-three portrait photographs (60.7 × 50.7 cm) booked with two other photographs (110.5 × 85.1 cm).

The series begins with a black and white profile portrait of a dignified African woman and finish with the same image printed in reverse, booking the series.

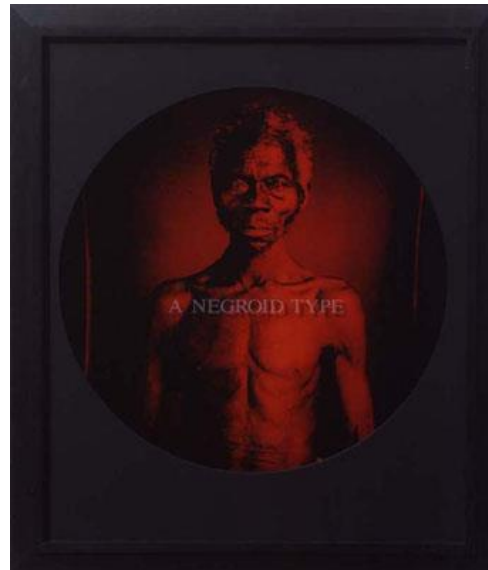
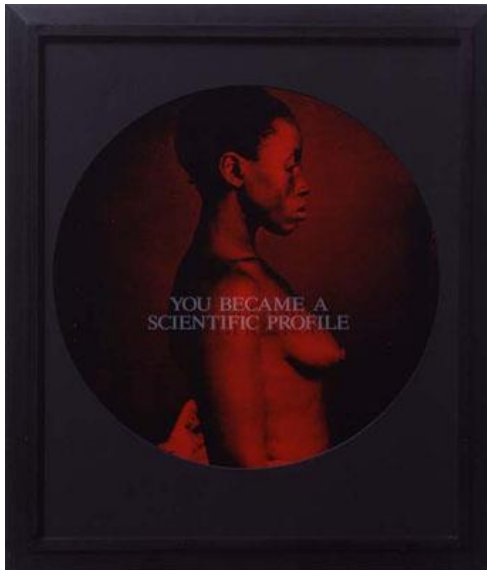


*From Here I Saw What
Happened and I Cried,
1995-1996*



*From Here I Saw
What Happened
and I Cried, 1995-
1996*

Except for the “cover” photographs, the other portraits are covered in red tones and framed in black circular mattes. She framed the red-toned prints in circular mattes, meant to suggest the lens of a camera, and placed all of the prints beneath glass sandblasted with text.



From Here I Saw What Happened and I Cried, 1995-1996

Practical

- The artist rephotographed, cropped, and enlarge existing images: scientific, anthropological, documentary, and artistic photographs from the time of the American Civil War through the period of the civil rights movement, that was stored in museums and universities.
- The artist uses a red filter when printing the new work. This red tone makes the photographs stand out, they attract our attention. And sets these images apart from the source images a more subjective representation of the subjects.
- The circular black matte frame is used to have access to the looking through the camera.
- The use of text adds a layer of meaning to the images, making them more complex and multidimensional.
- The possible limitations of the techniques used by the artist is the fact that the original photographs were analogue, meaning that there may be limitations to the resolution and overall quality of the images when compared to digital photography. Besides they were enlarged and cropped to create the narrative.

Form/composition

- The pre-existing images have been reinscribed to have consistency.
 - The same size
 - The same black circular matte.
 - The same frame.
 - The same red tone. As the artist said, the red tone announces the images.
 - All of them have captions on the glass.
 - The first and last photos are slightly different as a way to frame the work. The Text in both photographs is the title of the exhibition.



“When we’re **looking at** these **images** we’re looking at the ways in which Anglo America—white America—saw **itself in relationship** to the black subject. I wanted to intervene in that by **giving a voice** to a subject that **historically has had no voice**”.

Carrie Mae Weems, Moma

Weems deems the role of the photograph in shaping our personal and collective memory, and how revisiting our history and old narratives can be a way to heal.

This work urges me to self-reflection. Our own “trues” and beliefs need to be revisited to understand ourselves at a deep level and as members of society.

Context

"From Here I Saw What Happened and I Cried" was created in the mid-1990s, during a time of significant political and cultural change in the United States. This was a period of increased visibility for the Civil Rights movement and a growing awareness of the ongoing struggle for racial equality and social justice. The series serves as a counter to these limitations and provides a new narrative about the experiences of African Americans.

This artwork can be related to postmodernism, a cultural and intellectual movement that emerged in the mid-to late-20th century in response to modernism. Postmodernism rejected the idea of absolute truth and objective reality and instead emphasized the subjective and culturally constructed nature of knowledge and understanding. Weems challenges the documentary authority of existing photographs and the historical narratives that they embody. With this work, Weems provides an alternative narrative that challenges dominant representations of African Americans and highlights the ongoing struggle for racial justice.

In "Ways of Seeing," Berger argues that images, particularly those in advertising and the media, shape our perceptions of the world and contribute to the formation of dominant ideologies. He also critiques the ways in which these images are used to manipulate and control viewers, often by objectifying and dehumanizing their subjects. Weems' work in "From Here I Saw What Happened and I Cried" can be seen as a response to this type of image-making and the ways in which it perpetuates oppressive ideologies. By re-photographing existing images, the artist subverts their original meanings and purposes, calling attention to their historical and cultural contexts. She also employs text to provide additional commentary and to assert her own voice and perspective.

Meaning/feeling/interpretation

The series challenges dominant representations of African Americans and provides a new narrative about their experiences. The use of existing photographs, rephotographed, cropped, and enlarged with a red filter, serves to challenge dominant representations of African Americans and provides a new narrative about their experiences. The circular black matte frames and text add layers of complexity and meaning to the images, calling attention to their historical and cultural contexts.

Overall, the series evokes a sense of reflection and introspection, urging viewers to look deeper and try to understand the past to deconstruct it and reconstruct a better future. It invites us to confront our prejudices, build our identities as individuals and as a society, and accept our darkness as a positive way to advance toward progress.

Something interesting is the way that we are creating a new representation. The film "[Wakanda Forever](#)" is a clear example of how we can start to form another image of African traditions. A new role model for new generations.



