

Advanced Creative Enquiry

ADAA6001

Katie Hill - 2305365

ABOUT THE PROJECT

Full name: Katie Hill

Proposed name of project: Held Until

Describe your project using 5 key words:

- Memory
- Preservation
- Ephemerality
- Childhood
- Transformation

Provide a short summary of the proposed project: 100 words

My project explores the gradual fading of memory over time. Bringing in the inspiration from my own childhood, moments I'm gratefully reminded of through old photographs, this body of experimentation aims to metaphorically examine the ways in which we grow and change, and how our memories change, blur or even disappear as we move forward. Viewers can recognise this change within themselves, especially as we often move too quickly through life to notice how quickly time passes. The project encourages a moment to reflect and acknowledge what has been lost or blurred and to find a value in remembering. Through experimental material processes, I want to explore this subtle transition, encouraging viewers to feel the delicacy of memory without clearly defining it.

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

This project is a time-based, visually evolving artwork that explores the gradual fading in memory. The installation centres around materials that change over time, representing how personal recollections blur, distort and dissolve. Instead of the work existing as a fixed object, the work will continuously shift, encouraging viewers to witness memories slow changes.

My main theme for this project is the sensitivity of memory and our inability to hold these moments in the original form. As time goes on, what is remembered becomes softened and fragmented. My project reflects this process metaphorically, exploring nostalgia, childhood recollections and the unnoticed ways of how our past becomes more unclear.

My motivation of this project comes from a reminder on how my own childhood memories have faded and until today finding out which captured moments of it have been lost and what still stands. This realisation has encouraged me to look into how personal histories shift when we don't consciously hold onto them. I want my work to encourage viewers to pause and consider how swiftly time passes and the gradual loss of memory that follows.

The project will incorporate materials that physically transform over time, symbolising the fading process. Photography will be used to document the stages of change, capturing the contrast between what was, is and what disappears. The installations may also include videos to present these shifts as visual evidence.

I will experiment with controlled stages of material decay, recording the process through timed photographic and video documentation. Images will be arranged and displayed sequentially to highlight the shift between moments. Viewers can witness a gradual change rather than an instant one, mirroring how memory fades slowly and subtly until only traces remain.

Structure

Timeline and Milestones	START DATE	END DATE	ACTIVITY OR TASK DETAIL
September - December	30/09/2025	07/10/2025	Research into the concept and supporting work
	07/10/2025	14/10/2025	Gather family images
	14/10/2025	21/10/2025	Begin freezing images into ice and documenting
	21/10/2025	28/10/2025	Experiment with photoshop, do the results have the same effect as a physical piece?
	28/10/2025	04/11/2025	Test ice with food colouring. What can it symbolise? Is it effective or not?
	04/11/2025	11/11/2025	Experiment with homemade paper and transferring images onto.
	11/11/2025	18/11/2025	Studio shoot with concept of “holding memories”.
	18/11/2025	25/11/2025	Experiment with dissolvable paper. Where it works best
	25/11/2025	02/12/2025	Figure out what could work best as an exhibition piece
	02/12/2025	09/12/2025	Reflect back on the whole process. Continue time plan to prepare for the second semester, looking at what to specifically work with.

Structure

Timeline and Milestones

January - May

START DATE	END DATE	
27/01/26	03/02/26	Look back on experiments, select strongest materials to work with.
03/02/26	10/02/26	Controlled tests: melting speed, lighting, camera angles
10/02/26	17/02/26	Trial installation layouts (table, sieve structure, drip collection)
17/02/26	24/02/26	Record time-lapses, short test films with different ice shapes
24/02/26	03/03/26	Start printing dissolvable images and trial viewer interaction
03/03/26	10/03/26	Experiment with scale, larger ice blocks and multiple images
10/03/26	17/03/26	Test dyes, flowers paper transfers in installation context
17/03/26	24/03/26	Begin building final installation components
24/03/26	31/03/26	Full mock installation in studio – photograph
31/03/26	07/04/26	Reflect on experiments
07/04/26	14/04/26	Draft proposal for installation purpose
14/04/26	21/04/26	Prepare statements
21/04/26	28/04/26	Final building testing, melting session with full setup recorded
28/04/26	05/05/26	Create final installation work and refine
05/05/26	12/05/26	Final touches: any writing, printing, edits
12/05/26	15/05/26	Deadline!
15/05/2026		Swansea Exhibition Opening

Budget	
Description	Cost
Digital/Technology	
Lumix GH4 camera	230.00
iPhone 11 for recording	799.00
Annual Adobe student subscription	190.00
Studio soft box	40.00
SD card	10.85
Materials	
Dissolvable paper	12.99
Cheese cloths	4.49
Paper making mould frame	13.99
Sponges	1.19
Ball silicone mould	9.99
Food colouring	1.50
String	2.00
Mini pegs	2.00
Flowers	5.00
Tools and equipment	
Blender	12.00
Sieve	3.00
Scissors	1.50
Tupperware	3.99
Big containers	12.00
Frying pan	8.00
Wok	12.00
Chemicals/ consumables	
Acetone	3.49
Collected images	0.00
Travel	
Train tickets to and from home	106.35
TOTAL COST	£1485.33

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)

Throughout this project I have undertaken a range of material-based experiments to explore how memory can visually change over time. My main process involved freezing childhood photographs in ice, allowing melting to gradually reveal and distort the image. This experiment has demonstrated how clarity becomes unstable with how details blur, colours soften, and parts completely disappear, which mirrors the natural fading of early memories. I extended this through time-lapse documentation, studio photography and physical observation, helping me to understand the emotional impact of viewing dissolving memories.

In addition, I also explored dissolvable paper, recycled handmade paper and acetone image transfers. These processes have taught me how fragile a photographic archive can be when the material is stressed, submerged or torn. The dissolvable prints were a much faster, irreversible form of loss, which allowed comparison between the gradual fade and sudden disappearance. Further experiments including the addition of dyes and flowers into the ice added symbolism around emotions within memory.

These developed tests have allowed me to refine my concept and identify the strongest direction moving forward. In my proposed project, I plan to develop installation work using melting or dissolving imagery, enabling viewers to watch memories break down in real time and engage physically with remembering and forgetting.

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 challenges within my project involve the unpredictability of working with melting materials, time-based processes and fragile photographic surfaces. Ice doesn't melt at a consistent rate, which can disrupt filming or installation outcomes, and dissolvable prints can melt too quickly to document effectively. In addition, there is also a risk that the concept becomes over experimental without a clear structure. To manage these risks, I will conduct repeated and controlled tests, refine timing through smaller testing melts and plan for recording effectively. I will also develop a structured installation plan early, making sure experimentation supports the final outcome.



