Is there a memory you never wish to forget? Reflecting on the emerging conversations around collective brain fog and memory loss caused by the pandemic, how can we preserve our precious, fragile yet intangible memories before we forget or lose them? "Before I forget": a participatory practice project which explores the preservation of memories in 216 single fired parian tiles.

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Project Aim:

Conceptual:

To extend the project from a personal to social level, my conceptual focus is now on memories people wish to remember/never forget. I would also refine of my participatory practice approach, for instance, how to collect source materials in the most effective and comfortable method for both the audience and myself.

Practical:

To make it real (no pun intended), I would like to design an experience/space to display the precious memories that is so mesmerising, the audience might even hold their breath slightly.

Key words / focus: preserving memory, fragility, fluidity, translucency, storytelling, responsive, reflective and participatory practice, single firing, immersive space / installation.

I have committed on thin parian tiles instead of any thrown/sculptural form, as it echoes with the fragility of memories the most out of all tested forms from unit 9. All tiles will be single fired for sustainability. I also need to refinement the visual communication of the tiles to lead the audience into understanding the memory context without needing to read the artist statement.

TLDR Project evolution:

Colour+fragility Texture/touch based, introduce sandwiching based colourant in clay

Porcelain collective textural memory blanket based on CSM people's earliest memories

Thin **porcelain** tiles based on Duncan's memory reenacted with small vases. Underglaze painting sandwiched & marbled

Thin **Parian** tiles based on Duncan's memory reenacted with small vases. Glaze painting sandwiched & marbled





Change from underglaze to glaze encourage personality through materiality

Scale up & applying materials from surveys conducted in unit 9

Scale up & introduce screen printed text sandwiched+sponged on clay for signposting





"First thing I remember": 36 glaze sandwich+marbled Parian tile blanket based on 8 of CSM people's earliest memories, introduced written survey during CAL

"Before I forget":

216 glaze sandwich & marbled Parian tile blanket based on 41 **memories** that people wish to never forget.





Colourant and personality:

49 Speckle brown pink 1260: -Feldspar 36 -Whiting 12 -Quartz 5 Lithium carbonate 3 -Zinc oxide 12 Nickel oxide

51 High CaO steel blue 1280 Potash feldspar 14 Dolomite 9 -Barium carbonate -whiting 29 -Ball clay 17 -Silica 18 -Cobalt oxide 0.5 -Red iron oxide 2

52 Blue brown matt 1250 Nepheline svenite 57 -Barium carbonate 25 Lithium carbonate 3 -Quartz 7 -Bentonite 8 -Cobalt carbonate 1 -Rutile 4 Iron oxide

R Dusty pink grey 1280: feldspar 52

My theory is that when we recall memories, the dominant elements of display would be blurry imagery, colours and fragments of notions/ words/sentences, which becomes progressively distorted through time and countless recalling.

From my unit 9 exploration of sandwiching ceramic colourant(stain, underglaze, stoneware glaze) inside porcelain, I have discovered that although stain and underglaze provides stable and vibrant colour display, stoneware glazes provides surface qualities (eg bubbling, warping, dripping, subtle sheen etc) which added personalities to the very flat and inanimate tiles.

22 Smooth satin pale turquois Soda feldspar 45 Quartz 17 Borax frit 15 Whiting 13 China clay 5 Tin oxide 5 Copper carbonate 0.5

27 Matte gray blue pink 1260-1280

-Potash feldspar 50 -Dolomite 20 -China clay 20 -Bone ash 10 Nickel oxide 0.5

-Cobalt carbonate 0.5

29 Satin smooth purple 1260 Barium carbonate 40 Potash feldspar 35

Zinc oxide 15 China clay 5 Quartz 5 Nickel oxide 0.3 -China clay -Lithium carbonate 20 -Manganese dioxide 2.5 Vanadium pentoxide 5

47 Couri Khosla Brick orange 1260 -Feldspar 70 -Whiting 10 -China clay 18 -Quartz 10 -Dolomite 23 -Borax frit 13 -Tin oxide 8 -Bone ash 3 -Red iron oxide



Applying this discovery in storytelling with ceramic tile, this personality through surface quality plus the fragility from semi-transparent Parian body will echo with the preciousness of a person's memories.

