

SEEING THROUGH LAYERS

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PHOTOGRAPHY&MULTIMEDIA
NARRATIVE WORKSHOP





MY WORKS

LAL OLCAY

This project started from my habit of noticing small things, light, shadows, reflections, quiet details that most people pass by. These little moments made me feel calm and connected. I wanted to turn that feeling into something visual. Instead of just capturing what I saw, I decided to edit and transform the images. I used double exposure and photo manipulation to blend two different photos into one. It felt like playing a visual game adding layers, changing colors, creating new meanings. This process was not only creative but also healing for me. Working with images helped me understand myself better and made me feel stronger.

I approached photography not just as a tool, but as a playground a space where I could move, respond, and create freely. Instead of simply capturing what I saw, I engaged with the images. I edited and transformed them using double exposure and photo manipulation, blending two or more photographs into one.

This process felt like a visual performance each layer, each shift of color or form was like a gesture. I wasn't just editing images; I was performing my inner states through them. Each image I combined changed the entire meaning. A small detail could shift the whole feeling of the photo. So every visual decision I made was like a move in a personal strategy to explore, to express, and to feel better.

Photography became my way of expressing what words couldn't hold. It became a safe space for feeling, imagining, and healing.

Like in a playground, I let myself try, repeat, fail, and surprise myself. Each visual choice was both intuitive and intentional. Through this act of playful creation, I discovered that the work was not only about what I saw outside, but also about what I uncovered inside.

These images are not merely photographs. They are part of a personal process of seeing, feeling, performing, and slowly healing.

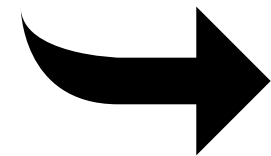
This project is not just about what I saw outside, but about what I discovered inside. These images are part of my personal journey of perception, emotion, and recovery.

WHAT QUESTIONS OR IDEAS INSPIRE YOUR PROJECT?

- Can visual manipulation be a form of self-healing?
- How can quiet, unnoticed moments become emotionally powerful?
- What does it mean to perform emotion visually?

METHODOLOGY

My methodology combines intuitive image-making with deliberate digital manipulation. The process involves several steps:



OBSERVATION & SELECTION:

I began by observing and capturing small visual moments, reflections, shadows, textures that often go unnoticed in daily life. These photographs were chosen not for what they represent literally, but for the emotional resonance they carried.

EXPERIMENTATION & LAYERING:

I applied double exposure techniques and photo manipulation to merge different images together. This was done digitally using editing software, allowing me to play with layers, contrast, and color shifts. The process was guided by both instinct and emotional response rather than strict planning.

EMOTIONAL ENGAGEMENT:

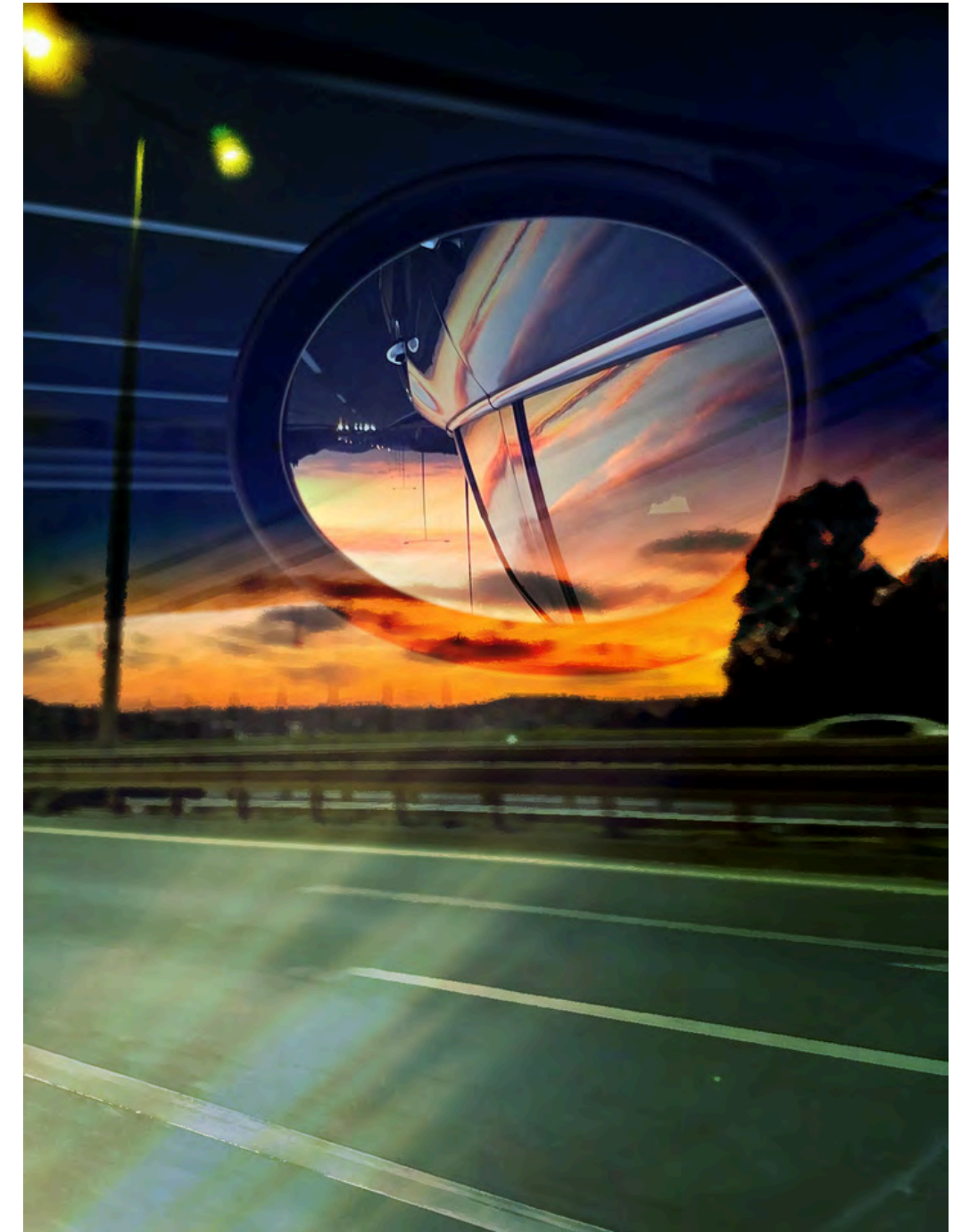
The editing process became a form of visual self-expression—each layer and adjustment was a response to my internal state. Instead of documenting reality, I performed with images to express complex emotional landscapes.

REFLECTION THROUGH CREATION:

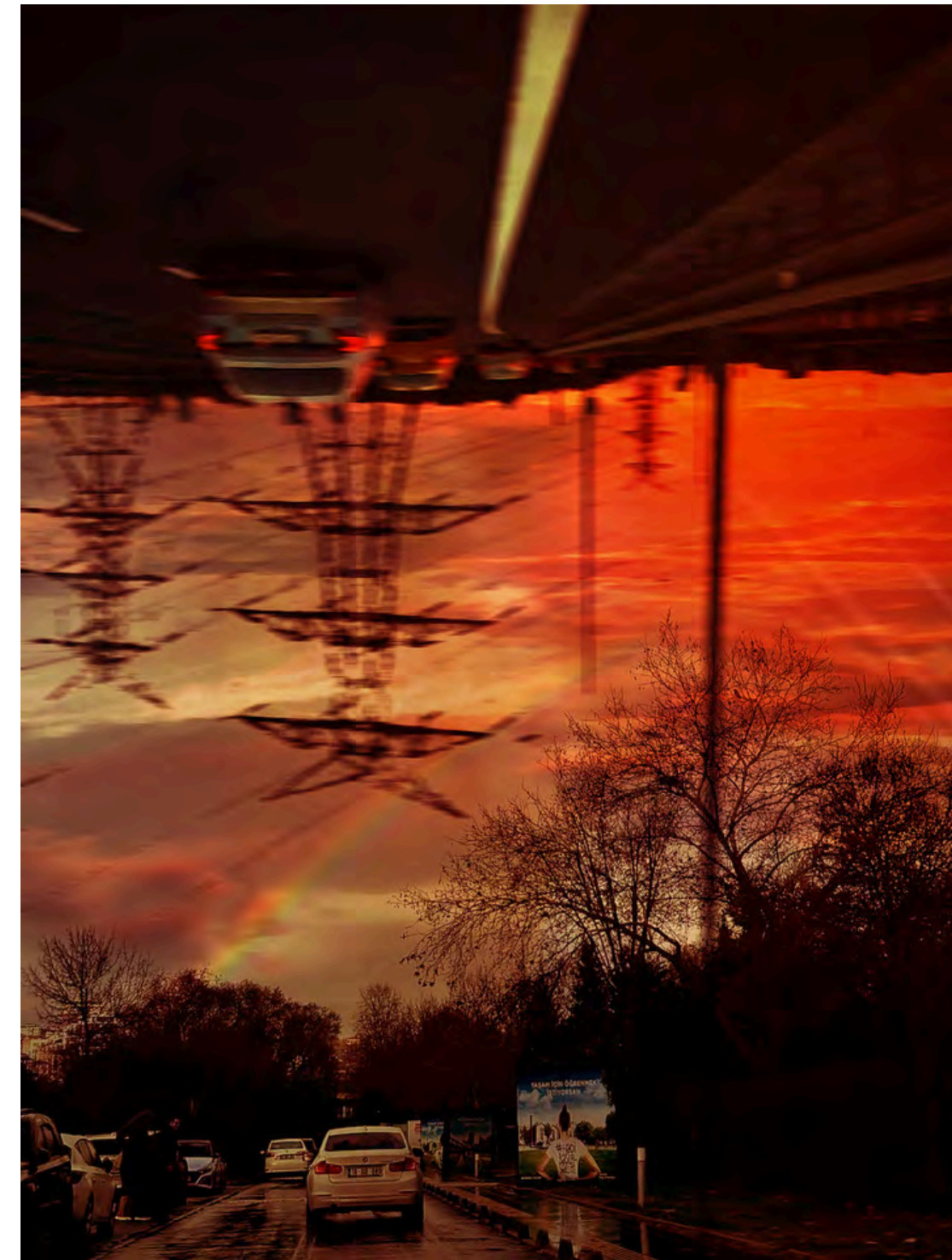
I approached photography as a playground, a space to try, fail, and surprise myself. The methodology embraced improvisation, repetition, and introspection, which helped me explore not only the world outside but also my internal landscape.



The sunset was so bright and peaceful when I captured it.
But when I flipped part of the image and added reflections, the street started to feel unreal.
It shows how even familiar places can look strange when we see them from a different angle.



When I took this photo, I was just watching the sunset from a moving car.
Later, I noticed how the mirror reflected something deeper it felt like looking back while still moving forward.
Editing it helped me show that we carry past moments with us, even on fast roads.



I felt peaceful while taking the photo of nature.
 Then I added an upside-down city on top, and the calm feeling was gone.
 It shows the pressure of urban life over natural spaces and sometimes, over my own mind.