Experiments

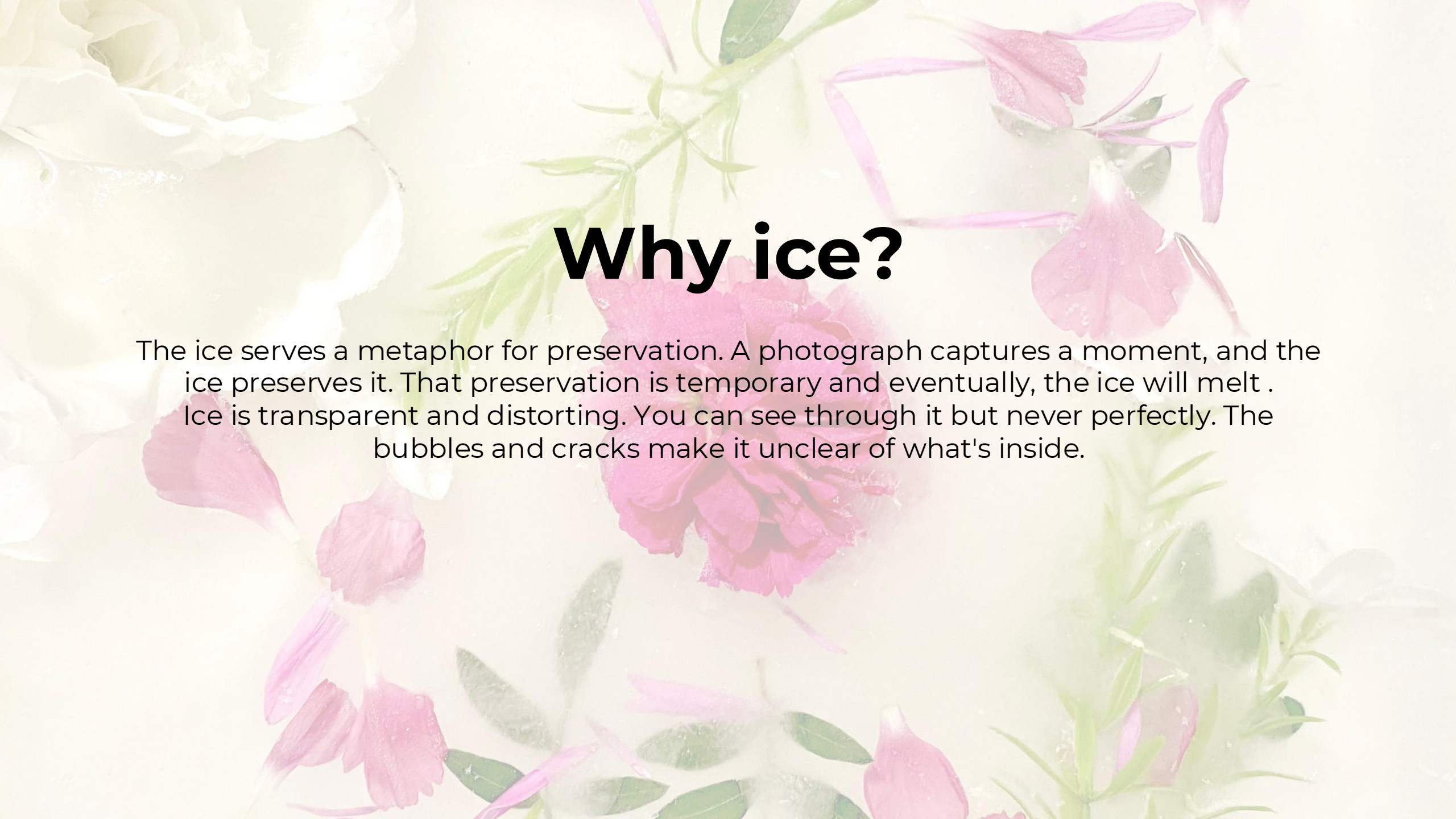
Introduction

The purpose of my project centers around the idea of how our memories become gradually faded.

When I reflect on my childhood, I remember it to be a joyful time of my life, and now I recognize how fortunate I was to experience it. Some of my strongest memories involve celebrating and being surrounded by my friends and family, which are moments that photography allows me to remember. However, as I grow older, those vivid moments begin to blur.

For this project, I will be using photographs from my childhood, specifically from when I was around four to eight years old. Choosing images from this period reinforces the theme of memory loss and the way distant moments become blurry compared to more recent experiences.

To further express this concept, I will incorporate ice in addition to the printed photos, using its melting and distorted qualities as a visual metaphor for how memories haze over time.

A soft-focus background featuring various flowers, including a large white rose in the top left and several pink carnations scattered throughout. Green leaves are interspersed among the blooms. The entire scene is overlaid with a thin, translucent layer of ice, which contains small bubbles and fine cracks, creating a dreamy, ethereal atmosphere.

Why ice?

The ice serves a metaphor for preservation. A photograph captures a moment, and the ice preserves it. That preservation is temporary and eventually, the ice will melt . Ice is transparent and distorting. You can see through it but never perfectly. The bubbles and cracks make it unclear of what's inside.

Olafur Eliasson Ice Watch, 2014

In Olafur Eliasson's Ice Watch, Eliasson displayed blocks of ice melting to show the passage of time and effects of climate change. Similarly, by freezing childhood photographs in ice, I aim to explore how memories fade and sometimes disappear. As the ice melts, the images blur, reflecting on how our recollections become less clear over time. Eliasson's and my work both use the physical transformation of ice to express the fragility of what we try to hold onto.



Nobuyoshi Araki

Sentimental Journey

1971-2017

In Nobuyoshi Araki's *Sentimental Journey*, Araki documents his personal moments with his wife, showing love and loss in a way that feels raw. Similarly, my work uses childhood photographs frozen in ice to express how memories evolve as time passes. As the ice melts the images shift, mirroring the emotional distance and loss that comes with remembering. Both works explore personal experience into visual reflections on time and the remembrance of life.



Carolyn Steedman — Dust

From Carolyn Steedman — *Dust*, writes that “history in its modern mode might be understood as just one more technology of memory, one of a set of techniques developed in order that societies might remember.” This suggests that memory is not stored naturally, but it relies on materials to survive such as archives, photographs and documents. My project aims to make this visible through deterioration. By the action of freezing childhood photographs in ice, a temporary preservation, I explore what happens when memory storage itself begins to fail. If the archive melts, does the history dissolve with it? What remains isn’t the full image, but what lingers from it.

~ 4 ~

The space of memory: in an archive

MNEMOSYNE WAS THE MOTHER of all the Muses including Clio, History's own, at least according to some authorities of the Ancient World. Modern historiographers have for the main part followed the ancient authorities, in giving their accounts of how History (a way of thinking; an academic discipline) came into the world, and what its relationship to Memory has been, over the last 300 years or so. Jacques Le Goff used the Mnemosyne myth in order to begin his account of how History usurped the functions of Memory; a long usurpation indeed, but accelerating in the nineteenth century, with the development of history as a subject of inquiry in the academy and, later, as information to be imparted to whole populations in European systems of mass education.¹ The account that Le Goff gives in *Memory and History* suggests – though he does not make this point explicitly – that History in its modern mode might be understood as just one more technology of memory, one of a set of techniques developed in order that societies might remember. In the 1960s Michel Foucault indicated the way in which History both shapes and occupies the function of Memory:

History ... is certainly the most erudite, the most aware, the most conscious, and possibly the most cluttered area of our memory; but it is equally the depths from which all beings emerge into their precarious, glittering existence. Since it is the mode of being of all

~ 66 ~

that is given us in experience, History has become the unavoidable element in our thought.²

The charm and elegance – and possibly the perspicacity – of this observation lies in its partial reversal of the chronology we take for granted, in which modern historical understanding replaces older, informal ways of comprehending the past (in which History replaces Memory). Foucault suggests on the other hand, that History clutters up and occupies our memory.³ At the same time, History (the formal written history, or history-writing) has provided a way of thinking about what is in a particular place – a place which for the moment shall simply be called Memory.

To interrogate that place, we have to be less concerned with History as *stuff* (we must put to one side the content of any particular piece of historical writing, and the historical information it imparts) than as *process*, as ideation, imagining and remembering. We need to accept the old stories about Clio's parentage (proceed on the assumption that the practices of Memory gave rise to History in its modern mode), but also, at the same time begin to disinter the ways in which, over the last 300 years or so, History has shaped Memory. This involves giving an account that is itself historical, of how this happened, and what is happening now to the History that people do these things with: think by, imagine by, remember with. A discussion of what has happened to time and to space in Clio's modern dominion returns us to the Archive, and to Derrida's Archive in particular.