https://www.imdb.com/title/tt9114286/?ref=tt_mv_close

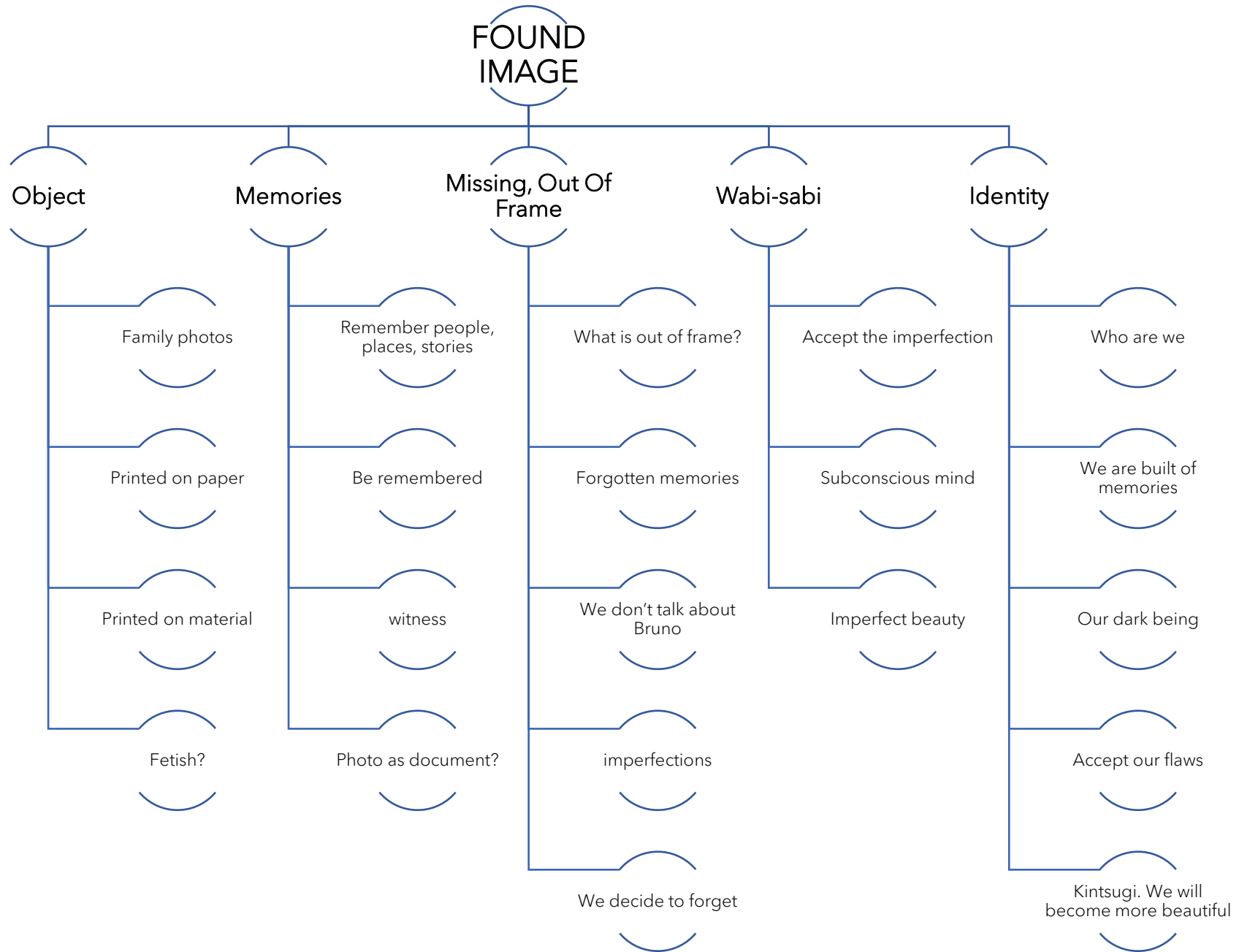
Fugitive Testimonies

Visual diary

Introduction



This found photography is the starting point to develop a new body of work. [Found photograph questions](#)

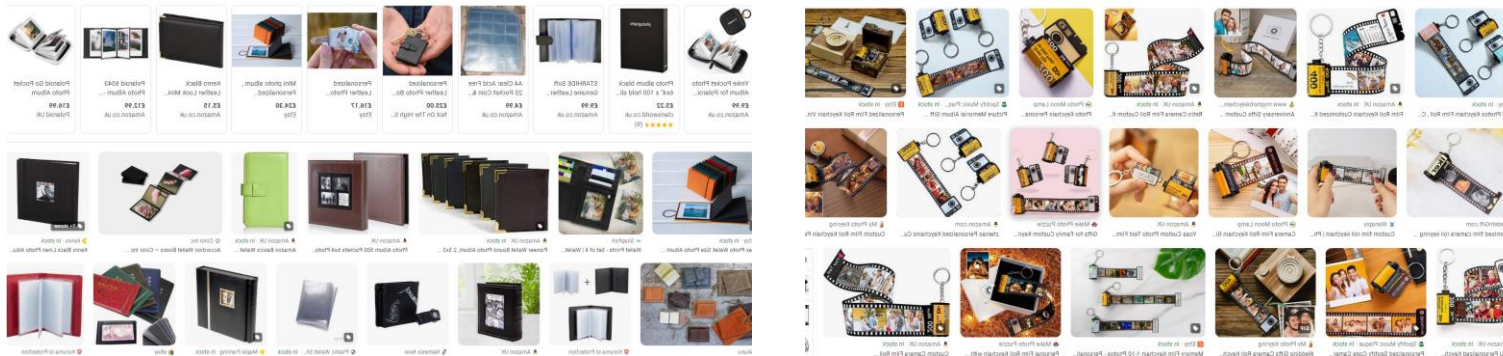


Object

The first contact with the image brought me back to my family photos. I have a box full of old photographs and letters, and sometimes I open the box just to enjoy the process of looking through the photos. They are printed, and some of them have a mysterious quality because I do not recognize the people or situations in them.

This experience made me think about the special character of the physical quality of a photograph. I have thousands of digital photos, but only a few printed ones. In a sense, when we make photos physical, we curate them and give them another layer of reality.

It made me reflect on how photographs, like the found one, were saved, exhibited in the house, and carried in wallets. This highlights the importance of the physicality of an image. In these times, when a photograph becomes a tangible object, it stands out from the multitude of digital images that are easily forgotten.



Google search

A quick search on google shows how there are products in demand for that kind of physicality of the image. The need for connection with images, and memories is there.

Memories

Our memories are never really accurate. They are often confusing, mixed, and blurred, and we project them into our heads and transform them. Some memories can be so shocking and/or painful that we even have the ability to block them or alter them. Many of our memories are charged with strong emotions that make them very powerful.

But what about photographs? Do they represent reality? Are they proper objective documents of our life and history? We curate our reality when we take photographs, especially family photographs where we tend to try and show the best versions of ourselves.

As Roland Barthes wrote in *Camera Lucida* when we know that we are being photographed "I constitute myself in the process of posing, I instantaneously make another body of myself "(Barthes, 2010, p.10)

Therefore, while photographs may capture a moment in time, they do not necessarily represent an accurate reflection of our memories. Instead, they are a curated representation of reality, created through the lens of the photographer's perspective.

Missing, Out Of Frame John Stezaker

When we make a photograph, we decide, consciously or unconsciously, what to leave out of the frame and what to include. We tend to frame what we want to show and remember.

In our digital era, we have the luxury of shooting repeatedly until we capture the perfect shot - the family photo with everyone smiling or the landscape without tourists or litter.

When we think about family albums, we tend to see representations of nice, functional families. However, we cannot forget that our childhoods are often full of dark memories, which are rarely captured on camera. Sometimes, we also see photographs with people's faces deleted, cut out, or folded. We make the decision to delete people from our lives, and this can be reflected in our photographs. Many families have members that are not spoken of or dark stories that are kept half-secret.

With the rise of new technologies, the boundary between public and private has become increasingly blurred. In today's society of oversharing, it's easy to scroll through social media and see how everyone appears happy, beautiful, and adventurous. But we know that this is not real - it's just a pose.

It's interesting to consider what is missing from our photographs.



Defaced, c.1950. Colección Barbara Levine.



[Photos from an anonymous family album from the 1940s and 1950s, from the Musée Nicéphore Niepce in Chalon-sur-Saône. In his portraits the faces of several people appear mutilated](#)

Wabi-sabi

Wabi-Sabi:

Adj. Relating to or designating a Japanese aesthetic or world view characterized by finding beauty in imperfection, impermanence, or simplicity. Also: designating a style, appearance, etc., reflecting this aesthetic.

n. An aesthetic or worldview characterized by finding beauty in imperfection, impermanence, or simplicity. Also: a style or quality reflecting this aesthetic.

Oxford English Dictionary (Oxford University Press, 2023)

Our conscious mind and our unconscious mind are inseparable.

Memories of people and moments can sometimes disappear from our conscious minds and seem like mere dreams.

However, they can linger in our subconscious and resurface in our lives as a strange feeling or form of déjà vu.

Identity

The composition of our identity is a multifaceted and intricate process, involving multiple layers and memories, some positive and some negative in nature. Usually, we are inclined to cloak certain aspects of our past that we deem to be inappropriate or distressing. However, to become a more comprehensive version of ourselves, it is imperative to confront the unsavory parts of our character and acknowledge our imperfections.

Kintsugi

New Word Suggestion

a Japanese method for repairing broken ceramics with a special lacquer mixed with gold, silver, or platinum

Additional Information

Nothing is ever truly broken - that's the philosophy behind the ancient Japanese art of Kintsugi, which repairs smashed pottery by using beautiful seams of gold.

