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**NANYANG TECHNOLOGICAL UNIVERSITY  
SCHOOL OF ART, DESIGN & MEDIA**



**Title**  
**Lest I Forget**

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## **ABSTRACT**

***“Lest I Forget”*** is the exploration of thoughts that went through my mind during a life-changing experience. This personal photographic work tests and stretches the limits of the medium and explores my fears of losing memory; a yearning to revisit the past and the present; an obsession to collect and document. The project also seeks to discover the philosophical nature of photography and the physical representations of the visual image.

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## PREFACE

*“Lest I Forget”* shares my experience going through a Cerebral Venous Sinus Thrombosis, or, in other words, a rare form of stroke. It was a life-changing experience at the start of my young adulthood, when I was diagnosed with a stroke at the age of 20, which made me one of the youngest stroke patients in hospital. I could count myself as one of the luckiest person alive as I was diagnosed and hospitalised barely a week shy of my month long expedition to Annapurna basecamp in Nepal.

Initially, the focus of the project was confined to the whole experience of my ordeal. I spent a great deal of time focused on remembering. My mind would run through the details to check if all the details were still intact. As friends and loved ones visited, the reminiscence of the past became denser as time passed.

As the days and weeks passed after my diagnosis, I felt a mix of emotions overwhelming me. I noticed my obsessive need to remember details. The details of my life became extremely important amidst the subtleties of my mind, states of paranoia, fear and anguish. When the moments of hectic life started intruding into my reverie, I would actively return to my experience. When I couldn't remember all the details, I would become distressed. Could it have been that I have forgotten? The past seemed overwhelmingly more important than the present moment; I was afraid of forgetting the details of those with whom I was connected.

I am interested in exploring the fear of forgetting and how remembering involves an ongoing transfer between different kinds of representation, including the narrative exploration of my experience. It is perhaps one of the topics from which I shy away. Though, I hope to be able to explore these emotions and express myself through photography.

The exploration will take form in two parts. In the first, I would like to explore and document the ordeal I faced in the hospital and the array of overwhelming emotions that filled my mind. The latter would explore a more personal side, which

involves documenting loved ones and places to which I have grown connected that I fear to forget.

Why do we forget things? Is it about our humanness to forget, then remember and then forget again? Could it be a chance to be enlightened, the opportunity of recollecting again and again? Does having a little darkness give us the opportunity to appreciate light? Do we need contrast in order to appreciate the difference?

Nothing in life is to be feared, instead, but to be understood. Perhaps, it is the time for me to try and understand...

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## Introduction

Before I even begin, I have to come to a realisation that it is perhaps evident that one is unable to rely on one's own memory to indefinitely protect the unforgettable. But what am I going to do? How could I express to others this need, or I dare say, compulsion to catalogue collections and organise life's precious moments? These questions have become the motivation of my research and visual investigation. Perhaps there are distinct, quadratic layers for this categorisation of collections of stories and events relevant in my life. Although I am not sure that this impulse in particular can be ever fully understood, such a goal has become the focus of this body of work.

What we remember in our minds is of a fluid and unreliable nature that is difficult to note the accuracy of it. Memory is intangible and recollection is easily reconstructed and sometimes even made up. Marcel Proust states that what we remember is like an invisible telescope that gains a longer range as we age and that it is subjected to being blurred by various editions that are different throughout different periods of time (Brassaï R. H., 2001). The fear of forgetting drove my need to have substantial records of things I hold them dearly before they dissipate. I soon found myself being spurred to document, to collect and create new connections. Driven by the desire to hold unto the precious little things for an infinite amount of time, I wanted to create a collection of images that would serve as a memento mori.

The recollections of our life could stay dormant, hidden away and never be retrieved if there were no particular event to trigger the retrieval. The process of spending time to gather the archival images or making images was encouraged by the fact that in reading how Proust used metaphors to discuss the juxtaposed parallel of what we remember with photographic techniques (Brassaï R. H., *From Latent Image to Involuntary Memory. Proust in the Power of Photography.*, 2001). This anecdotal nature is somewhat similar to the latent image, in photographic terms, where the developer chemicals represents the present, to trigger and bring out the invisible in the latent image on a medium such as film or photographic paper. The latent image would be unfixed just like images and reminiscences we remember, continuing on the

process would be to have fixing chemicals to stabilise the emulsion before the image fades. The outcome of this is that we end up with a physical vessel in the form of a photograph to serve as an instrument to preserve and immortalise what we remember.