That Archive – we have witnessed this – is associated with legal administration, with the beginning of things (government, police, magistracy), and with the rule system of the law.⁴ But there is still room left for wonder at an etymology curiously dislocated from one of Derrida's purposes in 'Archive Fever', which is to provide some account of the structure of Freudian thought by analogy with the

~ 67 ~

Qi Wang & Carole Peterson — The Fate of Childhood Memories: Children Postdated Their Earliest Memories as They Grew Older

A study on the development of childhood memory found that “Although children retained many of the memories over time, their age estimates of these memories shifted forward in time, to later age.” this suggests that memory doesn’t just fade but it changes. The past isn’t preserved as a stable record but is continuously rewritten. Within my work, the photograph frozen begins as a solid artefact, but as the ice melts, the image distorts and comes back as an altered form. the picture still looks familiar, but it’s not the same as before just like your mind remembers it, but more faded and changed.

The Fate of Childhood Memories: Children Postdated Their Earliest Memories as They Grew Older

Qi Wang^{1*} and Carole Peterson²

¹ Department of Human Development, Cornell University, Ithaca, NY, USA, ² Department of Psychology, Memorial University of Newfoundland, St. John's, NF, Canada

Childhood amnesia has been attributed to the inaccessibility of early memories as children grow older. We propose that systematic biases in the age estimates of memories may play a role. A group of 4- to 9-year-olds children were followed for 8 years, recalling and dating their earliest childhood memories at three time points. Although children retained many of the memories over time, their age estimates of these memories shifted forward in time, to later ages. The magnitude of postdating was especially sizable for earlier memories and younger children such that some memories were dated more than a year later than originally. As a result, the boundary of childhood amnesia increased with age. These findings shed light on childhood amnesia and the fate of early memories. They further suggest that generally accepted estimates for people's age of earliest memory may be wrong, which has far-reaching implications.

Keywords: childhood amnesia, postdating, earliest memory, memory age estimate, prospective study, telescoping

INTRODUCTION

Most people can remember their childhood experiences from about 3 or 4 years of age but not earlier, a phenomenon commonly termed childhood amnesia (Pillemer and White, 1989; Bauer, 2007; Peterson, 2012). Although retrospective research on adults' earliest childhood memories is abundant, prospective research on children's earliest childhood memories is relatively scarce. The developmental data are critical, however, in unraveling the mechanisms that produce childhood amnesia and further identifying factors responsible for early memory development. In particular, what happened to the memories for events that occurred in the first years of life?

One commonly held theoretical view is that early memories are *destined* to become inaccessible or forgotten as children get older and that this eventually results in childhood amnesia (Bauer, 2007; Peterson, 2012). In support of this view, cross-sectional studies of children's childhood recollections have observed an increase in the age of earliest memory with age, whereby older children and adolescents recall their earliest memories from later ages than do younger children (Peterson et al., 2005, 2009; Jack et al., 2009; Tustin and Hayne, 2010). Existing prospective research has also shown that early memories of children exhibit a constant rate of forgetting characterized by the exponential function, which results in a shrinking pool of memories available for later retrieval (Bauer and Larkina, 2014).

However, not all early memories are lost to recollection over the course of development. Given that much of the memory faculty has been in place by preschool age and that young preschoolers are often able to recall events occurring months or even years ago (Nelson and Fivush, 2004;

OPEN ACCESS

Edited by:
Gabriel Radvansky,
University of Notre Dame, USA

Reviewed by:
Rob Hoff,
Mercyhurst University, USA
David Copeland,
University of Nevada, Las Vegas, USA

***Correspondence:**
Qi Wang
qiwang@cornell.edu

Specialty section:
This article was submitted to
Cognition,
a section of the journal
Frontiers in Psychology

Received: 26 October 2015
Accepted: 21 December 2015
Published: 12 January 2016

Citation:
Wang Q and Peterson C (2016)
The Fate of Childhood Memories:
Children Postdated Their Earliest
Memories as They Grew Older.
Front. Psychol. 6:2038.
doi: 10.3389/fpsyg.2015.02038

Contact Sheet



IMG_0662.JPG IMG_0663.JPG IMG_0664.JPG IMG_0665.JPG IMG_0666.JPG IMG_0667.JPG



IMG_0668.JPG IMG_0669.JPG IMG_0670.JPG IMG_0671.JPG IMG_0672.JPG IMG_0673.JPG



IMG_0674.JPG IMG_0675.JPG IMG_0676.JPG IMG_0677.JPG IMG_0678.JPG IMG_0679.JPG



IMG_0680.JPG IMG_0681.JPG IMG_0682.JPG IMG_0683.JPG IMG_0684.JPG IMG_0685.JPG



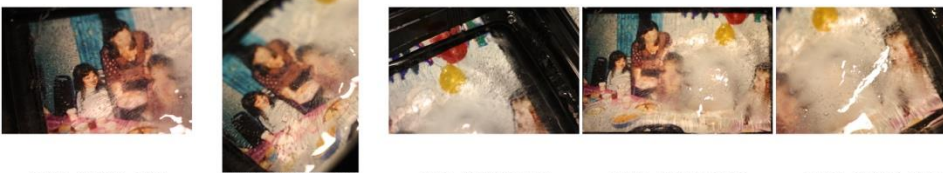
IMG_0686.JPG IMG_0687.JPG IMG_0689.JPG IMG_0690.JPG IMG_0691.JPG IMG_0692.JPG



IMG_0693.JPG IMG_0694.JPG IMG_0695.JPG IMG_0696.JPG IMG_0697.JPG IMG_0698.JPG



IMG_0699.JPG IMG_0700.JPG IMG_0701.JPG IMG_0702.JPG IMG_0703.JPG



IMG_0704.JPG IMG_0705.JPG IMG_0706.JPG IMG_0707.JPG IMG_0708.JPG



IMG_0709.JPG IMG_0710.JPG IMG_0711.JPG IMG_0712.JPG IMG_0713.JPG



IMG_0714.JPG IMG_0715.JPG IMG_0716.JPG IMG_0717.JPG IMG_0718.JPG



IMG_0719.JPG IMG_0720.JPG IMG_0721.JPG IMG_0722.JPG IMG_0723.JPG



IMG_0724.JPG IMG_0725.JPG IMG_0727.JPG IMG_0728.JPG IMG_0729.JPG

Results



Results



Results

These images show the results of placing an image in water purely just to see the results of what parts of the image could be seen.

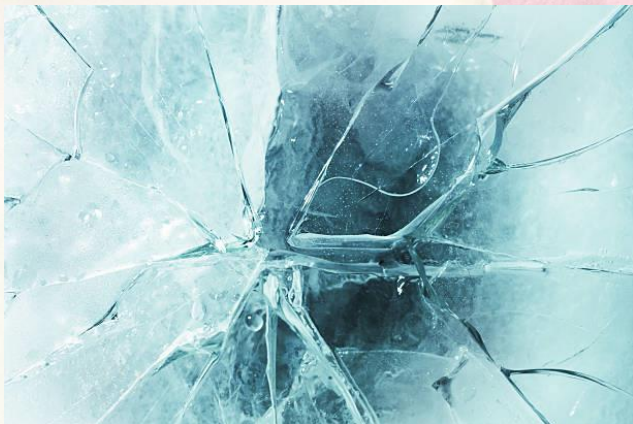


The first image shows it fresh out the freezer with the image still frozen in the ice. The bubbles and frost build a cloudy layer that hides some of details, but some shapes and colours are still visible underneath. It gives a feeling of looking at an old memory that's hard remember but you know its there, just distant. The ice adds textures and gives a dreamlike feeling.



Here shows the ice starting to melt and the original is now becoming more visible. The colours and faces are much clearer yet is still distorted by the water. It begins to feel to feel like the memory is coming back but isn't perfect.