Collins Dictionary (Collins 2023)



Influential Photographic Work

Carrie Mae Weems/ From Here I Saw What Happened and I Cried/ 1995



Carrie Mae, *From Here I Saw
What Happened and I Cried*,
1995-1996

Carrie Mae Weems explores the role of the photograph in shaping memory and collective history. She explores through her work the impact of past experiences and how they shape our understanding of ourselves and the world around us.

In Weems' work, she uses rephotographed, enlarged, and cropped images to challenge dominant representations of African Americans and to provide a new narrative about their experiences. She also uses a red filter when printing the new work, which creates a subjective representation of the subjects and sets these images apart from the source images. These techniques serve to create a powerful and impactful series that challenges historical and cultural contexts.

Similarly, my project involves exploring past experiences and memories to confront them in order to move forward. This process of confronting our dark side, flaws, and past traumas is difficult and transformative but it can lead to growth and self-discovery.

Overall, we share a focus on the importance of understanding and confronting our past in order to shape our present and future.

Her use of Red is quite powerful.

I would like to use it in my photographs as a symbol of relationships, deep relationships. Bloodline, blood brothers, red blood as a fountain of life, love, and joy.

“It's impossible **to change the social** without **changing the personal** - you have to put your money where your mouth is.

And if you're not making those **challenges at home**, it's unlikely you'll make them in a larger setting.”

Weems, C., Black Women Radicals

She is clear about the need to start the work in our personal sphere to be able to make changes outside. From inside to outside.

Kexin Tan

This Chinese artist uses sculpture and installation to explore the beauty of impermanence and change. His work "Wabi-Sabi" focuses on memory and personal experience, and the way in which these are constantly evolving.



Kexin Tan, *Tear*, (2019).



Kexin Tan, *Pond*, (2019).

Claude Cahun

French artist and writer, born in the 19th century, was noted for her photographic work and surrealist writing. Her work focuses on the creation of identities and the subversion of gender stereotypes.



Claude Cahun, *What do you want from me?* (1928).



Claude Cahun, *Auto portrait*, (1929).



Claude Cahun, *Self-Observation, Aveux non avenues*, (1929–1930).

Man Ray



Man Ray, *L'Enigme d'Isidore*, (1920)

Man Ray's photograph, featuring a mysterious object or objects wrapped in a blanket and tied with a rope, served as the opening image of the Surrealists' inaugural publication, *La Révolution Surréaliste*. The significance of the image was left to the interpretation of the readers. Some speculate that it symbolizes the unconscious mind's enigmatic and hidden nature, concealed beneath the facade of everyday life. Surrealism, as a movement, aimed to create artworks that not only expressed the artist's subconscious activity but also stimulated the viewer's imagination and mental associations.



Man Ray, *Indestructible Object*, (1923 – 1932, 1957 and 1964)

Man Ray. Object to be destroyed. Memories change. The photo is a probe of existence. The referent was there. Connected to *Camera Lucida* by Roland Barthes.

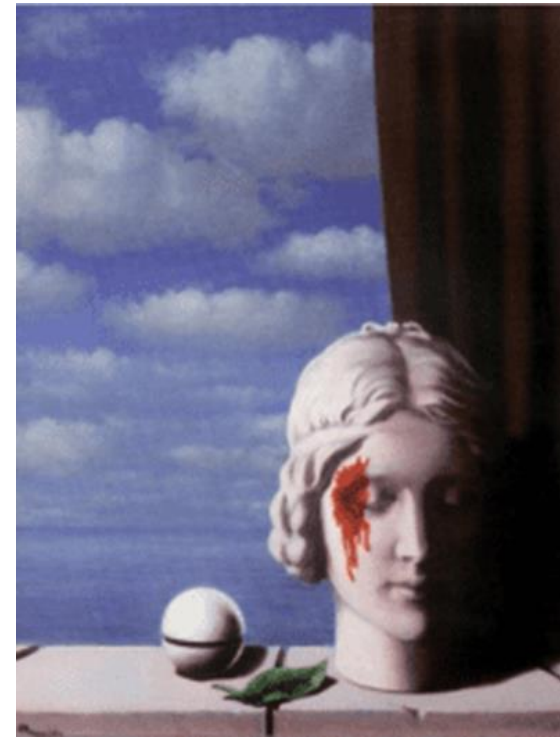
<https://dean-evolution.blogspot.com/2012/03/man-ray-object-to-be-destroyed.html>

Rene Magritte

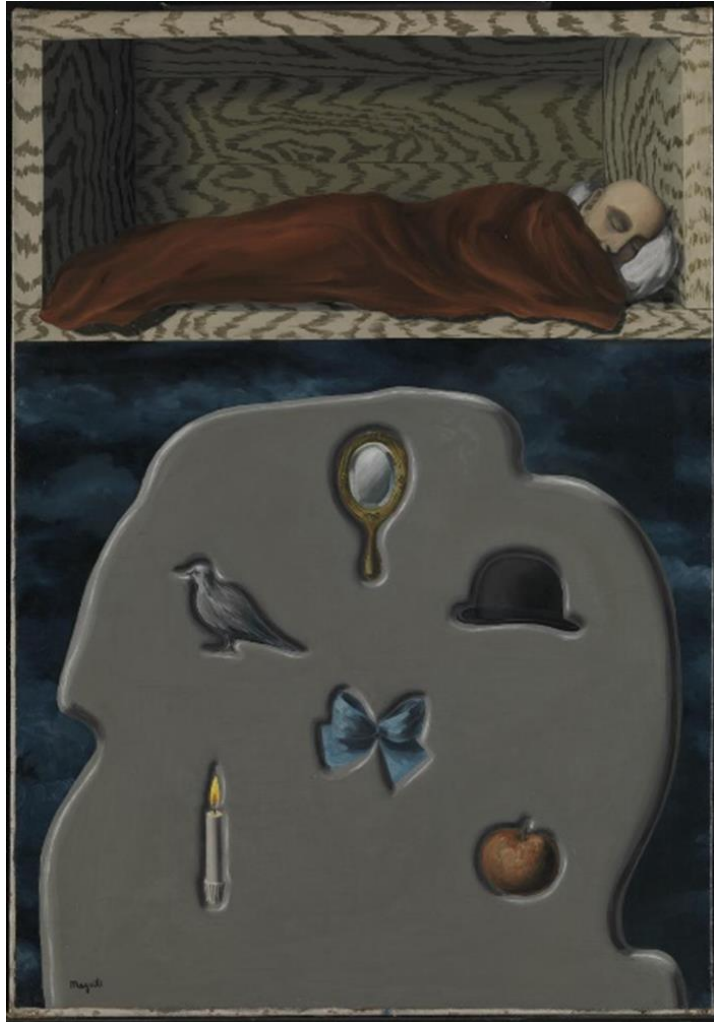
He believed that our perception of the world around us is no more than our internal vision of our own experience. He also reflected on serious problems in society through his art, including the role of women



René Magritte, *The Secret Double*, (1927).



René Magritte, *Memory*, (1948).



René Magritte, *The Reckless Sleeper*, (1928).

In a wooden alcove above a dark cloud, a figure is sleeping. Below the alcove there are several arranged objects suggesting that they are dreamt by the sleeper. This artwork was created during Magritte's time in Paris, where he was in close proximity to the French Surrealist group.

Raoul Hausmann



Raoul Hausmann, *Untitled*, (1931)

Raoul Hausmann was a pioneer of photomontage works that utilized fragments of found images to create new meanings.

His work often revolved around the themes of identity and memories

Hausmann's photomontages were a tool for him to challenge and disrupt the dominant narratives of his time and create new, more complex understandings of identity and memory. In his art, he aimed to explore the complex relationship between the individual and society.

Tony Oursler



Tony Oursler, *The Dark Side*, (October 9th, 2019 - March 1st, 2020). Musja, Rome

Oursler is a contemporary American artist known for his multimedia installations that often involve projections and sound. His works explore themes of memory and identity, as well as the impact of technology on our lives.

