



# In Memoria

(Working Title)  
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# CONTENTS

concept

on Grief, Loss and  
Memory

experiments

# STIMULUS



*That particular memory:  
of my beloved bunny's passing;*

And my way of dealing with the  
memory.



# EMOTIONAL STATE

## Grief

Kübler-Ross 5 Stages of grief (1969):

*Denial, anger, bargaining, depression and acceptance*

Duo-process model of bereavement (1999)

## Loss

Abrupt change in daily rituals and absence of an significant figure



# MEMORY

- Consciously recalling, refusal to forget
- Attempt to foster stronger association with particular memory
- The more associations made by recapping, the easier it is to recap the memory  
("Why your brain forces you to relieve your worst memories", 2015)
- "Accessing a triggered memory... It's an unconscious reflex"  
(Koul, 2015)



## OF COPING

- Dual-process Model of Bereavement (1999)
  - “loss orientation”  
*dealing with “processing some aspect of the loss experience itself, most particularly, with respect to the deceased person”*  
(Lewis, Haviland-Jones, Barrett, 2010, p. 803).
  - “restoration orientation”





# Memento Mori

‘Remember you must die’

## MY STANCE

- Of not remembering the death of the future, I am acknowledging the *past* death.
- Acknowledge the *sequence* of death
- Being candid
- Creating a personal experience of death







“

Through clinically examining this particular memory, I wish to indirectly commemorate my pet, paying tribute to his last moments and also as a form of closure for myself.

The project will take on my viewpoint of the death process, based on my personal experience and what I saw of it.

## THEMES

fear

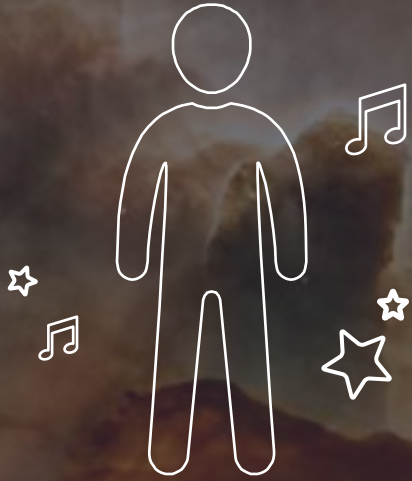
unbalance

uncertainty

disbelief

wonder

resolution



# 1. PERFORMANCE

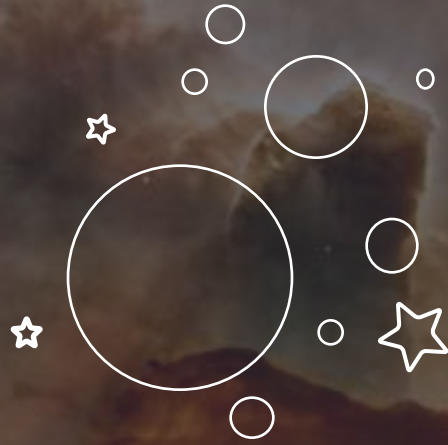
Exploration | The body as the shell to  
evoke emotions



## PERFORMING ACTIONS







## 2. MATERIALS

Exploration | Usage of materials  
meaningfully to construct my narrative



## BUBBLES AS THE MEDIUM

- Metaphor: cycle of life and death
- Bubbles: organic, exceedingly fragile, pop dramatically

# BUBBLE VARIATIONS

## Singular

Lone bubble by itself.



## Clump

**Connects and share a common wall**



## Foam

Collection of minute bubbles



# BUBBLE MOVEMENTS

## Burst

When the surface layer is disturbed, circular shape cannot be maintained and bubble is released.

Insides of bubbles are thrown apart with great force, splattering the immediate area.

## Fuse

Bubbles conjoin to make a larger group (below).

Occurs in areas which do not risk bursting of bubbles.



## Repel

Mainly occurs airborne.

Bubbles knock against each other and take on a divergent route.