Photoshop Edits

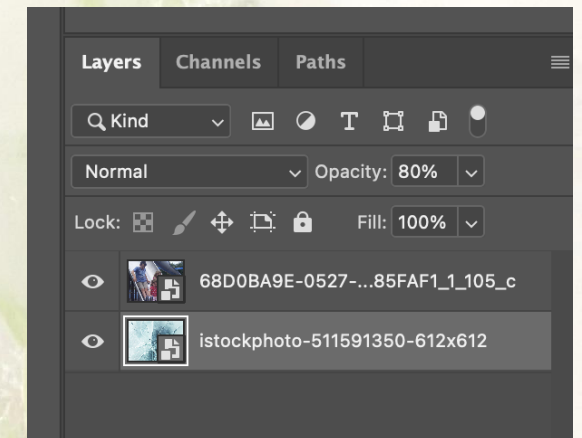
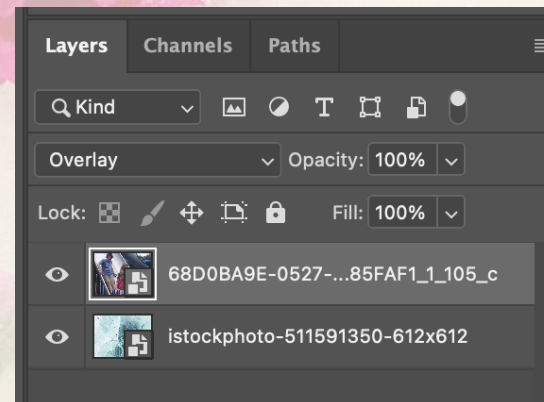


← Originals

For this experiment in photoshop, I played around with overlays and opacity.

By using one of my old pictures with an ice image sourced from a stock site, I placed the childhood image on top of the stock image and turned it into an overlay. Then lowered the opacity on the stock image to make it a bit more subtle.

For a quick overlay



Results



Photoshop Edits

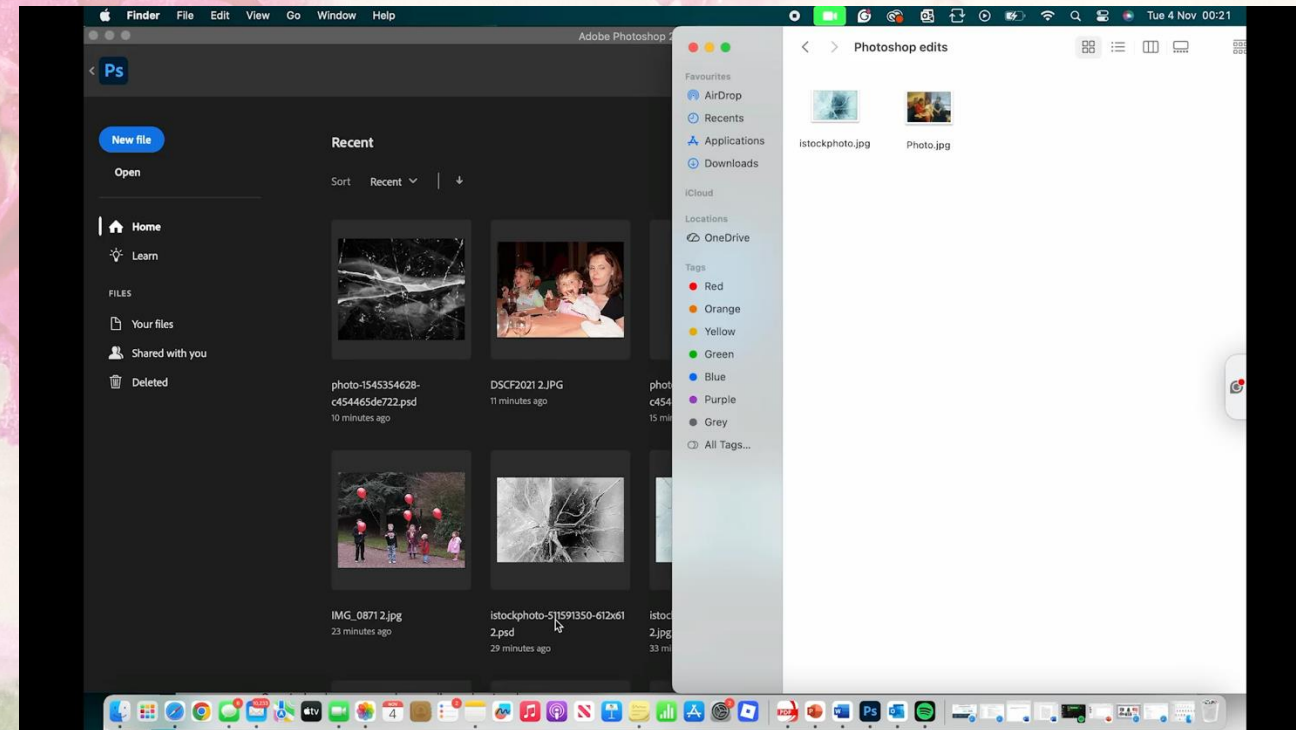


Original



This experiment's purpose is to make the image seem as though it's being looked at through ice, fitting into the idea of fading memory.

Tutorial



Results



Contact Sheet



IMG_0730.JPG IMG_0731.JPG IMG_0732.JPG IMG_0733.JPG IMG_0734.JPG



IMG_0735.JPG IMG_0736.JPG IMG_0737.JPG IMG_0738.JPG IMG_0739.JPG



IMG_0740.JPG IMG_0741.JPG IMG_0742.JPG IMG_0743.JPG IMG_0744.JPG



IMG_0745.JPG IMG_0746.JPG IMG_0747.JPG IMG_0748.JPG IMG_0749.JPG



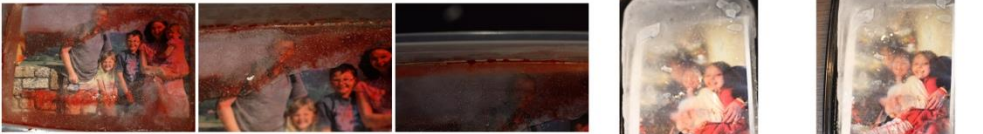
IMG_0750.JPG IMG_0751.JPG IMG_0752.JPG IMG_0753.JPG IMG_0754.JPG