The camera lens has the inclination to only offer a static evidential view of anthropological life, imposing unbiasedness and straight-forward view of things. This is served as a way of triggering some sort of remembrance of the actual experience. However, this was viewed by Proust as undesirable because what he saw was a superficial device that was archaic and he considered it insignificant as compared to involuntary recollection that he felt was deeper and unfathomable (Darius, 2002). Photographs act as vehicles of insight (Chris, 2008) but ultimately is just a figment as it cannot stand for everything that has happened in the past even though it reveals itself in the present reality. Similarly, our sentiments triggered from seeing portraits of loved ones revive supposedly static photographs, reinvigorating our thoughts and perceptions, making the image 'alive' again.

The photograph is a straightforward reflection of representation just as how a remembrance is a reflection of what was before; both are a generalisation of what is genuine. Ultimately then, the process and creation of the photograph becomes an honest part revealing true self through these 'moments' (Brassaï R. H., *From Latent Image to Involuntary Memory. Proust in the Power of Photography.*, 2001). This limitation might then make it seem disheartening but one should still remember that photography provides the physicality of reminiscence, allowing it to serve as an attempt at becoming a little souvenir of the past where one can 'make' up for lost time.

## Artist References

I was looking for inspiration from artists and photographers who deal with fear, remembrance, memories and/or their representations of it and how they approach such concepts with the aim of incorporating them in my work.

One thing that I came across was the usage of the blur. In essence, it serves as a perfect general metaphor for memory, its degradation, for the staggering corrosion wrought by time. Gerhard Richter, a German visual artist, conducts a dialogue with Romanticism by replacing church spires with road signs, fragmenting waves and clouds; icebergs are laid out in multiplying rows, as in geography textbooks. The captivation of his work lies in its repetition, reproduction and interrogation of the act of looking, void of sublimity. His creations include abstract as well as photorealistic paintings, and also made photographs and glass pieces. Depicting the blend of the illusion of space and physical activity along with the physicality of the painting as mutual intrusions. [Figure 1] Richter's outcome of the process is the combination of new attempts to continuously understand and to represent the world that surrounds us. His use of the blur in the overall image obscures details, allowing everything to be made equal, both important and unimportant (McCarthy, 2011). His oil paintings show similar but changing rows of lighter and darker grey splotches that are repeated across modulating angles in the frame. His paintings suggest strips of film running at different speeds bearing near-identical sequences. When angled askew, they suggest out-of-focus aerial views of a gridded city (Richter & Obrist, 1995).

I had to approach the topic of fear pain and suffering with undue care as I feel that there is a tendency to be self-indulgent. An artist that deals with this is Sam Taylor-Johnson (née Taylor-Wood) who began working in photography, film, and video in the early 1990s. The split between being and appearance in situations where the line between interior and external sense of self is in conflict – has been at the centre of her creative work. Her self-portrait series in 2004 depicts herself elegantly caught between heaven and earth, between life and death, free but not quite, each pose adding a new act to the dance (Taylor-Johnson, 2004). She had different poses with ropes that she hung from, and the ropes were later digitally removed [Figure 2]. This series was made after surviving two bouts of cancer, breast and colon. I believe it has allowed her to

express herself through the images that she makes. I enjoy the emotional quality and struggles portrayed in this series and she made it approachable in dealing with such heavy and personal issues.