In his projections, Oursler often incorporates images of human faces and figures, as well as voices and other sounds, to create immersive environments that engage the viewer on multiple levels.



Tony Oursler, *Judy*, 1994

Through his work, Oursler challenges the viewer to consider the relationship between the self and technology, and to question the ways in which our memories and identities are shaped by external forces.

By using projections, sound, and other multimedia elements, Oursler is able to create dynamic and thought-provoking works that encourage viewers to engage with these themes in new and innovative ways.

Chiharu Shiota



Chiharu Shiota, *Uncertain journey*, (2016).

Chiharu Shiota is a Japanese installation artist who is known for her immersive installations that explore the themes of memory, identity, and the body. Her works often feature intricate webs of red thread, which she uses to create a sense of interconnectedness and to represent the ties that bind us to our past and our ancestors.

<https://www.juxtapoz.com/news/installations-by-chiharu-shiota/>



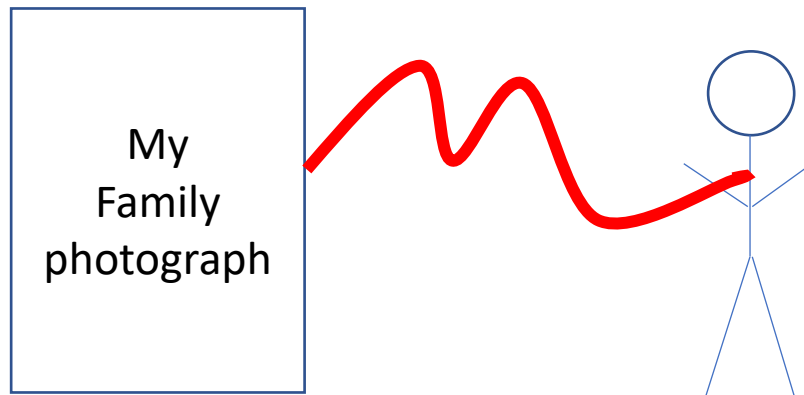
Chiharu Shiota, *Living Inside*, (2021).

The use of red thread also symbolizes the life force that connects us all and the fragility of our connections to others. Through her installations, Shiota invites viewers to contemplate their own memories and the connections that define their lives.

Research Method 1 – Object

- Starting point – describe the research method and how it responds to your project ideas
- Aim – What will this method achieve?
- Practical – What materials/techniques/methods will you incorporate? Consider something new to learn/practice/experiment with.
- Consider the symbolism of an object.
- Consider the cultural value of an object.
- Consider the visual form of the photograph, its shape?

The found image made me think about our past, our roots, our memories, and our identities. What was missing in the found photography? It was the relationship. When I see an old photo of my parents, I have that connection.



The red tread makes it visual for me.
The work of Chiharu Shiota and how the relationships with others, with memories, are so vital for our identities.

The red thread has various symbolic meanings across different cultures and contexts. In my project, I have chosen to use the red thread as a symbol of relationships and connections, such as family ties, childhood memories, and important people and events in our lives. I am thinking I could also consider the symbolism of the thread as representing the continuity of life, as it is often associated with blood and the circulation of life force.

There are amazing works with red thread as this one by Abakanowicz.



Magdalena Abakanowicz Abakan, *Red*, (1969).

The cultural value of the red thread also varies across cultures. For example, in some Asian cultures, the red thread is a symbol of good luck and is used in various traditions and ceremonies. Kurdish wedding traditions are deeply rooted in cultural symbolism and beliefs and the red color is meant to bring joy, love, and blessings to the couple and their families.

The visual form of the red thread can be quite striking, I will try different lighting and angles to capture the texture and depth of the thread. I am planning to use the thread in different settings and I would try different techniques.

My first steps are:

- I am buying red thread to play with it. I will add some white and black thread.
- I will cut some leftovers from the darkroom, that took before Christmas to make collages with my kid.
- As I am not able to go to the studio as much as I would like. I bought a background and basic lighting to experiment in the house.
- I am using toys, and a doll house to work with the thread.
- I am using my camera and lenses for now.

Research Method 2 -Discussion

- Discussion with others is part of this work. I have been speaking about the project, another artist, and ideas with some classmates. Making the most of the breaks, because it is really helpful.
- I spoke before making any photographs and after the first results.
- I spoke with two of my friends that are not involved in photographs to try to make me understand and see if they can visualize my ideas.
- Speaking before making photographs with my classmates is invaluable. They know so much and understand the struggle. Always good ideas, some artist, something to look at.
- Speaking with people outside the photography circle helps me to see if the ideas have sense, they always add something interesting and force me to explain myself.
- After these conversations I decided to make a tree and mix it with the house.
- My first steps are:
 - Go out to find fallen sticks to make a tree
 - Hang the photographs with red thread on the tree.

Research Method 3 – Practical



Tony Ousler, *The Dark Side*. October, (9th, 2019 - March 1st, 2020). Musja, Rome

After researching art works and speaking with my class mates. I decided to experiment with a projector. I have been scanning some old photographs in order to be able to project them on objects.

The work of Tony Oursler made me want to try it. I have been watching some of his videos and his explanations about how he made the talking faces and more.

"Going Home" by Petra Greffield spoke to me. I think because I have a box full of old family photos and I would like to project them in my house. As if I were sharing my new space with my memories. The idea of our loved ones always being with us.



Petra Creffield, *Going Home*, (1997).



Petra Creffield, *Going Home*, (1997).

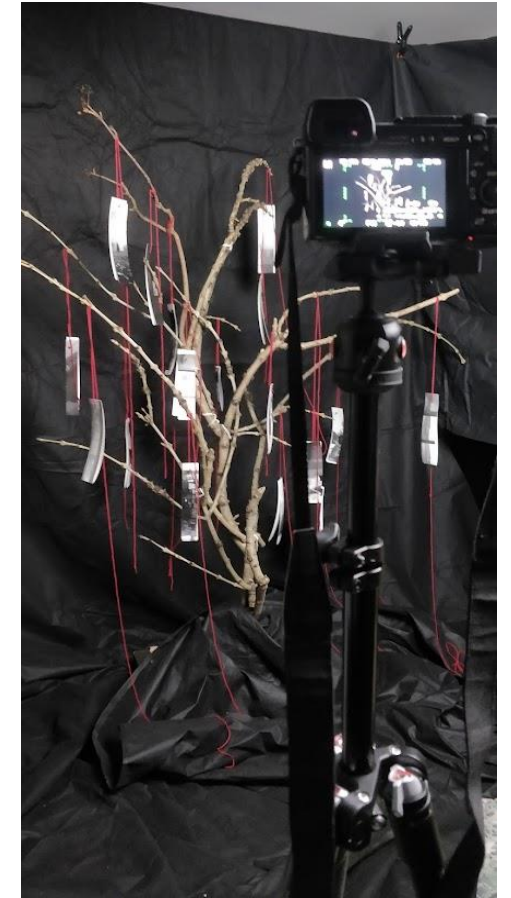
My first steps are:

- To use a mini projector (portable) to project photographs on surfaces, objects, and space to see how it goes.
- I will use the cameras that I have on the first try.
- I will carry on scanning old phonographs for the projection.
- I have the DIY study in the house to practice with the lighting.