IMG_0755.JPG IMG_0756.JPG IMG_0757.JPG IMG_0758.JPG IMG_0759.JPG



IMG_0760.JPG IMG_0761.JPG IMG_0762.JPG IMG_0763.JPG IMG_0764.JPG



IMG_0765.JPG IMG_0766.JPG IMG_0767.JPG IMG_0768.JPG IMG_0769.JPG



IMG_0770.JPG IMG_0771.JPG IMG_0772.JPG IMG_0773.JPG IMG_0774.JPG



IMG_0775.JPG IMG_0776.JPG IMG_0777.JPG IMG_0778.JPG IMG_0779.JPG



IMG_0780.JPG IMG_0781.JPG IMG_0782.JPG IMG_0783.JPG IMG_0784.JPG



IMG_0785.JPG IMG_0786.JPG IMG_0787.JPG IMG_0788.JPG IMG_0789.JPG



IMG_0790.JPG



IMG_0791.JPG



IMG_0792.JPG



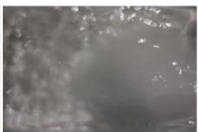
IMG_0793.JPG



IMG_0794.JPG



IMG_0795.JPG



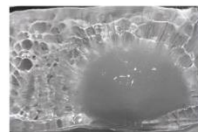
IMG_0796.JPG



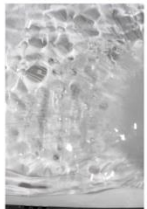
IMG_0797.JPG



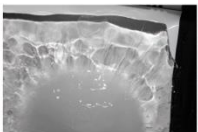
IMG_0798.JPG



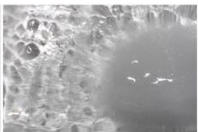
IMG_0799.JPG



IMG_0800.JPG



IMG_0801.JPG



IMG_0802.JPG



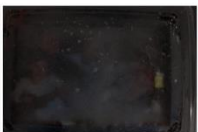
IMG_0803.JPG



IMG_0804.JPG



IMG_0805.JPG



IMG_0806.JPG



IMG_0807.JPG



IMG_0808.JPG



IMG_0809.JPG



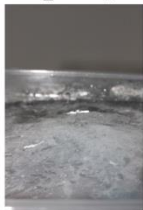
IMG_0810.JPG



IMG_0811.JPG



IMG_0812.JPG



IMG_0813.JPG



IMG_0814.JPG



IMG_0815.JPG



IMG_0816.JPG



IMG_0817.JPG



IMG_0818.JPG



IMG_0819.JPG



IMG_0820.JPG



IMG_0821.JPG



IMG_0822.JPG



IMG_0823.JPG



IMG_0824.JPG

Results during defrosting



Results during defrosting



Results after defrosting



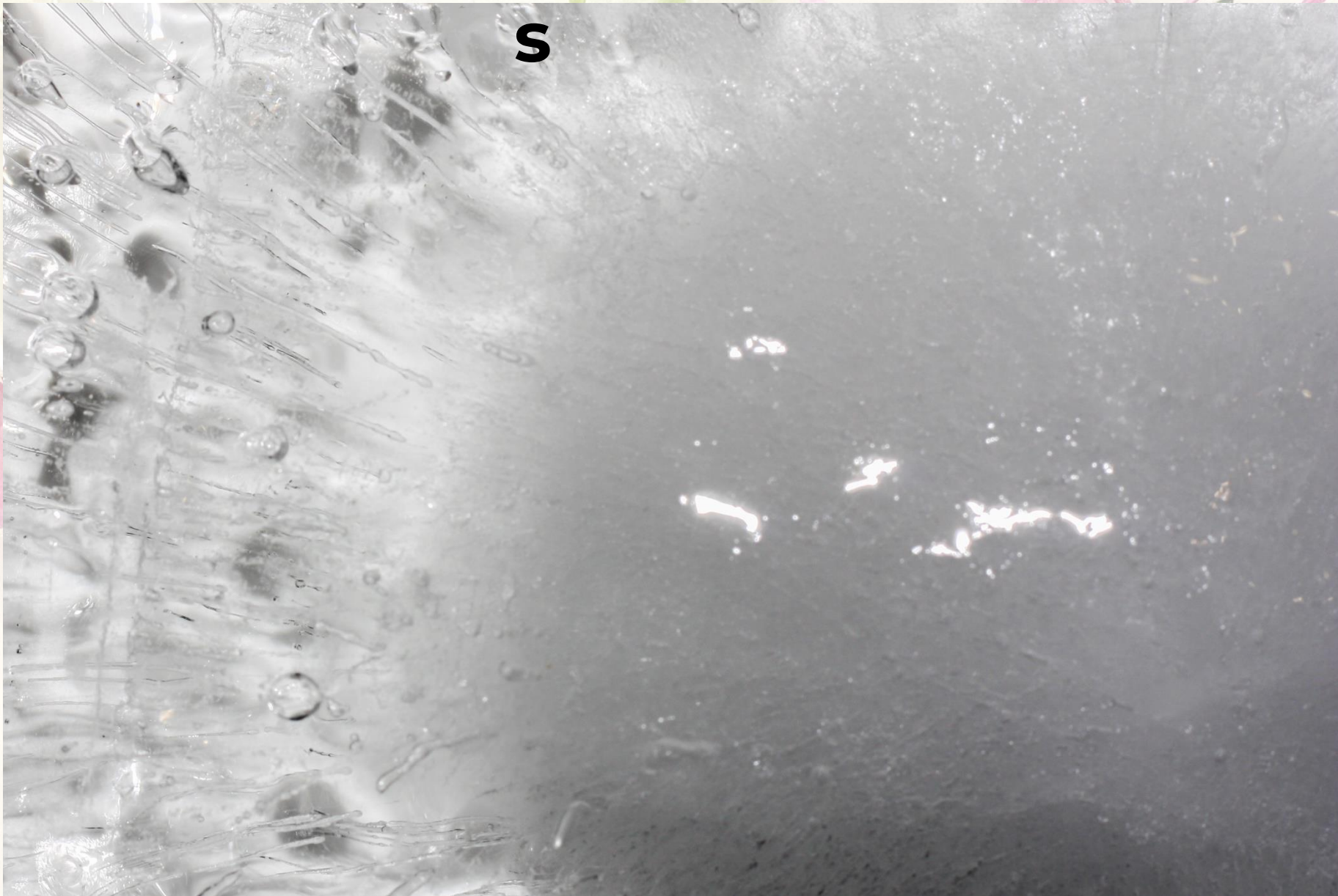
Results after defrosting



The food colouring can be acted as a metaphor for emotion within memory. It stains the way we remember our past. The dye can spread and fade, representing how our memories are diluted over time. I used red dye for experimental purposes but going further, the red dye can be used to represent the warmth that comes from childhood as it turns into a brighter pink.