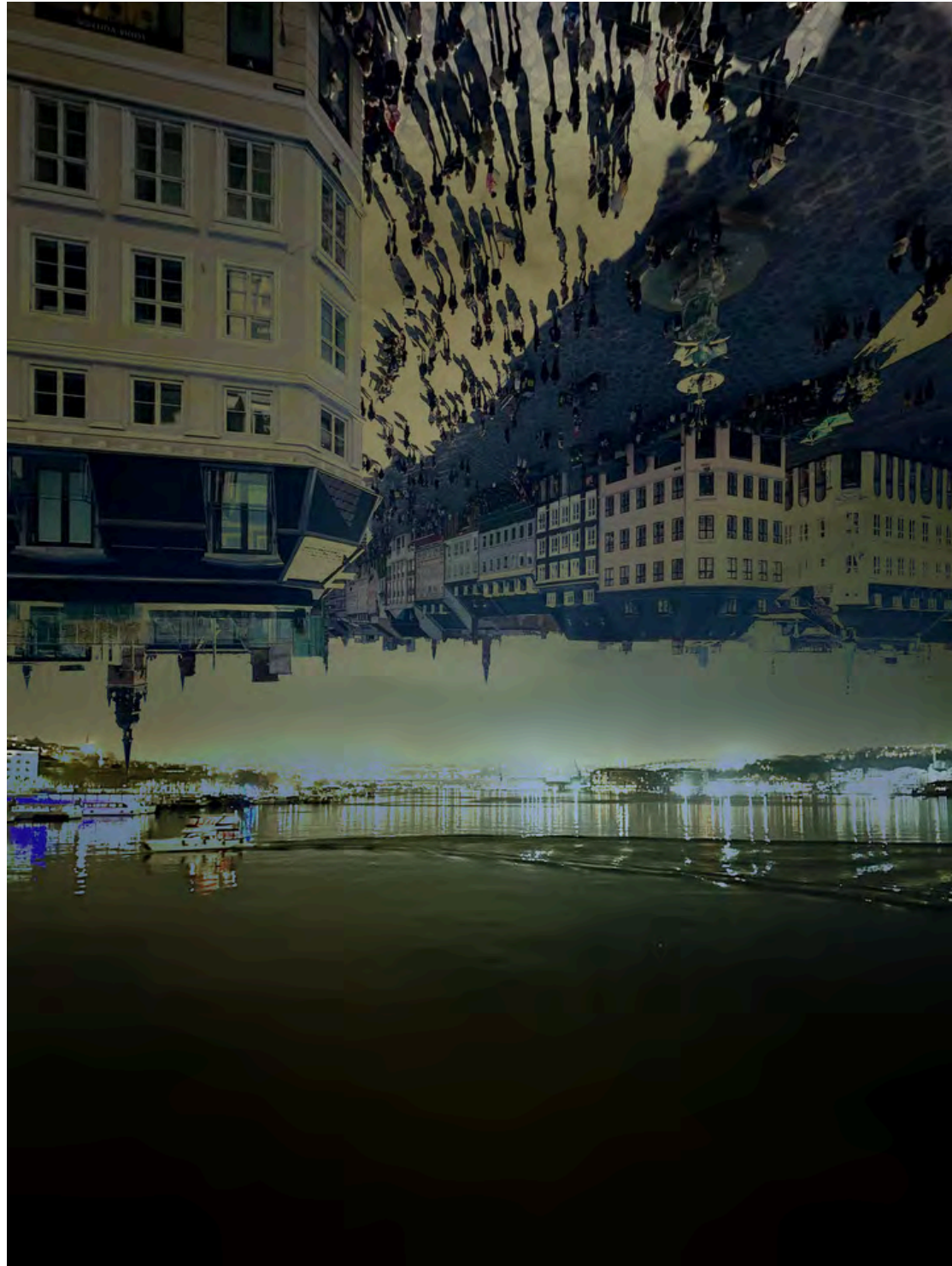
At first it was just a normal traffic scene at sunset.
 But when I added the wires and flipped the view, it felt stressful.
 It reflects how daily routines can sometimes feel like a mental traffic jam.