I questioned how remembering works in our minds; is it real, or made up of the remembrance of things from everywhere that makes the puzzle whole? Having the idea of bringing it altogether in one cohesive piece seemed daunting. I came across another work of Taylor-Johnson, *Contact*, 2000. She brought her early work together in a single piece which included test prints, panoramic portraits and contact images [Figure 3]. The image subtly but profoundly and beautifully depicts the vulnerabilities of the most provocative personalities of the era in which they were made. Subjects included Kate Moss, Damien Hirst, and Courtney Love. I like how she has structured and pieced together this work because it depicts an insight into how we remember things, bits and pieces from everywhere making the puzzle, giving us a glimpse of personalities she photographed.

We live in a world where we rely very much on technology. This leads me to question whether it is possible to have an input of emotion through an image created with digital manipulation. I came across Shinseungback Kimyonghun, a Seoul based artist group consisting of Shin Seung Back and Kim Yong Hun that explores how digital technologies relate to image processing and computer vision. With their interest in seeing how our relationships are affected by images that shift and change with new technology advances. Together, they created a piece titled *Memory* in 2013 [Figure 4]. The concept was a deceptively simple one, with a customised tablet which had a programme recording human faces and superimposing each photograph of the viewer over the previous image. The image shown on the tablet is ultimately an average of all the faces that are recorded and a depiction of the history of the frame itself and of all the faces that viewed it (Shinseungback Kimyonghun 'Memory' 2013, 2014).

What drew me to this piece was the emotional quality being portrayed through documentation of many portraits they photographed. The images revealed the emotional quality and bring about tension without being too over the top. This subtle approach, perhaps, is something I will take note of as I approach making my work.

I also explored portraits and the representations of it. A piece titled *Australians 2009* by Khaled Sabsabi caught my eye as it was sublime in the exploration of the complexities of locality, displacement, identity and ideological differences that are linked with migration and marginalisation (Michael, 2010). The installation piece includes twelve different common television monitors which show a single feature from a face whether it be a mouth, nose or an eye and are grouped together to create a face. [Figure 5]. The features change frequently and, thus, create new, mixed-race faces, suggesting that Australians aren't different from each other.

I enjoy the simplicity and the direct nature of the piece. The scale of the features are large and dominating, which emphasizes what Sabsabi desires to communicate in this piece. The usage of mixed media allows the image to show that the faces are ephemeral and at the same time mixed and mutable.

Returning to the idea of the documentation of painful memories, I came across Sophie Calle, a French writer, photographer, installation, and conceptual artist. Of all her works, Calle has exposed two works that stemmed by painful break-ups, one of which is *Exquisite Pain* (2003) which was prompted by her then lover's failure to meet her in New Delhi. She documented by making a photograph every day of her journey and writing about how she looked forward to seeing him [Figure 6]. This became a book which also included memories of others, which were juxtaposed as a way to manage her pain.

The juxtaposition of images was interesting to me as it showed how she navigated her way through the experience. Her act of reviewing the memorabilia she collected also suggests a need to look back, making herself a visitor to her own past. This makes me understand that it is not a bad thing to look back and be a visitor to one's own past whether pleasant or not.

# Work Process: Technique and Subject Matter

Photographically, I wanted the process of my image making to incorporate the exploration of my experiences and the nature of my feelings. This led me to forgo any particular methodology so as to prevent myself from being confined. Photography is said to play a privileged role in the construction of memory and more often than not, even substitutes for a lived experience (Sontag, 2003).

*“Nonstop imagery is our surround, but when it comes to remembering, the photograph has the deeper bite. Memory freeze-frames; its basic unit is the single image.” Susan Sontag in Regarding the Pain of Others*  
(Sontag, 2003)

## 1. Straight-forward Documentation

I headed out to places where I grew up to begin. I photographed places where I remember living and growing up and wrote about these places. The places included Tampines, Bishan and Toa Payoh.

This is Bishan [Figure 7]: “It must have been more than a decade since my last memories were made in this place. Fond memories of adventuring down into the 'longkang' (canal); a little sunken stream flowing through concrete flanked by 30 degree slopes.

The scene, I revisited, has changed. The old concrete canal has been 'deconcretised' and naturalised into a meandering river. Open lawns now spread across a distance with gently sloping grassy banks on both sides of the river. Though not everything has changed: The sounds of the Singapore Mass Rapid Transit (SMRT) trains still linger. The sound of metal grinding rails, with the hiss of the brakes as the train pulls into the station, bounce off against the HDBs, sending familiar echoes that, for a short few seconds, make us oblivious to the sound of nature.”