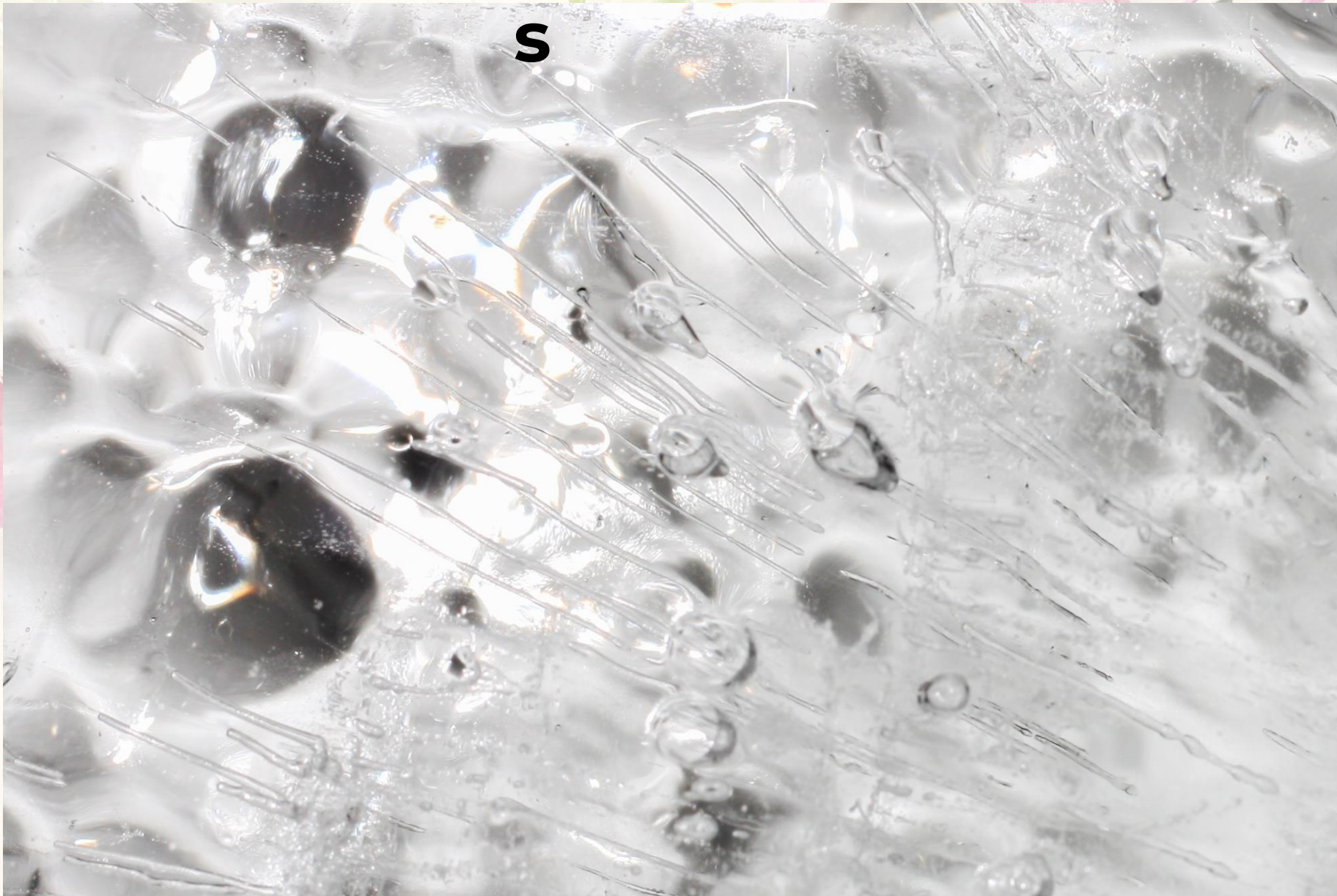
Texture

S



Texture

S



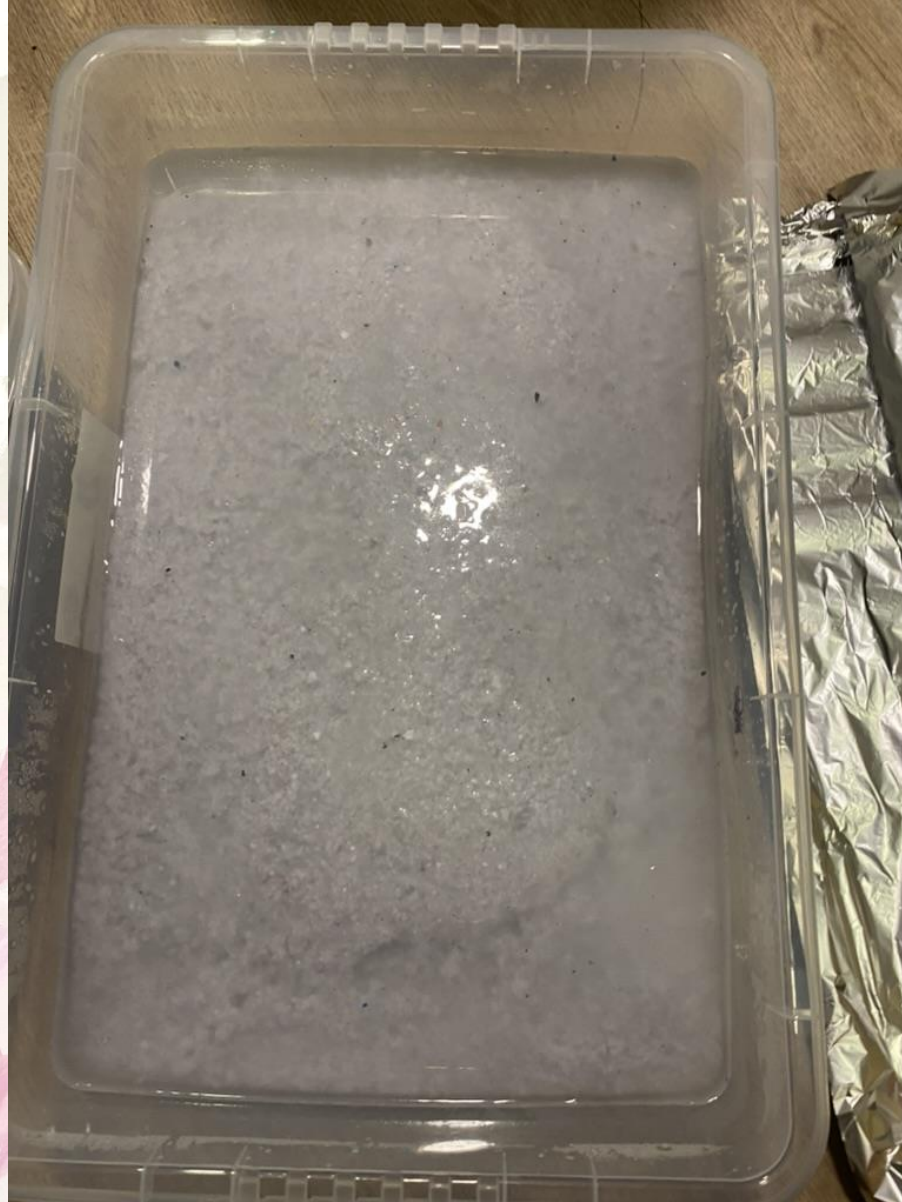
Recycled paper

During this process I began by hand shredding lots of scrap paper I had lying around. Next, I filled the box with warm and left it to soak overnight to allow it to turn into mush. As there was a lot of shredded paper, I had to divide it into another box to allow it to soak up the water better.



Recycled paper

Taking a hand blender, I blended up the wet paper and water together until it was all combined. Next, I sieve out any remaining liquid, so I was left with just the pulp.



Recycled paper

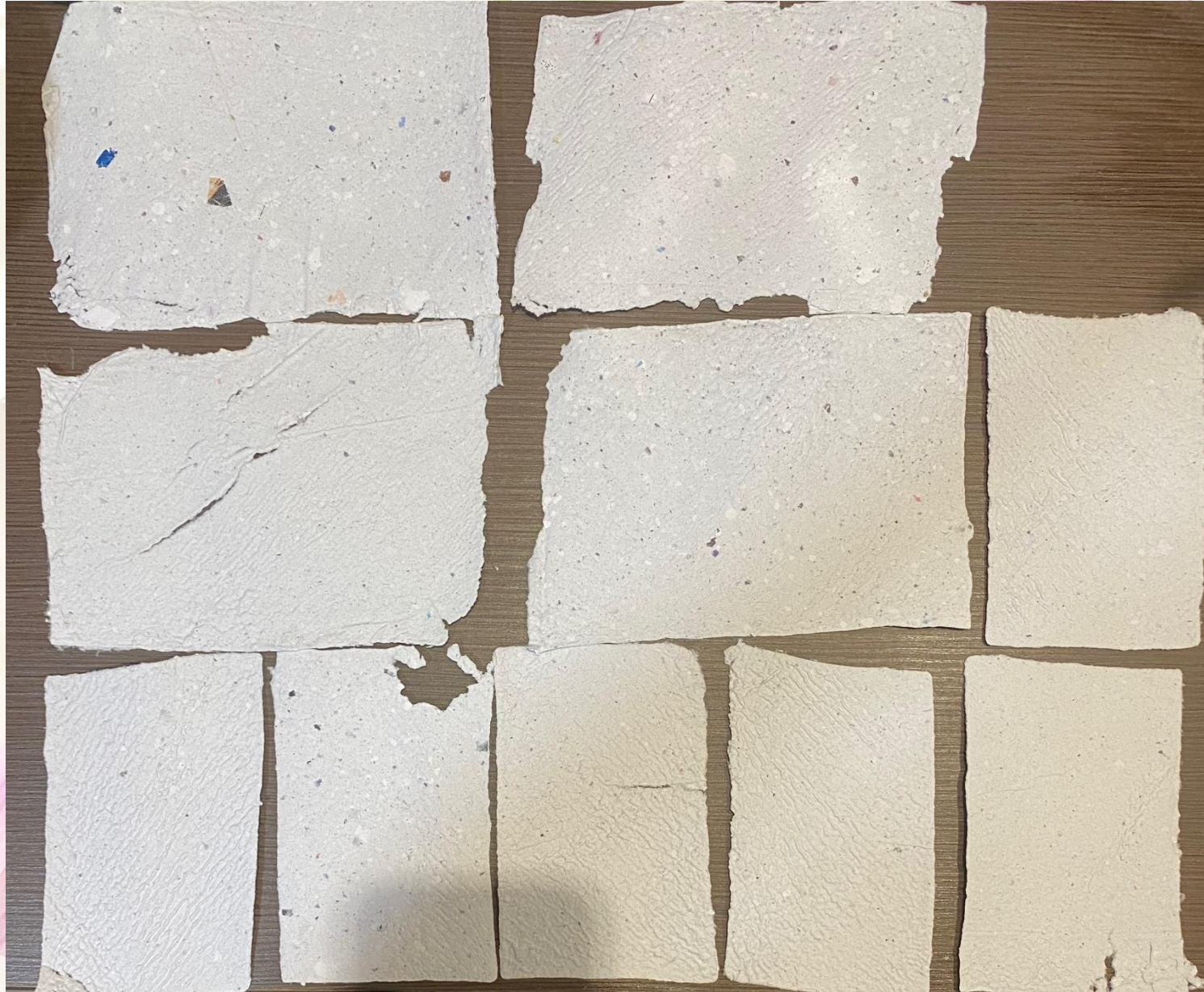
Fill a container with fresh water and add about 3-5 handfuls of the pulp and mix it round thoroughly. Get the moulds and dunk it into the water moving it around and bring up rotating round to get an even distribution. Open the frame up slightly tilting to drain off any excess water and flip over onto the sheet. Before taking the frame off, use a sponge to soak up and liquid remaining in the paper. Once done the frame can be slowly taken off and the paper is ready to be hung up, preferably overnight to allow plenty of time to dry. Once dry the paper can be peeled off the sheet and is ready.