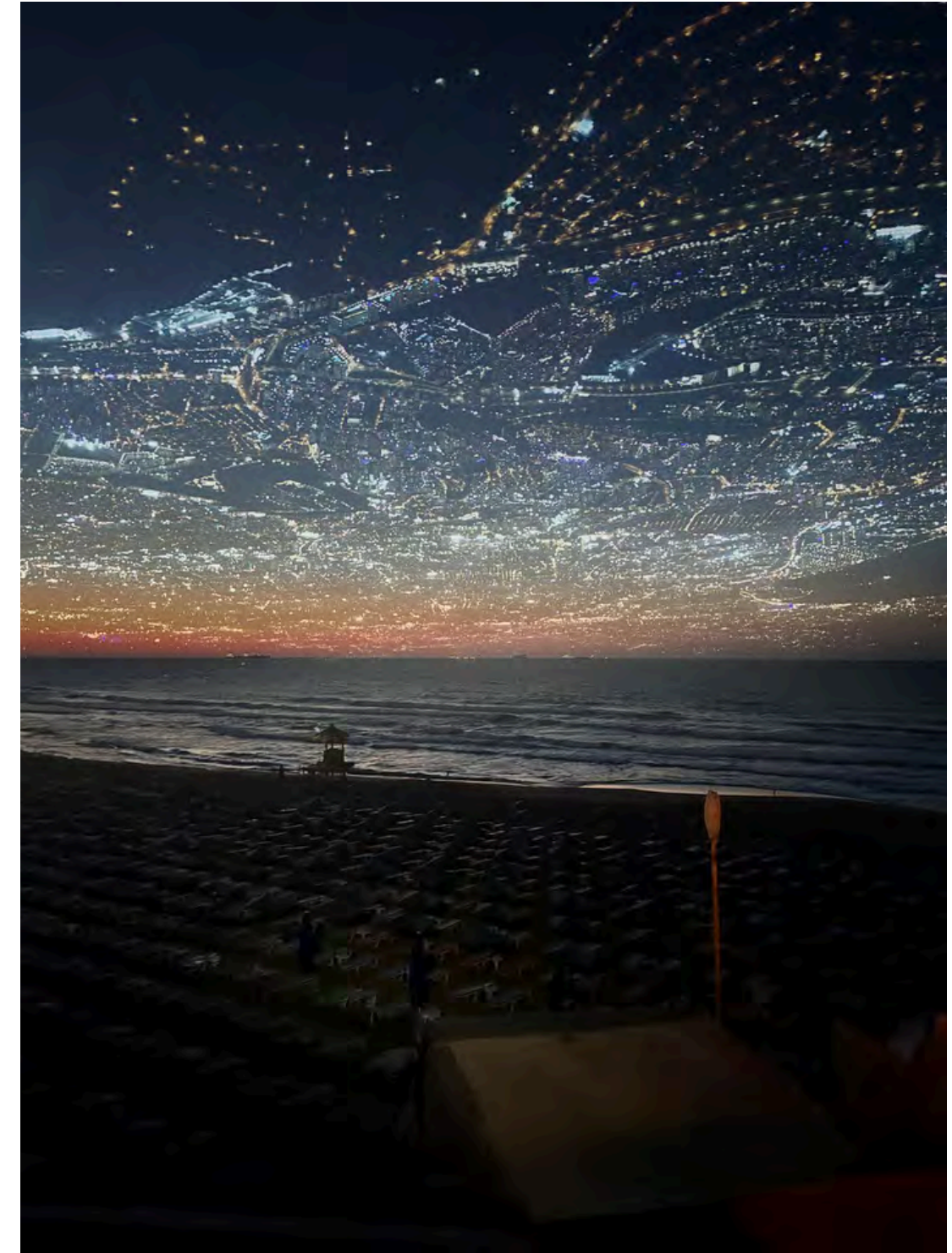
This photo started as a bright and open place.
But after editing it with a dark path, the feeling changed.
It became a mix of peace and uncertainty just like how I sometimes feel in daily life.