Home DIY study



- Mirrorless Sony 6000
- Lens 16/50 mm
- Tripod
- Soft box lighting
- Torch
- Projector



To check

People

Empty house



Furniture

Dolls



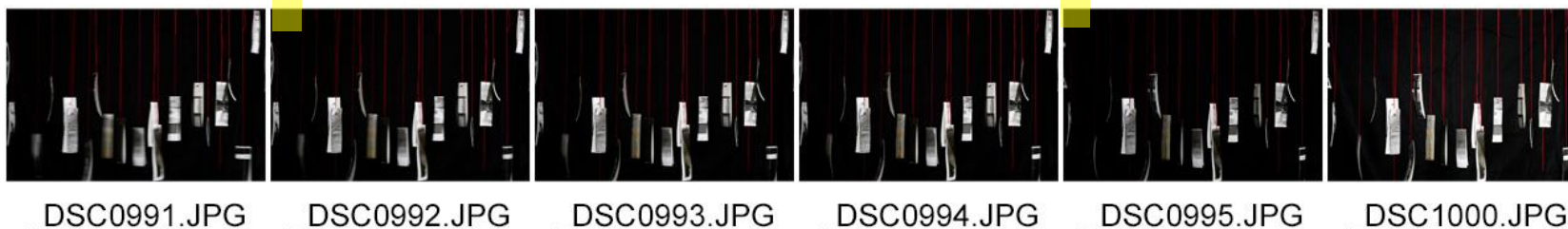
Torch



Red tread?



Movement?
Still?
People?





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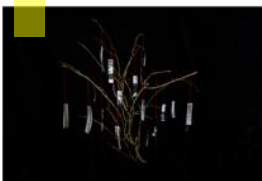
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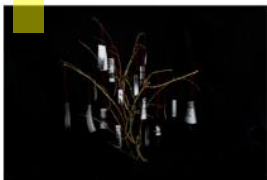
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Movement?
Still?

Too dark for
contact
sheets



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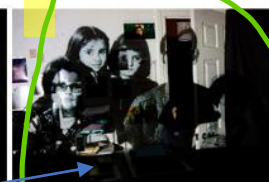
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Check differences
Kid/ not kid?

1st Selection.



- Wood empty old house on a black background.
- Front house
- Studio lighting

- Empty Wood doll house
- Close up
- Looking at the empty interior
- Dark background





- Wood Dollhouse on black background
- Studio lighting
- Different furniture and dolls.
- The third one with ted tread.





- Wooden dollhouse with furniture and dolls partially cover with red tread.
- On a black background.
- Studio lighting
- Kid next to the house (blurred)

- Wood Dollhouse with furniture and dolls. Partially cover with red tread.
- Black background.
- Light painting

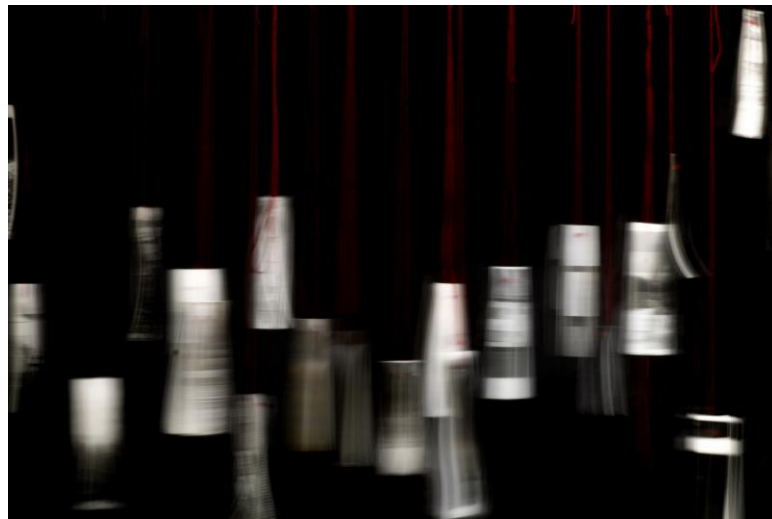




Hanging square photographs with red thread.
Black background
Studio lighting.
Soft lighting.
One with a blurred face in the background and
another without human presence.



Same hanging vertical B&W photographs with red thread on black background.
The difference is the movement.





Old B&W family
portrait projected on
room



Old B&W family portrait projected
on a room
The face of a kid on the open
door



Comments

It is been challenging to do this work in this DIY studio. However, being able to spend hours trying and learning is helpful.

The Dollhouse with the red roof is a good subject, better than I thought. It is still early to be sure but for now, I think I like it empty.

The hanging photographs, I found them a bit bland.

The tree with the hanging photographs. I think that it could work.

The projection of the family photograph. I will try on white backgrounds.

In general, I think the addition of people can work well. As the photographs are long exposure, the subjects became blurred.



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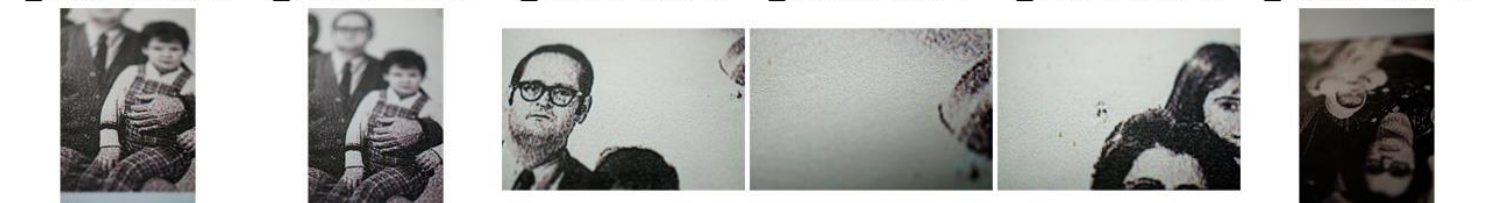
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Next

- I will carry on working in the same DIY studio.
- I am thinking to mix the tree and the house. I took materials to build a tree and a house interconnected.
- About the hanging photographs...I am thinking to use the same family photograph, rephotographed with a macro lens, and hanging that pieces. In a way, I think that the other photographs are found, but they do not have a strong meaning, at least for me. In general, I am trying to speak about family trees, the root of our identity. The photographs could be family photographs. For now, I will use the same photograph.
- The rest is the same equipment.
- First step is to photograph that photograph to see if I can print enough copies to play around.
- I have been thinking to go out and hang on a tree and see how works.
- Another option is to go out with the dollhouse, the photograph, and maybe of the made-up tree (but it is a bit too big and heavy). I am just thinking about it.





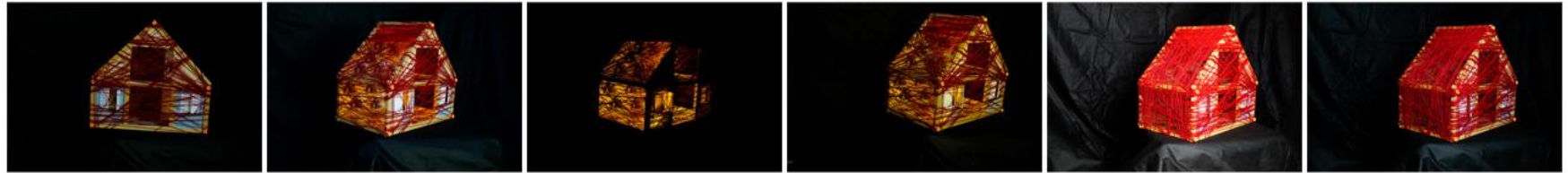


I printed contact sheets and repetitions of the family photograph to work with them.

I made just a few "collages". The idea is to make some stop-motion for the video outcome. Now I am thinking of a big panel with the contact sheets.



I have been doing more photographs of the doll's house and the red thread. Seeing where it takes me.



House is completed covered. good



High ISO. I like the composition.





I can see how the multitude of print photos inside the house doesn't work well.