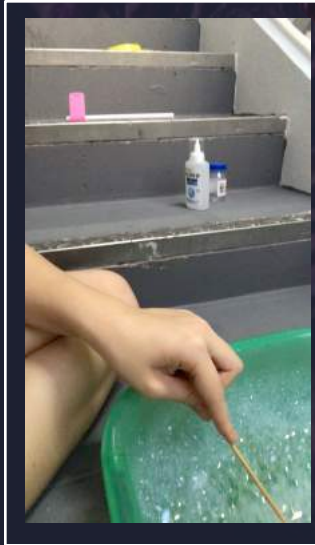


# CREATING BUBBLES

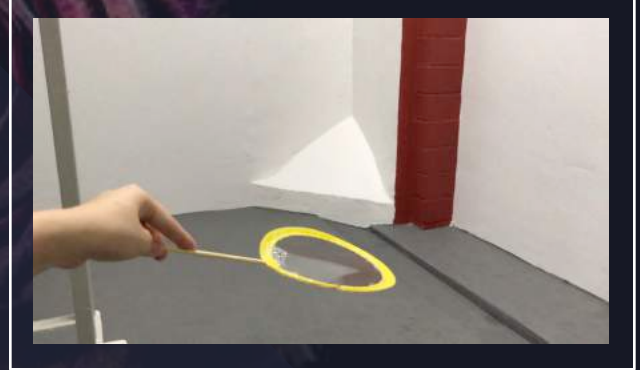
BLOWING STRAW



BUBBLE WAND #1



BUBBLE WAND #2



# MIXING BUBBLES | EXPERIMENT

## Ingredients:

Water  
Dishwashing liquid  
Glycerin  
Cooking Oil  
Medicinal Oil  
Glitter Glue

Certain ingredients were  
water insoluble and unable  
to mix.

## Resultant Bubbles:

Less reflective  
More fragile  
Off-putting smell  
Oil in reflection



# MIXING BUBBLES | EXPERIMENT

Ingredients:

Water

Detergent

Watercolour Paint (Black)

Acrylic Paint (Black)

Acrylic paint could not  
produce black bubbles

Resultant Bubbles:

Splatter was disruptive  
Black bubbles realised  
Easier to foam in detergent  
than dishwashing liquid





## BUBBLES WITH SOUND | EXPERIMENT



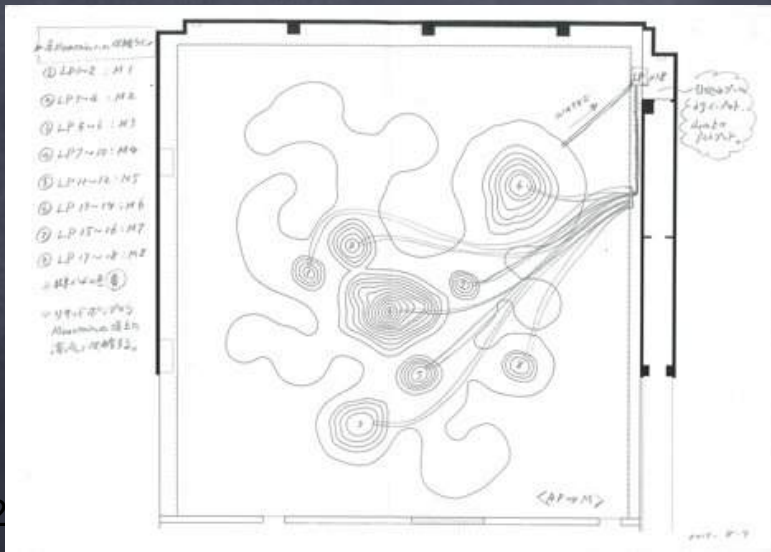


## ***Foam (2013),*** **Kohei Nawa**

- Ingredients: Detergent, Glycerin, Water
- Investigates the birth and destruction
- Nawa states that once the foam links together at saturation point, they continue to swell and spread over the ground (Frearson, 2014)

## Foam, Kohei Nawa

- How-to: Constant swirling motion by 8 different location for foam pumps



## ***New Spring (2017), Studio Swine***

- Scented, mist-filled bubbles/blossoms that can be touched with the gloves
- A fleeting moment
- Difficulty in replicating bubble-blowing mechanically





The background of the slide is an abstract, textured image featuring swirling patterns of various shades of blue, from deep navy to lighter, almost white, tones. Interspersed within these blue swirls are patches of yellow and green, creating a complex, organic, and somewhat hypnotic visual effect. The overall texture appears to be that of thick, layered paint or a microscopic view of a mineral surface.