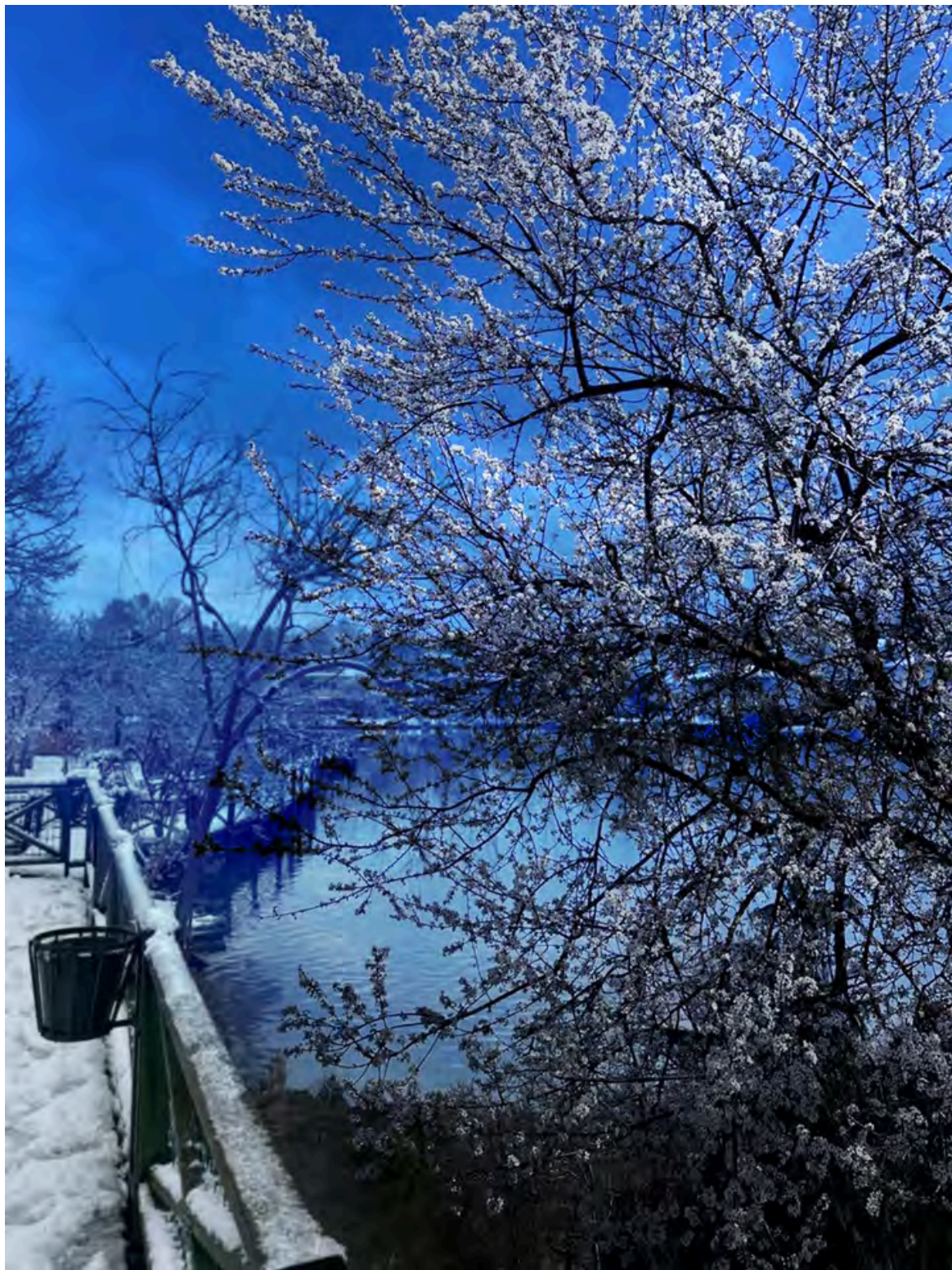
This scene looked colorful and full of life at first.
But after I turned it upside down and edited it, it felt strange and lost.
It reminded me how things can look perfect but still feel off.



There were so many people, all walking in different directions. After adding the reflection, it looked even more chaotic. It shows how easy it is to lose yourself in the crowd.



I took this at the beach during sunset it felt relaxing. But when I added city lights, it became busy and heavy. It shows how we can be in a quiet place, but still feel the pressure of city life or our thoughts.