Recycled paper



Recycled paper



Recycled paper

After making the paper I experimented with try to transfer an image onto the paper. To do this I used acetone and image that was printed onto standard printer paper. It was extremely difficult to get the image to transfer onto my own paper as there were a lot of creases but with some other recycled I had I found it was a lot easier to transfer onto that. Below are the results and I found the best method to transfer it was with the back of the spoon as opposed to a forceful paint over with a paintbrush.

Own paper



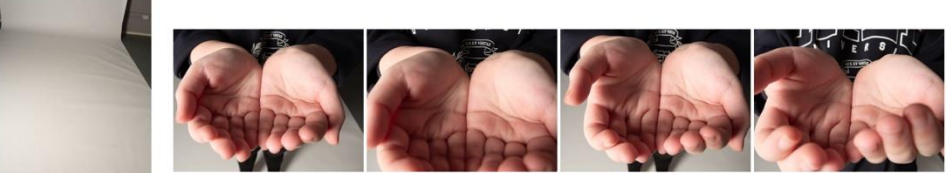
Other paper



Contact Sheet



P9130348.RW2 P9130349.RW2 P9130350.RW2 P9130351.RW2 P9130352.RW2



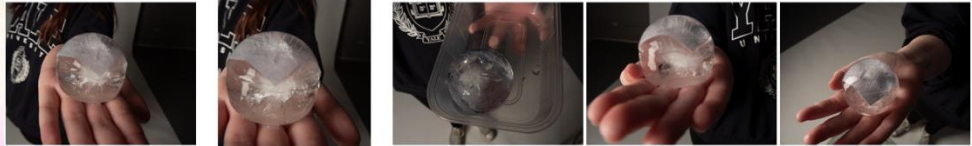
P9130353.RW2 P9130354.RW2 P9130355.RW2 P9130356.RW2 P9130357.RW2



P9130358.RW2 P9130359.RW2 P9130360.RW2 P9130361.RW2 P9130362.RW2



P9130363.RW2 P9130364.RW2 P9130365.RW2 P9130366.RW2 P9130367.RW2



P9130368.RW2 P9130369.RW2 P9130370.RW2 P9130371.RW2 P9130372.RW2



P9130373.RW2 P9130374.RW2 P9130375.RW2 P9130376.RW2 P9130377.RW2



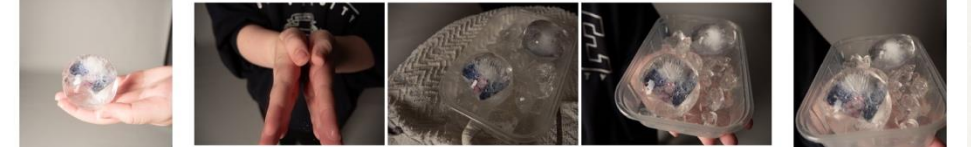
P9130378.RW2 P9130379.RW2 P9130380.RW2 P9130381.RW2 P9130382.RW2



P9130383.RW2 P9130384.RW2 P9130385.RW2 P9130386.RW2 P9130387.RW2



P9130388.RW2 P9130389.RW2 P9130390.RW2 P9130391.RW2 P9130392.RW2



P9130393.RW2 P9130394.RW2 P9130395.RW2 P9130396.RW2 P9130397.RW2



P9130398.RW2 P9130399.RW2 P9130400.RW2 P9130401.RW2 P9130403.RW2



P9130404.RW2 P9130405.RW2 P9130406.RW2 P9130407.RW2 P9130408.RW2

Contact Sheet



P9130409.RW2



P9130410.RW2



P9130411.RW2



P9130412.RW2



P9130413.RW2



P9130414.RW2



P9130415.RW2



P9130416.RW2



P9130417.RW2



P9130418.RW2



P9130419.RW2



P9130420.RW2



P9130421.RW2



P9130422.RW2



P9130423.RW2



P9130424.RW2



P9130425.RW2



P9130426.RW2



P9130427.RW2



P9130428.RW2



P9130429.RW2



P9130430.RW2



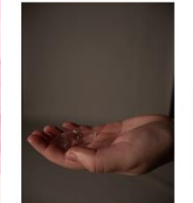
P9130431.RW2



P9130432.RW2



P9130433.RW2



P9130434.RW2



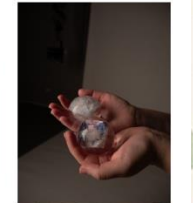
P9130435.RW2



P9130436.RW2



P9130437.RW2



P9130438.RW2



P9130439.RW2



P9130440.RW2



P9130441.RW2



P9130442.RW2



P9130443.RW2



P9130444.RW2



P9130445.RW2



P9130446.RW2



P9130447.RW2



P9130448.RW2



P9130449.RW2



P9130450.RW2



P9130451.RW2



P9130452.RW2



P9130453.RW2



P9130454.RW2

Studio photoshoot

Idea concept:

Holding a ball of ice with an image within. Idea being to hold onto those memories before they slip away.

This photoshoot was conducted for the basic idea of getting someone to hold onto a ball of ice with an image inside.

After looking back on the photos, I realise the photograph within the ice wasn't needed for the reasons of it is difficult to see the image through the frost and textures and because the whole idea revolved around the concept of holding onto memories in an emotional tone as opposed to a literal one.

This type of photoshoot is one to be patient with as every so often the model holding the ice does need to have breaks in between due to the ice.



Finals



Time lapse

The following links to the videos show time lapses of the ice dissolving.

The first one shows it initially dissolving on its own but ends up getting put into a tub of warm water to speed up the process due to the fact I was trying to use a camera that would cut off every 20 minutes.

Due to this in the other videos I tried melting the ice on the hob and found it worked a lot better and smoother. It is hard to notice, but I put food colouring within the ice to see how it affects the image and found it didn't really have much of an effect on it.

First video

https://youtu.be/_e2JkX-d3ro

Second video

<https://youtu.be/8HwyX3cg8GY>

Third video

<https://youtu.be/jqunGLqclC8>

Dissolvable paper



The following links to how I've used the dissolvable pictures.

The first one shows me shows me testing out how well the image dissolves in water.

The second shows me testing it in the shower and watching it slowly disintegrate.

The third one shows me melting the images through ice and watching that fade away.