Based on their vibrant colours and lively surface qualities like speckle, crystal or patchy matt, I have selected 22 glazes out of the 87 glazes I've tested throughout unit 9 &10 as the main colourant of the memories,





Translucency disruption test:

Isolating materials from glaze selection to further understand their influences to tile's performance (e.g. dripping, bubbling, flashing, corrosion and wrapping). 2g of each material was sandwiched inside and hung on edge of thin porcelain.



- haging noticial test (gas (drip) Color r. soda feldsport 0 3 ~ (The log + 1 - tour when = tone with 2 # - lithium carbonate # 0 () v 3 # - banium corbonate # 0 () v DETCELAIN driptrim 1 #- nickel oxide \$ A V edee 4 th- whiting O () ~ 6 to consider pantoxide # 8 -silicon cahide # V -polled mish stare in betreven clag 8ª-mangarese × 8 D: 1+2+5 8 - red iron sxide st 10 - Tion skide spragle & 11 (roctize martis A (2): 4+12+ 1 = 6+ 11+ 10 12 high alkalize frig 0 (1): 7+8+9



Participation in practice:

В	
What's your earliest memory?	onli
2 year old me, sitting on the wooden jetty of the now abandoned discovery island in disney world, Florida	1.1
Being in an argument with my mother and how she was really pissed she went and pulled out the drain plug at my bath which I was about to have and for some reason that was the worst thing she or anyone had ever done to me	
I must've been like 2? I went with my mom to visit my sister at her nursery and I ate a fucked up piece of red pepper in a corner(also ate a burger patty no bun)	
Can taking his banana to the toilet	
"I have no memory of this place "	
seeing the tweenies live with my mum	-
In Cyprus I was in a pool and there was a pink lobster in tiles on the bottom, I thought it was real scary	
going hospital to pick up my new futer	
I was looking throught my bedroom windor on top of my toys and wondering WHY we were all here. weird for a 3 year old?	
seeing the first way of light through my mama's cave	
I remember playing with toy planes with my sister	C
climbing into my mum+dad's bed:)	
my teddy bear	10.
painting my dad;s face like a zebra with a sharpie in the kitchen	1
Playing with hotwheels cars with my brother on the patop with my mom/grandparents in the kitchensoft dish clanking sounds	
Disneyland<3	-
holiday in sicily	
watching the hoobs at 4 in the morning	
Chasing after a duck and falling over. I told my mom about it and she told me I was 2 years old	-
visiting my father's parent, big green carpet, leather setee, they were Austrian, Grandfather owner of a blood bank. havent seen them again since leaving germany	1
lying in the middle of the floor in my room-I was about 3	1
my dad getting ANTS in his pants and a parasal closing on my mom at the same time (the antcident)	-
wearing a tinkerbell dress and having a balloon!	
9/11	12.5
psych ward x <3	
coming out the baby chute	
I was in the womb and could see my mama who in a red dress and was gathering on a hot air ballom that was also red the week before I was born (lucky. that's great!)	
My brother being born:)	
I remember eating char Kway Tiauw and tried using chopstick for the first time!	
chicken pox that let to blood poisoning??? banana medicine	
the smell of the grass in my garden	
flying on a plane looking out the windor and seeing the earth from the sky	-
3rd birthday party	
RIP virgil<3	
sucking my mother's nipple	-
I threw my sister's barbie against the wall and broke it first feeling of guilt ever(seeing her weep)	

I hustie been like 2?-I went with my mome to visit my sister at her norsing and I ate a fucked up - piece + if red poper in Pason - Thate the a conver- (alir Atc - purger dimb it ionom & dad bed:) the source time paility my lee a zerra - with a - in the laterer





"First thing I remember..."

After conducting a survey about people's earliest memories during unit 9, I have put this source material in practice by selecting 10 memories with interesting imagery to transform into 36 glaze marbled parian tiles. The tiles were then arranged randomly for aesthetics for woven with gold jewellery wire and fishing wire.