# The Intermedia

“a myriad of emerging genres that spilled across  
the boundaries of traditional media” (Higgins, 1966)





## The Intermedia

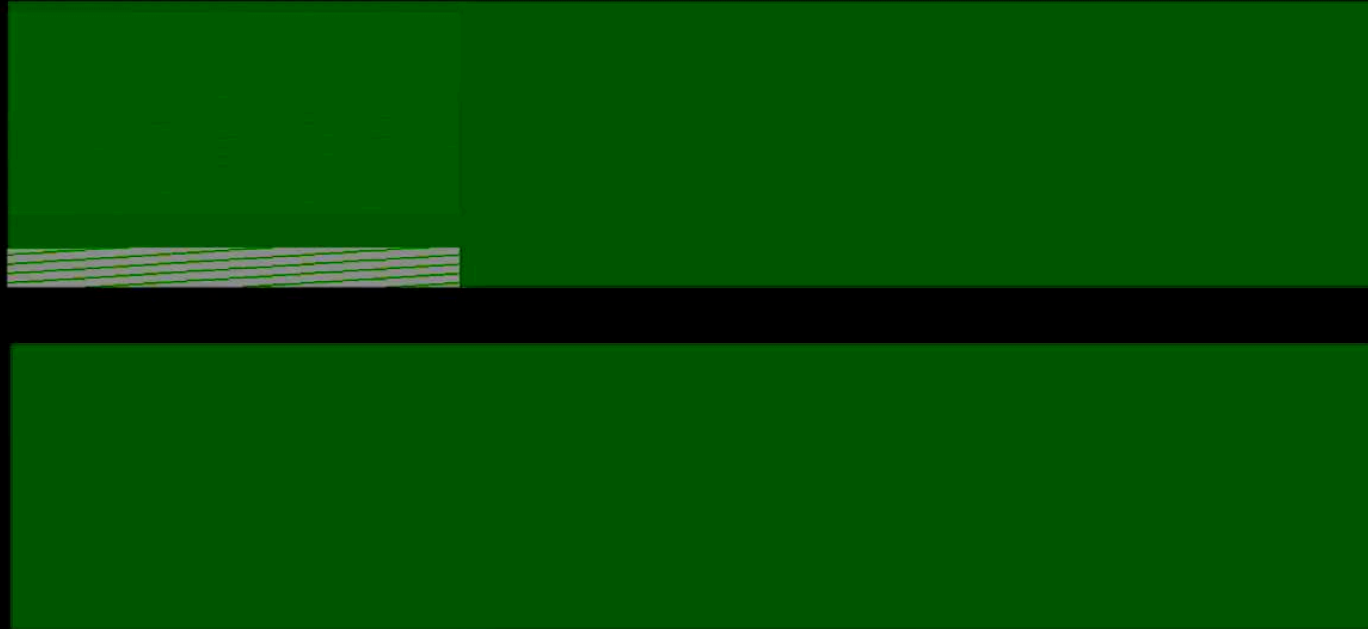
- Persistent advocate for pushing of boundaries
- Resist categorisation, but rather continuity
- Suggests utilising a more visual message



### 3. POSSIBLE ROUTES

Exploration | Where each part makes a greater whole

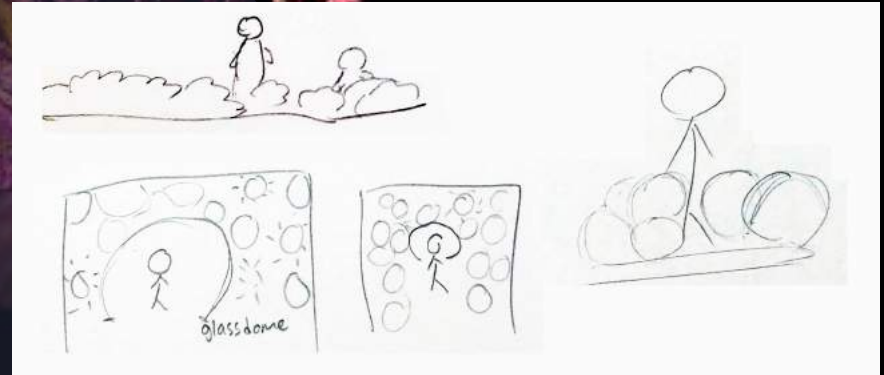
## PERFORMANCE AND (STIMULATED) BUBBLES





## POSSIBLE OUTCOMES

- Visualise project as installation
- Investigate media technologies to imbue into project
- Continual experimentation





“

Reconsider death's role in installation

Continue to build up sketch models and experimentation experience

*ST Goal: complete a feasible outcome/model of the project by end of the semester*

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