Toa Payoh [Figure 8]: “The look of the city from Toa Payoh had a utilitarian urbanised feel to it, made up as it was of mostly high-rise flats which outlined the city along with accommodation in the form of social housing which gave off an odour of

fresh, damp, concrete. Looking out of my window and catching a glimpse of the golden rays of majestic sun. Will I ever forget its past state?"

I started uncovering my family negatives which my father kept in plastic boxes which had even more boxes piled atop, hidden out of sight but not out of mind. These negatives have not been stored in ideal conditions and, as such, have started deteriorating with time. Colour shifts, scratches and sticky residues plagued the negatives. Getting them out was a challenge, the next one was dusting and scanning them. I must have spent at least a month getting the negatives scanned in high resolution TIFF files, several times scanning through the night.

After having successfully contacted the hospital and the National Neuroscience Institute, I was allowed to get my NNI (National Neuroscience Institute) scans on a DVD containing the images of my Magnetic resonance imaging (MRI) scans. [Figure 9]. I was unsure of how to use them and whether I could find a way of incorporating them in to my project.

I personally enjoy the idea of pure photography. This refers to a style of photography where the photographer attempts to depict the scene as realistically and objectively as possible, using the medium without manipulation of the image itself. Pure photography had aesthetics like good contrast, tack sharp focus and an emphasis on underlying abstract geometric forms in the image itself. Focusing on my subjects allowed me to explore more the documentative qualities. By staying focused on the subject matter, their sublime qualities could be magnified. Brassai's idea of the 'internal stereoscope' mentioned my feelings of where the idea of superimposition of the same individual's past and present reality was a presence I felt where this conceptualization of the stereoscope is actually made up of two concepts combined. These dual impressions of past and present and feelings of emotions can be united wholly into "one perceptible image" (Brassai R. H., Proust in the Power of the Lens of Variable Focal Length, 2001).

I proceeded to go to some playgrounds and locations where I played as a child taking a 4x5 camera to photograph. To my knowledge some of the playgrounds were going to be demolished. Using the 4x5 made me slow down and really think and

absorb the scene, trying to capture the scene at an angle which gave the best representation. After developing and scanning the negatives, I found the photographs looking almost similar to an SG50 project [Figure 10]. This was not what I intended.

Working with the images I had made over the first few weeks made me realise how I could create an entry point where the viewer could enter the project and start exploring. At first glance of the images I gathered, it seemed like there was no particular entry point to the series. It was difficult to unite the images because of too many different media formats: Digital, 35mm film, 4x5 black and white film as well as old film from my family archives.

I then attempted to combine the film and digital medium, both colour and black and white together. Why not just photograph the entire process in digital? Technology has gotten to the point where a simple mouse click and some slider adjustments will get you what you want. This project isn't based on a straight-forward means of presenting the imagery. Carefully thought out calculations of the different variables photographing with film brings me to a halt and allows me to have the moment of contemplation and, at the same time, still being unpredictable about the final outcome of the image. Film's lack of full control over the production of the final image is as unpredictable as life. The essence and mix of the formats come together to give that slightly unbalanced feel of something that is not set in stone, but rather, a fluid set of ideas that come together as a united project. But therein lies the crux of one of the challenges I face, finding a way to merge the different formats together to make it a seamless body of work, reinforcing my subject, the fleeting nature of memory.

As part of my exploration, I photographed a toy I played as a child and tried to have the resultant image look like it was shot on film and then manipulate it even further to blur the lines of digital and film [Figure 11]. This was not very successful but it was important to explore how to blur the lines between the different formats and also, at the same time, think of how the final photo piece might look with the images together. Next, I explored and experimented with different ways of trying to make the photographs work together as a whole. This project serves as a documentation of my ordeal as well as recollections of places and people that I fear forgetting, by the action of making photographs.