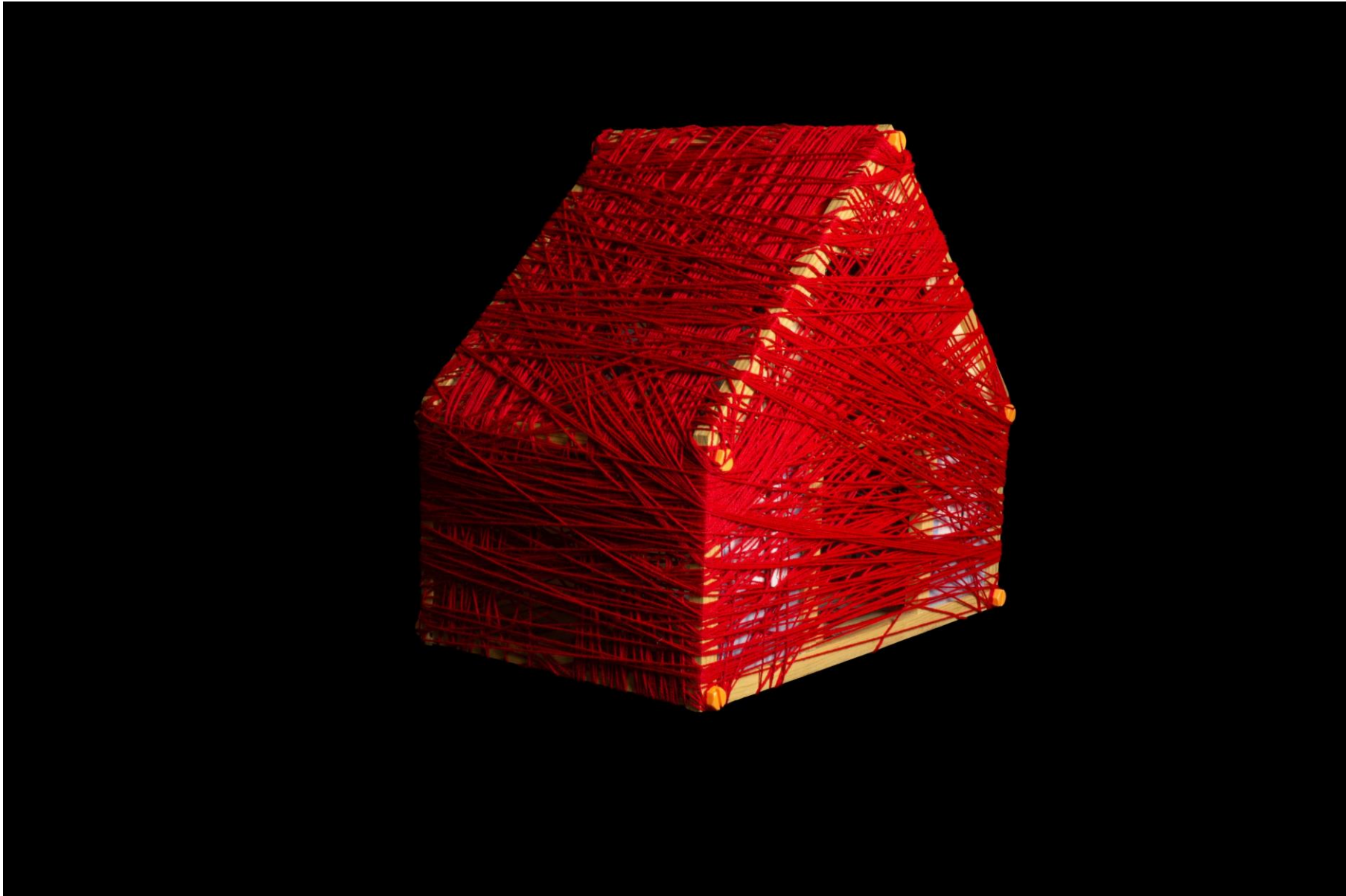
The photographs looking through the tread, are not of enough quality.

I like the red tread, the lighted house and to photograph through the tread. I will use a single photo inside the house. I think.

2_{nd} Selection



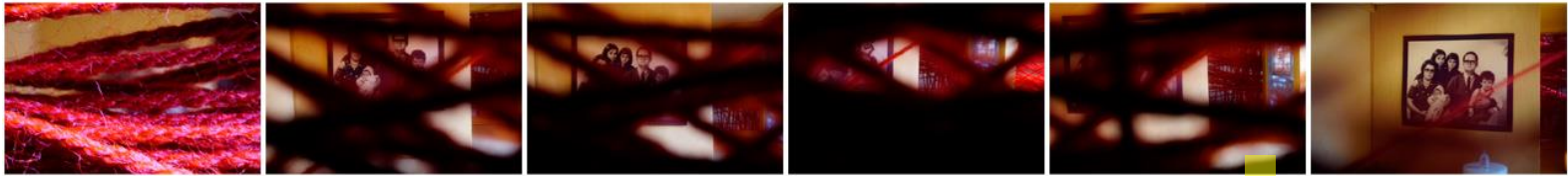


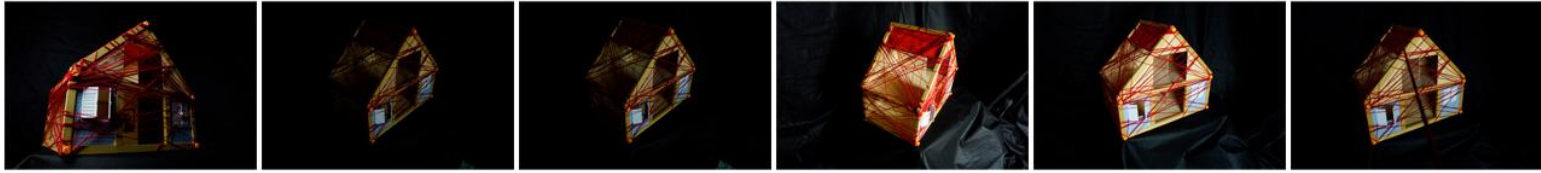


I will shoot again with one single photograph, printed on photo paper and with a "frame" like the typical family portrait in some houses.

The tread does not break. The tread that can stretch, can deteriorate but does not break. I was thinking to use the black tread, but I think for now I will carry on with this red one.

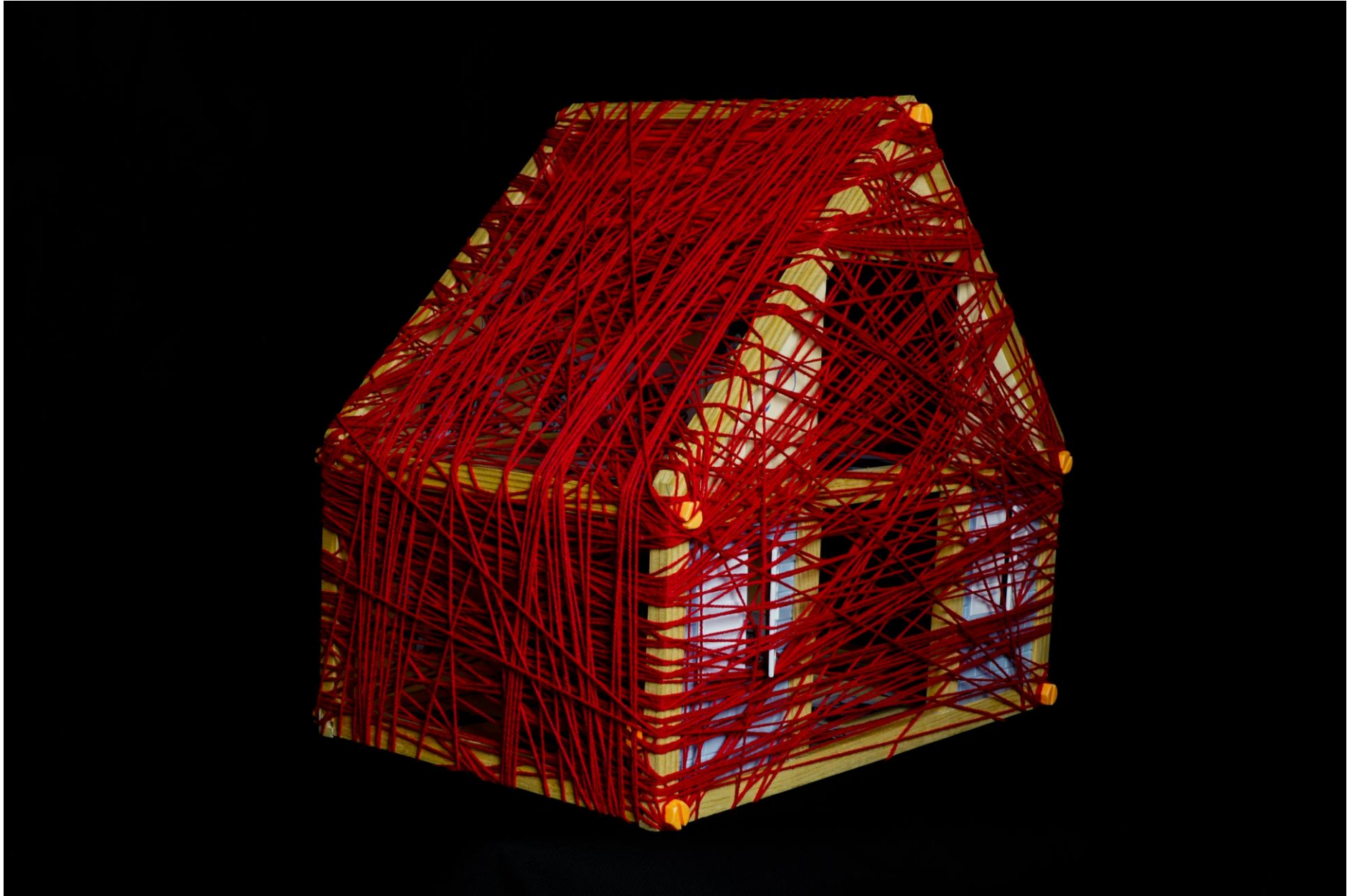
I like the idea of taking photos through the tread, it is like looking inside the houses. We never know what is happening there. Each family is a universe in their own right.