The main issue is the randomness and lack of text make it difficult for audience to understand the memory context without reading artist statement.



Reference: participatory practice



Candy Chang - Light the barricade, 2021





Rubin Museum of Art - A Monument for the Anxious and Hopeful, 2018-2019



Kate Wilson - the last measure of devotion, 2014



New memories, text in clay:

During Ceramic Art London, I've also conducted a written survey with informed consent to collect memories that people wish to never forget.

The anonymous nature of written survey provide a safe and controlled space for the audience to leave a memory whenever and however they want. The disadvantage of this method is that I have no control over the length or format of people's storytelling, which requires more categorisation when processing the memories.

41 out of 50 memories were selected for the final installation, and the installation would be a collective memory blanket of 216 tiles. To resolve the signposting issue from *"first thing I remember…"*, I started incorporating screen-prints of people's handwriting into and on the parian tiles alongside the colourful glaze painting. The tiles will also be rearrange chronologically and horizontally to guide audience into reading or understanding the stories more easily.





Text application test:

I screenprinted memory text with two dark stoneware glazes and black underglaze, which are all single fired to 1260c both sandwiched in clay and on the surface.

Black underglaze is the most readable both in and on clay, as the stoneware glaze test are all nearly invisible.

Left top: I have also tested black enamel decals on vitrified parian tiles fired to 860c. Although the result is clean and readable, I would rather remain my single firing method than to double fire to vitrify and fire decals.

2.

Left bottom: Enamel decals sandwiched in and on raw clay fired to 1260c to resolved the single firing issue. Although the decals remain readable, it did not sink into the clay body which leaves distracting cut mark. Therefore, black underglaze is the best option.

Production process:





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 $\langle \rangle$ Screenprint with underglase

key sly ant-t. blend in











Sprege on neuspaper prinked text



Figurative & short memories:

Short memories that mentions objects or imagery context, each story finishes within 2-6 tiles

Watu e ledte to walk ... The day i realised ceramics was my passonon " musical Workshop 22 4 yesterday ! "Be our que The first time I Sold my first pot! I will never lorge trying to sing in the <u><u></u><u></u></u> school tabent show and getting scared & reaving arging.

2

When I got my first pet Gunger Member 3. (SESS Those fir times I fight with my sis. (violence may) draging hair but 1 don't remember what are we fighting for The first time brought my ALL , first dog home (she's still alive " () Purst time seeing Mountains !!! Falling Jumping off the Merry-go-round at Butlins 3 Bognor Regis Aged 3- AS could not see my mum. she went out to smoke Tha Fag :/ 6 2



(5









The moment I was the able to hear again I after being deaf for 6 m years as a baby, that & was a mapical menong:) Going to Disney land with my family after my mother was to abk to walk, after being told She would meeter walk again. Meeting you & talking about Fish & Chips " - energy 7 Esme glittering my face at the bop while ! 1 pretended not enon rer as was so shys My first son's dark dook eyes as he stared at me immediately he was delivered by emergency exercisions.5 Holding my Dads hand.

004 39 Σ (D) En













My Granny's Smile. The Lost time I saw her, She was ill and bird but She really beamed at us. Vancing around my bedroom with six year old Cousin to hannah Montana Sorrys : laving a reunion dinner with my family, the one 5000 after so muny yours averyone kas Here 11 32 MA My fianée proposing !!! Remmas me of the quilt my fister made from my IXP late fathers Shits as a comforting memory NSAN Whenever Ruby hugged me "













Figurative & long memories

Longer and more descriptive memories that extends to 8-20 tiles

Holding hands (with) (35) my partner and 181 looking into leach others ayes and 22 realisinghow peaceful I filt for the first time in mylife:) 8 \$4) <u>1</u>] away Meeting Von y (1) » Mot in hosaw & found him attat: > Bought me drive be found out he vaus British. -> loved he was from the P. s not from Pudington. -> tirst guy to ever reject me!! - 1 Persond & & got him !! 1st thing I remember 14 months old, my sister was born + (2) my mum walked in layter beng away for a founday's from hospital she walked towards me I craw ted up the stair & walkwigh walked (I had tearnt to walkwigh she was away) Away from her / ...