## **2. Photographs as a media piece**

One of the plans I explored is to have the images depict a visual array of repeating layers, dissolving and re-emerging and returning to form a continuous video piece. This was inspired by Dan Browne. In his work *Recomposition* (2008), thousands of animated still images were put together as an experiment in polyphonic image processing techniques. The images, including urban landscapes and their technological interventions merge with decaying natural forms. The tactility of human flesh depicted suggests the sensuality that lurks beneath the surfaces of the material world. The juxtaposition of the images results in a tension that the audience encounters.

In this video experiment, I used the images I photographed on my exploration of this topic as well as the old images I scanned that were photographed in my early years by my father. Displaying the images in a diptych format [Figure 12], coupled with a piece that explored pain, I aimed to create a piece that showed both the disarray and pain. Dan's approach of images and sound he incorporated were more abstract whereas my approach was more depictive as I worked with what seemed to be unconnected images, pieced together to create new meaning.

This, however, did not seem to work well as it created confusion, drawing away from the work. The overlaid images were unclear, moving too quickly, too random with new and old photographs overlaying each other.

I tried removing the overlay not having it in a diptych format, and instead, just using the scene exploring pain as a polytych [Figure 13]. I focused on symbolism. Working with video hindered my progress and I felt limited and constrained within the walls of video for the final output of the project. I wanted to explore other way of presenting my work and thus I shifted my focus back to still photography.

### **3. Documentary Approach**

After being inspired by Christopher Nolan's film titled Memento, I started to document friends and loved ones that were part of my life that I had the fear of forgetting. Using the Fujifilm 500AF Instax Wide camera, I hoped to capture the immediacy of remembering. The starting few photographs I made were straight on portraits that were sharp and in focus. [Figure 14]. I also wrote down little snippets of speech that were memorable at that moment. The feedback I gathered from this was that it lacked any emotional quality and did not encapsulate the idea of fear of forgetting but instead more of remembering. To address this, I then started experimenting on how to make the image blur with the instax camera, which involved adding an extra glass element to throw the focal plane off as most of the focal plane is in focus with the instax camera [Figure 15]. This allowed me to capture blurred portraits and explore the fear of forgetting within the frame of the photograph made by the instax camera in hopes that the aesthetics from the instax film could provide that emotional quality that was lacking.

Using the instax generated mixed feedback. The usage of the instax film made the images appear casual and feel as though the focus of the project was on remembering, which deviated from the idea of the project. Thinking through this approach, the usage of the instax camera to document portraits seemed to me like it still missed the mark as I was focusing more on the documentation of the portraits of friends and loved ones instead of focusing on the fear of forgetting. I knew that I had to examine my strategies for making it work.

#### **4. Experimenting with Photographs**

After going through the many images that I have taken, I realised that I needed a vessel in order for the image to work. A vessel, in a sense, would put the photographs in and at the same time, be cohesive to communicate the idea of the fear of forgetting, where my previous attempts have failed to achieve. In the initial experiments, I wanted to encapsulate the images and see them as a whole. It gave me an idea to start by selecting photos from a particular area, for example, my family, and collating them into a collage [Figure 16]. The collage, made up of 3,000 photographs, showcases the intimacy and captures my obsession with documenting my loved ones, however, it failed to show the fear of forgetting.

For the next experiment, I pixelated the images such as that only the colour from each photo from the collage can be seen [Figure 17]. With this experiment, only the colours showed and it was apt in a sense that it played along the lines of recollection and colour and how we are able to recall scenes, images and pictures better in colour as compared to black and white. Colour information enables us to remember things better because our senses have a stronger attraction to colour, prompting a better connection to parts of the brain that is involved with remembering (Utton, 2002).

I proceeded to break down each photograph into different layers such that it would look like a puzzle piece. [Figure 18]. The viewer would then be only able to see the image from one point of focus and not be able to see the image from other angles. Trying it out with a portrait, I separated the features of the face and split it into different layers, consisting on bits of separated parts of the image as if the image was pulling away from itself. [Figure 19]. I continued printing on transparencies, as well as printing onto inkjet gelatin sheets to transfer onto transparent acrylic sheets. As I pushed on, finding different ways to achieve the piece, it started becoming very forced. I felt as if I was not progressing with the idea of breaking down the portrait and was instead focusing too much on trying to find the perfect balance without being distracted.