3rd Selection













Exhibition

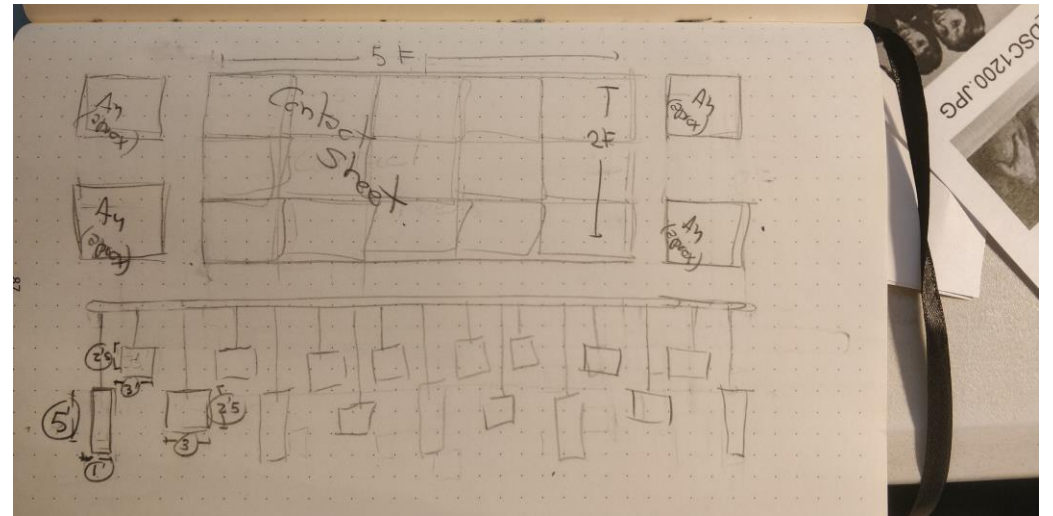
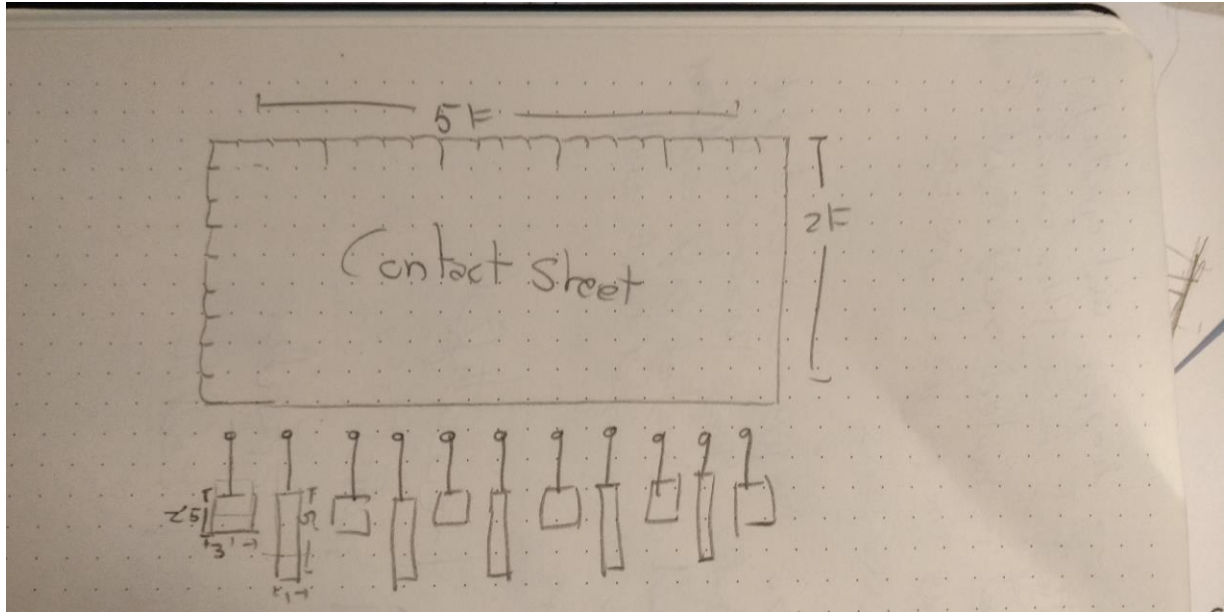
Still, I need to go back to the photographs, this selection is temporary.

Now it is time to decide what to do with the exhibition.

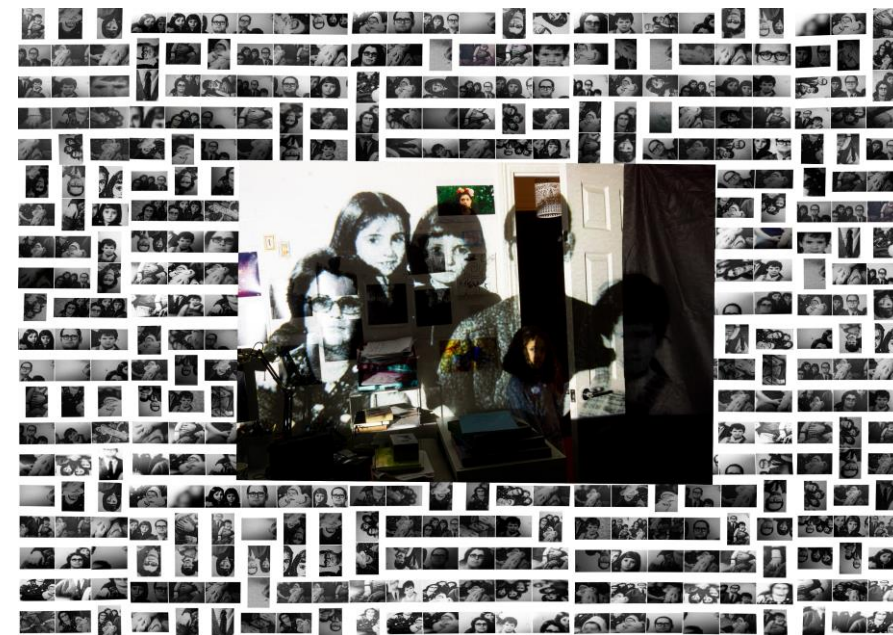
I want to use the contact sheets.