. Carre during on Menorca. You have to go at a Cartain time of day or the Care will be too dale. You shim into a caren and it becaus alluminated by the san An eel also abouted me for instructor Mode Crab claus with his hand so i went to have a look and it was a high ell that linged at me.

GWHEN I WAS & YEAR OLD I GOT HIT BY A CAR AND FELL DOWN ON THE GROUND. THE CAR JUST DROVE PASS MY WHOLE BODY. I WAS INCONCIONS FOR FEW SECONDS AND STOOD UP

BACK ON MY OWN FEET. IT WASM THAT BAD I JUST GOT KNEE SWEEL AND GET BACK TO MY CLASS! THIS IS IN CAEOIBLE. THIS MAY BE WHY MY BAANN PORSN'T FUNCTION PROPERLY UNTIL TODAY.



14





Non-figurative memories:

Memories with very vague or abstract context that requires more imagination to create an imagery out of

When you tartight (me the names of the tiny built 3 (2) the moment I realised 5-I was in love with Ø, Ø my boymend 10 the moment I realised my best friend was my southatt Realising that failure is just a learning experience. Never be scared to fail! m Realising The 58









the moment I realised I could be much more Athanef justa 5 mum ... A ? SAD :) min I realised meet Nothing is Wasted ... Being for 6 by some random stranger lushen I wasn't howing great fine in m had so much more fran you know "which inspined me & littled ma lipto m spirifs to a positive place i me love life again will always remember Seeing you for the first time again. My nana tellineg me never to smoke at ."



















Photographic memories:

Memories that are already drawing based, so the main focus is about using glazes the compliments the drawing or add in small details to enhance liveliness

















Reference: Immersive space / installation

My installation aim is to curate an experience that is so mesmerising that it might even make the audience hold their breath slightly, just like the following work/space:



Jamie Forbert - Tate St Ives extension, 2017



Christopher Nolan - Interstellar (film)



Richard Wilson - 20:50 (Hayward Gallery), 2018-2019



James Turrell - Alien Exam, 1989



Victoria and Albert Museum - Raphael Court



Cornelia Parker - Cold Dark Matter (Tate), 2022

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1:20 8+(9x24): 216 tiles 12x14cm each 1cm gap in between	1 4 199 cm		. 5.2	• 5.3	• [1.12	(6.11	• (6.10	- 16.7	16.8	.16.7	. 16.6	- 16.5	. 16.4	16.3	416.2	• 16.1	2.1	• 2 . 2	- 2.3	• 2-4	• 2.5	· 2.6	. 17.3	. 17.2	/	
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plan:	109	: 32.1	3.2	• 32.3	. 32.4	• 32,5	- 32.6	32.7	-32-8	• 32.7	\$32.10	.33	3.2	•3.1	•34 .1	• 34.2	• 34. 5	• 34.4	• 3 4 . J	• 34.6	• 34,7	•34.8	•34.9	•34.10	34-11	
attractive	9414	• 6.4	.6.3	• (.2	2 6.1	•7.1	8.2	- 8.3	• 1.2	• P.J	• 8.6	27.6	21.1	25.4	•25.3	•27.2	25.1	:39.1	• 27.2	39.3	- 30.5	- 51,4	•36.3	• 3 0. 2	-30.1	
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216 tiles were selected out of 230 for this installation. The stories would progress horizontally, which some would face outwards to encourage the audience to not only be in but around the installation. The tiles will be hung with fishing wire and evenly spaced out and stabilised with jewellery wire.









Aftermath and reflection:

To maintain a sustainable practice, all tiles are single firing to vitrification. Most water, slip and offcuts during production are upcycled into products like ceramic business card and vessels. Since all memories used in this project are other people's intellectual properties shared under inform consent, this installation is not intended for profit.







I can forsee this project to be continuous since the tile's flexibility allows further upscaling, and the topic will be relevant for years from now due to the immense impact of the pandemic.

I would also look into collaborative opportunities with organisations like the Welcome Collection, Whitechapel gallery and dementia/memory loss related charities to continuously open the conversations around memory and the importance of preservation.