In a later experiment, I decided to continue to work with the collage digitally to attempt to communicate my fear of forgetting. I ended up swirling the photos in the collage such that it would suggest my fear of forgetting and at the same time have the

final image symbolise a DVD. The mere action of swirling and 'destroying' the photos in the collage would indicate that the work was about my fear of forgetting [Figure 20]. Continuing to tweak and refine my editing process, I ended up with the same swirl and I left the sides of the image somewhat slightly visible, suggesting the photographs in the state of being forgotten [Figure 21].

These images I've started to make seemed like they have come a long way from my previous experimentations. In the previous tests, I focused on gathering photographs, which gave little or no entrance to the project as a whole and focused, too much on photography as a medium itself. I had to give that up in order to take a step back to see the work as a whole. Taking photography as well as myself out of the output, my artistic voice found its way into the work.

## **Final Approach**

After going through these different approaches, the last approach gave me the results that I set out to achieve. The tagging of faces of the entire catalogue of photographs taken from archives as well as the present [Figure 22], along with the process of the compilation of individual images gave a resulting image that I wanted to achieve. The pixelated deconstructed portraits that I was doing concurrently could also compliment the project. The resulting images from the two processes had to share the same metaphors to convey my emotions and thoughts whilst still sticking to the context of the project as a whole.

## Presentation Method

The presentation of the images was one of the challenges that I faced as I wanted to combine two separate looking images for the presentation. The circular image was to be placed on the wall, creating a sense of space between the viewer and the image. I would also like to talk about the ideal set up as well as considerations for the graduation show.

This project requires that each photographic work be featured without distractions in order to fully immerse the audience in the state of mind that I wish to convey. Ideally, I would like each wall to feature each of the circular images and the deconstructed portraits to be in the middle of the gallery space, inspired by the State College of Florida Fine Art Gallery [Figure 23]. The size of the circular prints is 1.2 meters in diameter to create a sense of visual awe. I hope with this, the viewer would be drawn into the space [Figure 24].

Due to space constraints of the graduation show, this will not be possible, considering the approximated available wall space of 4 meters. At first, I thought of a layout where the circular piece would still be featured in the middle of the wall along with the plinth in front of it with a space to walk in-between [Figure 25]. The objective of this layout was to invite the audience into the space and to express as much of what the project was about. However, upon consideration of the neighbouring works at the graduation show, I felt that the audience may be overwhelmed by the sheer volume of images presented to them and hence, I opted for a more dramatic layout with 3 pieces of the photographic work instead.

## Challenges

In making this body of work, I engaged with the very emotions that were sparked by my ordeal, attempting to make images that reflected the state of my mind. I've created a visual aesthetic that expresses my thoughts and emotions without becoming too overly exaggerated.

In the previous experimentations and sequences, the images were dynamic but unfocused. The plinth and scrambled portrait seemed very forced and it did not fit well. I did not want to distract the concept of the work, which stemmed from the fear of forgetting and thus, I had to remove it.

The representation of the images that were combined into a disc suggests the amalgamation of imagery in my mind, in hopes of giving just enough to set the context of the image [Figure 20]. The idea of the black parts of the image served as a background for the image [Figure 26]. I did not continue with the visible sides of the image as I wanted it to be as uniform as possible; hence I finalized with [Figure 27].

This distinction between the image and the background is one of the metaphorical strategies for getting to the punctum of the image. Ultimately, the images that I used for this project were comprised of loved ones.

## Evaluation and Reflection

Whilst working on this project, I received criticism from viewers that they might not understand the full story and emotions originated from the image as they were not direct participants of the experience. The interpretation of photographs stems from our emotions and as we know, emotions are extremely individualistic. This, in turn, creates a varying difference from person to person. It is unique because it feeds on individualistic information as well as personal memories. Although the specific context has been set and presented to the audience, it is ultimately inevitable that they experience an understanding that is personal and meaningful to themselves. These interpretations are completely acceptable as the shared interpretation of parts and whole are seen to establish an object as a work of art (Dewey, 1934) . The aesthetic qualities are, however, still linked to a work marked in some respect by the artist who consolidates and organizes his emotion and experience into the piece.