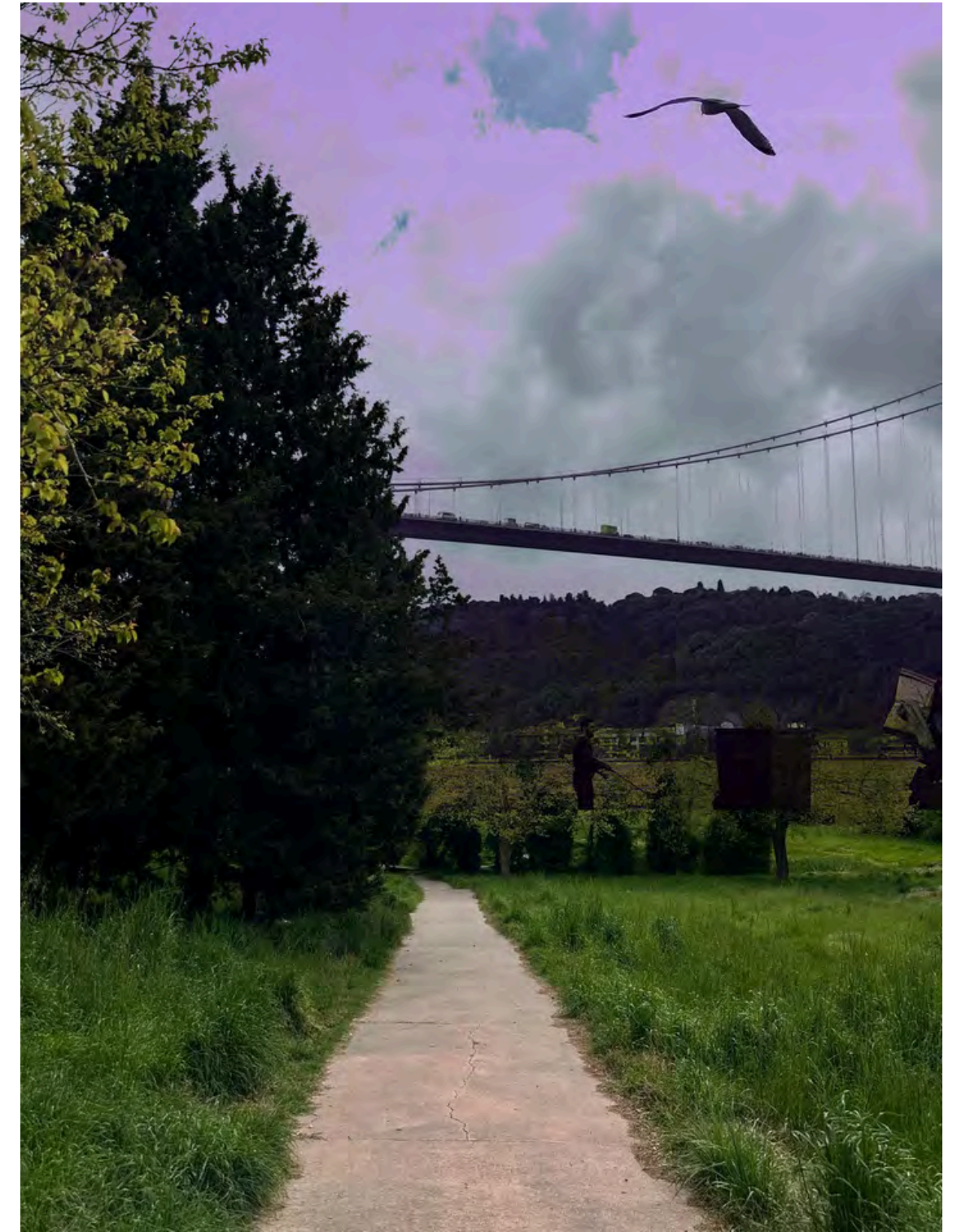
When I took this photo, the snow made everything feel quiet and cold. Later, I added a blooming tree on top, and the scene suddenly felt like two seasons mixed together. It reminded me that even in frozen moments, there's still growth and hope underneath.



When I took this photo, the place felt peaceful and calm. But after editing it, I realized that the reflection made everything feel confusing and upside down. It showed me that what looks peaceful outside can sometimes feel very different inside.



Looking at the sky made me feel free at first.
But when I added tall buildings, that freedom felt limited.
Even the birds looked trapped in the space I created just like how we often feel in cities.



Walking on this path felt calm and quiet.
But the bridge I added above changed the feeling it felt like something was always above me.
Even when we try to escape, the weight of the system or life responsibilities follows us.

RESOURCES

- Sontag, Susan. On Photography. Penguin Books, 1977.
- Leigh, Julia. Therapeutic Photography: A Practical Guide. Jessica Kingsley Publishers, 2022.
- Roland Barthes. Camera Lucida: Reflections on Photography. Hill and Wang, 1981.
- Rosy Martin & Jo Spence. Photo Therapy, Autobiographical Photography, and the Re-enactment of Memories. Feminist Review, No. 26 (1987), pp. 66–88.

**THIS PROJECT HELPED ME SEE DIFFERENTLY
NOT JUST THE WORLD, BUT ALSO MYSELF.
EACH PHOTO IS A SMALL STEP TOWARD UNDERSTANDING
WHAT 'SEEING' REALLY MEANS TO ME.**

THANKS FOR LISTENING!