First video

https://youtu.be/_e2JkX-d3ro

Second video

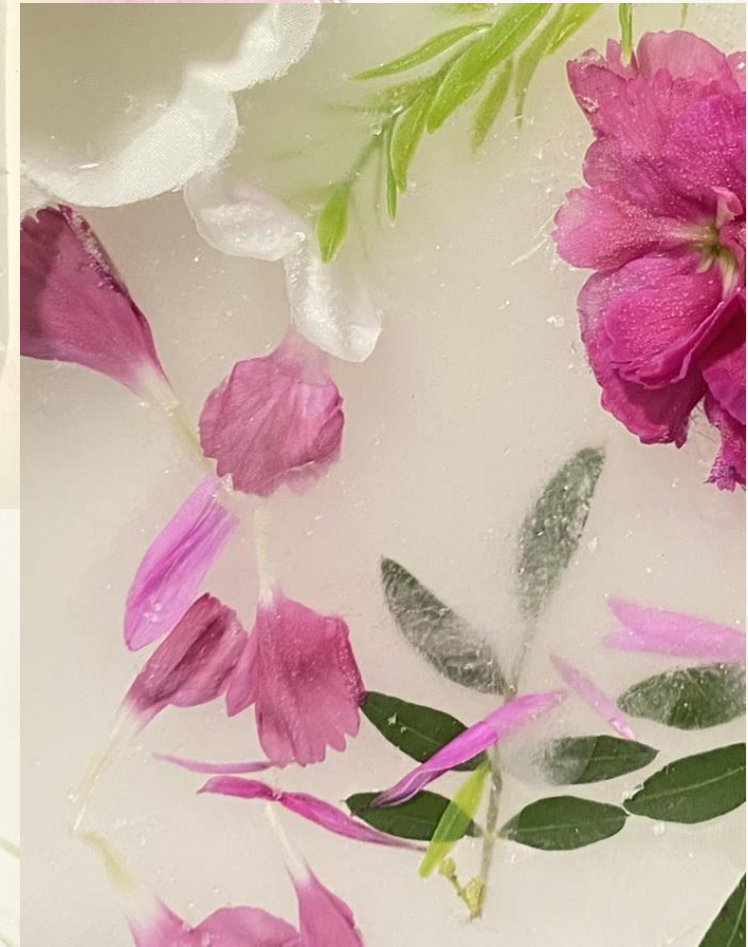
<https://youtube.com/shorts/LhnDbkF-hbo?feature=share>

Third video

<https://youtube.com/shorts/97jDUftUjBU>

Objects

I tried testing out flowers within the ice to bring more to the concept behind the ice concept. Using flowers could suggest the beauty and fragility of our memories, how they all look completely different to each other but can also look very similar.



Shatter

Make the image melt slightly within the ice using water soluble paper freeze and shatter.

Purpose: to show a more aggressive way of losing a memory.

Symbolism:
Could suggest something traumatic happening that has resulted in lost memory, such as a car accident.



Installation ideas



There were recently ice sculptures in Swansea town that I coincidentally stumbled upon and found that it links to my installation ideas. Although these were used more for showcasing the Christmas themed sculpture itself, my ice ideas differ as they are more about the metaphorical concept.

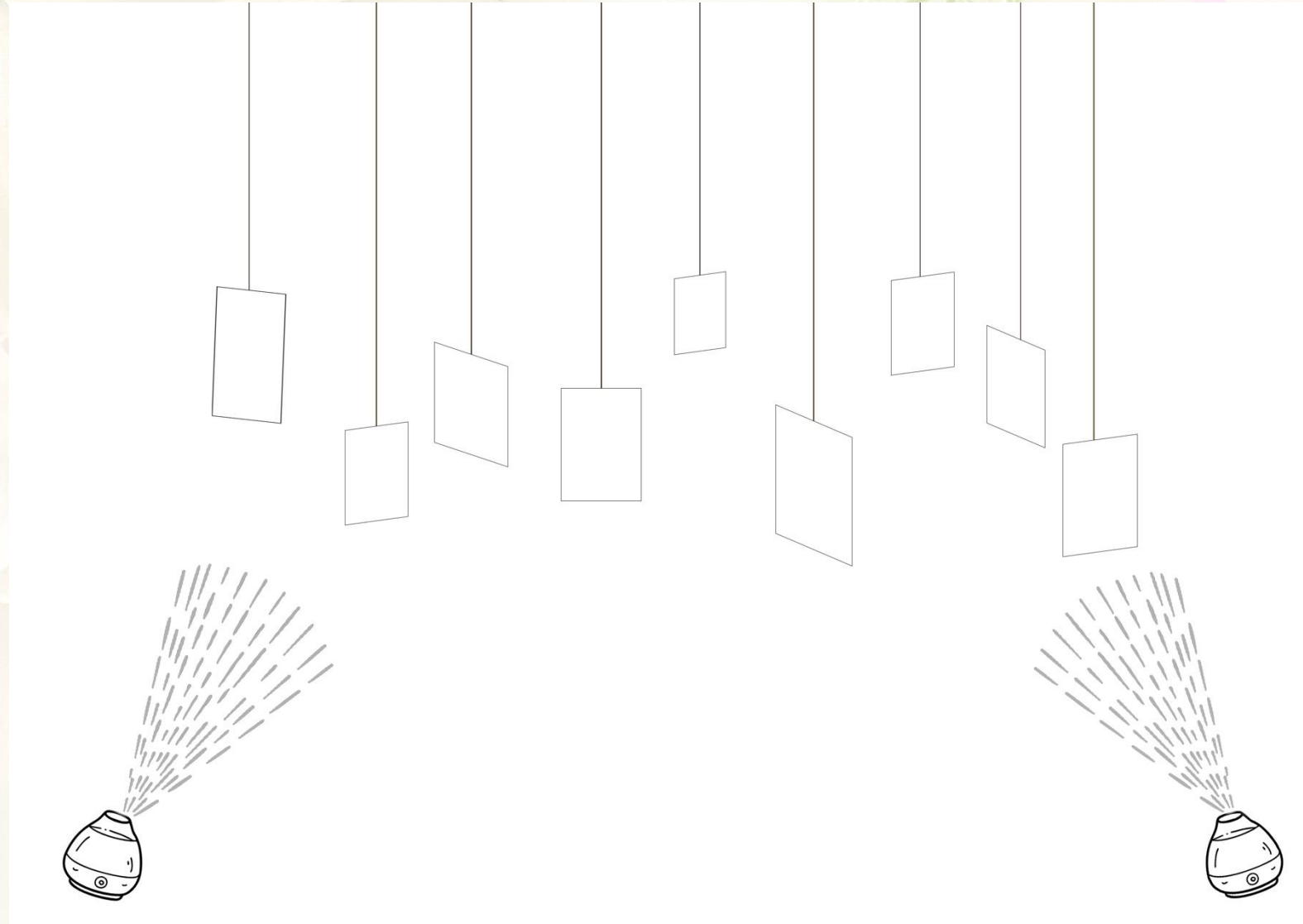
Installation ideas

After the results conducted through experimentation and the concept behind my work, I think my work for an exhibition would work best as an installation. The following ideas revolve around some of the key aspects used in my experiments

One idea in mind would be to have an installation of a big block of ice with elements inside that symbolize something, sitting on top of a sieve-like layer and just let the ice melt through the sieve and have something to catch the water in underneath. The point of the sieve is to save the items from going into the water with the idea being that the items saved via the sieve are the parts of memories that we remember.

Another idea would be to have on one where the viewer engages with the work itself. I feel as though the dissolvable paper works just as good as the way the ice works with metaphor of memories slowing fading away. Viewers could come and place a dissolvable image into water and witness themselves the physical act of the fading memory. This way it allows the viewers to become apart of the exhibition, making it fun, yet they see the emotional side of the concept.

Installation ideas



One final installation that I would want to try going into semester 2, would be to hang up childhood images, printed onto dissolvable paper, and to have a humidifier that gradually over time, sprays onto the prints and watch the paper (memories) tear and fall over time.