Ideas for the exhibition.











These ones are the last options after I edited the background with the contact sheets. I started to see how to add the central image. An image that could work as a metaphor for this process. Funny enough usually I make a minimum edit to the photographs, not even crop them. But for this one, have been editing more than ever.

Finally, I decided to use the red house because it is the home, covered in red thread, we can see through but not really.

The paper was another big dilemma. I like to print the contact sheets on matte paper, with texture. But I did not want to lose the punch of the red color. After I show one of the works of one of my classmates and how the red wasn't so strong on the matte paper, I decided to use the middle one to not lose the punch of the red.

Size, I decided to use just one photo. But I want to print big, so it could be possible to see the images of the contact sheet. Enough to be seen. In fact, I think that this image needs size. Big screen, big paper. The computer screen is too small for it.



TRAMAS

Tramas is a photographic work by Cristina Castro that explores the role of childhood experiences in shaping our identities. The title, meaning "weaves" or "threads" in Spanish, refers to the interconnectedness of our memories and relationships.

Through the juxtaposition of a doll house covered in red thread, Castro invites viewers to reflect on how our past experiences and familial ties shape our sense of self.

Tramas highlights the idea that our core identities are shaped by our earliest memories and relationships, and that these experiences connect us all. Castro's work invites us to explore the complex nature of our identities and the interwoven threads of our past experiences and relationships.

Final selection



ISO 100, 16mm, f/13, 4.0 sec.

Color, studio, staged photograph.
The main subject is centered on a black background.
Frontal point of view.
The focal point is the tree in the center of the image.
The made-up tree is formed of irregular naked branches and has several rectangular black and white photographs hanging from the branch with red threads.
The hanging printed vertical black and white images are blurred giving a sense of movement in contrast with the sharp branches.



Studio, color staged photograph.
The photographed subject is a
doll house that occupies the
frame over a black background.
The doll house is a used simple
wood and plastic house.
From a low point of view.
The house is focused and sharp.

ISO 100. 18mm, f/22, 10 sec.



ISO 160, 30 mm, f/22, 1.5 sec.

Colour, studio, stage
photograph.

The subject is centered and bit
to the right, occupying half of
the frame. It is over a black
background.

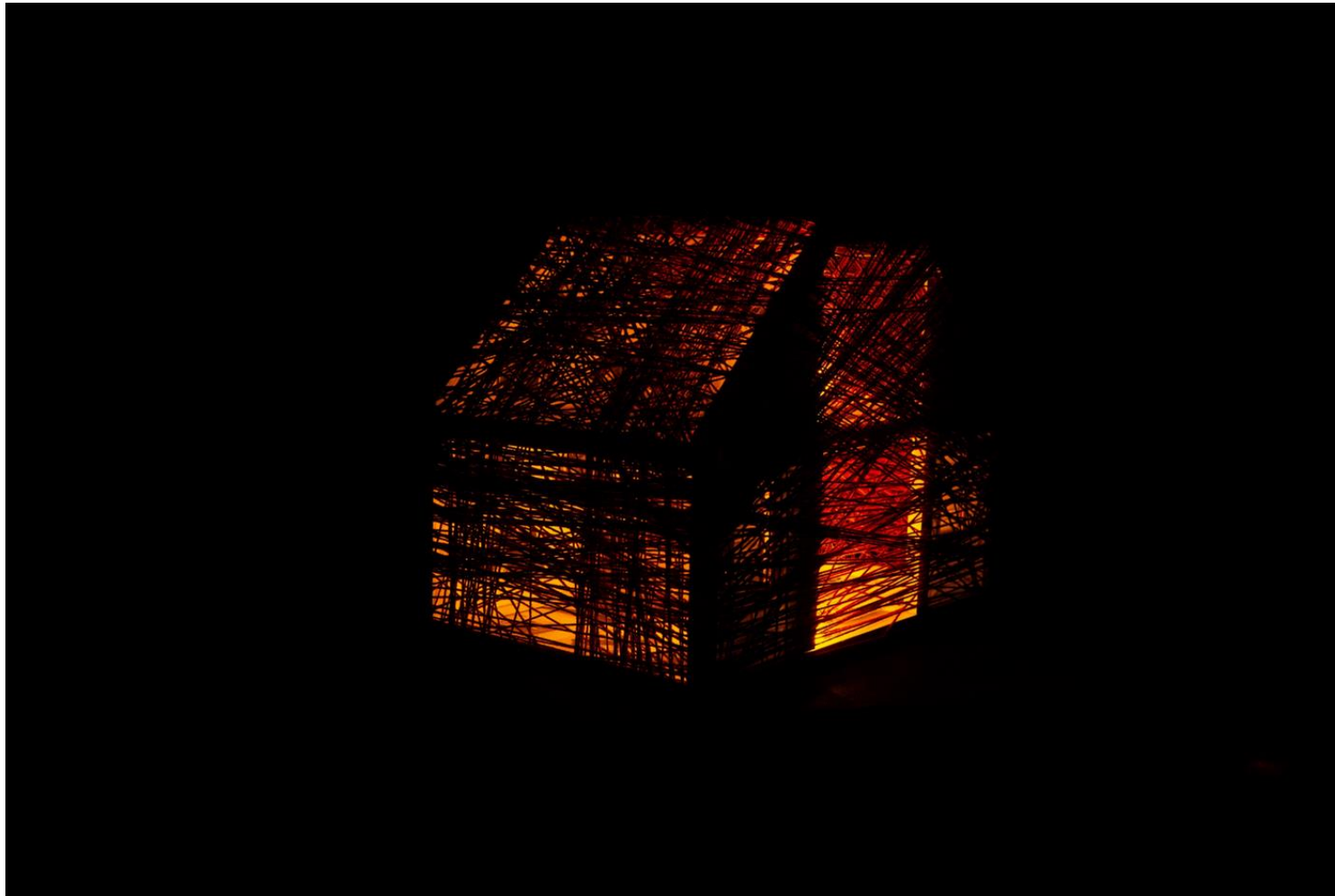
The main subject is a wood and
plastic empty dollhouse, partially
covered with red tread.

One of the treads travels to the
low front of the frame.



ISO 100, 24mm, f/22, 15 sec.

Color photograph of a black and white family photograph projected on a house room. The black and white subjects share the space with a real person (a child) as if were part of the projection. The way that is projected, part on a wall with other images, makes it looks like a kind of live collage.



ISO 100, 30mm, f/45, 30 sec.

Color studio stage
photograph of a doll house
covered with tread and
illuminated from the inside on
a black background.
The only light is coming from
inside the house, a warm light.
The subject is centered and
sharp.
Frontal point of view.



ISO 400, 30 mm, f/22, 30 sec.

Color studio stage photograph. The photograph is done as if the viewer were looking through a net of reed treads inside a house. The interior of the house is a wood wall with a photo frame on a wood wall that occupied the left half of the frame and the right side shows a deeper space of the empty house covered with red tread.



Heavily manipulated photograph.
The main subject is a doll house covered with red tread. It is centred and is on a background made of contact sheets. The background is made of black and white contact sheets of photographs of the same family photograph. Photographing the same image several times.

In conclusion, this is one never-ending work.

I still want to make some more photographs of the tree before I dismantled it. It is been in the garden enjoying the Welsh weather. I changed the photographs that were hanging with the contact sheets of the family photograph.

I have been trying some kind of collage, but I need to organize my mind in other to tell one story. I want to use the concepts of *Wabi-Sabi* and *Kintsugi*.

The audio-visual outcome became more about sound than about images. I tried to tell one story with sound before adding the images, but I could not stop myself from working on the sound.

It is funny, sometimes I start working and suddenly I am doing something unexpected... as if I fall into the rabbit hole.

This is the audio-visual for the submission, but I want to learn more about video editing to be able to do something different with the images.

https://www.dropbox.com/s/jvix30l5icxy6px/Cristina%20Castro_Fugitive%20Testimonies_audiovisual.mp4?dl=0

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