Granting all of this, there is also the tendency to include self-indulgence in one's art. As common as it is in various works of art, I have not attempted in my work to relate and impose my afflictions to those experienced by others. Sam-Taylor Johnson legitimised her emotions by staging her battle with cancer. Likewise, for Sophie Calle, she presented her own pain, juxtaposing hers as a means to justify her emotions.

Each individual's experience is unique and has different distinctive characteristics. It is the essential need to produce work that gives a personal, perspective and insight.

## **Conclusion**

I explored the fear of forgetting and representations of remembering through the use of photography. By comparing works of memory to the act of photography, I have come to appreciate the fluid philosophical nature of the medium as I explored the fear of forgetting and representations of remembering through the use of photography. The visuals in the imagery that I have collated are just the tip of an iceberg, they have allowed me to appreciate photography from another creative perspective, making me more aware and convinced that photography should not be solely restricted to its pure documentary or journalistic nature. The idea of what we remember is fluid, ever-changing, and unpredictable. This project suggests a new way of translating what we remember into a physical, visual image through the medium of photography. With this project, I have provided a new awareness of the relationship between what we remember and the physicality of photography. I hope to continue to develop my interest in portraying these new concepts through photography.

***“Lest I Forget”***

## APPENDIX



Figure 1 Detail of Gerhard Richter's *Townscape Paris*



Figure 2 Sam-Taylor Johnson *Self Portrait Suspended III, IV, V*, 2004



Figure 3 Sam-Taylor Johnson *Contact* (2000)

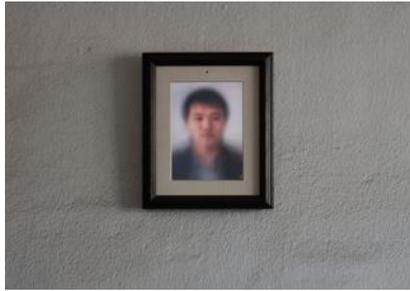


Figure 4 Memory, 2013, Custom software, tablet and wooden frame



Figure 5 Khaled Sabsabi, Australians (2006/2009)



**12** days ago, the man I love left me.  
 January 25, 1985, at two in the morning. In room 261 of the Imperial Hotel in New Delhi. He was a friend of my father's, he was very handsome. I dreamt of him all through my childhood. One day, when I was depressed after a difficult break-up, and wandering sadly round the streets, I started playing a game, imagining the person who could make me forget this separation. Mastroianni? No. Cohn-Bendit? No. I couldn't think of anyone. It was only when M's name came up that the choice seemed so obvious. I immediately got hold of his phone number. He remembered me. He lived a few hundred kilometers outside Paris and would come and see me when he was in town. He came. The next day, as he was about to go back to his countryside, I begged him to take me with him. He wasn't keen. But because I was so pressing, he did reluctantly give me his departure time. I joined him on the train. He tolerated my presence in silence. All I had brought with me was a wedding dress. I wore it for our first night together. And I stayed. This was the man I ran the risk of losing by taking the grant for Japan in spite of his warning that he couldn't accept such an absence. The man who gave me the rendezvous at New Delhi airport after my journey. The man I was going to see after three months apart. The man who didn't come and who dropped me. I hung up, stammering that I was unlucky, and spent the night staring at the telephone. A red telephone.

It was November, during the winter of 1976. I was twenty-five years old. I was rehearsing a play in the theater at Nanterre. During the afternoon session, a feeling of anguish suddenly came over me. A strange anxiety. I came down from the stage and decided to call the man I loved. In the empty foyer there was a red carpet and that day I was wearing a bright red suit. I called his office and asked to speak to him. The receptionist answered that she was sorry, but that would not be possible. Why? I asked. She said: "Monsieur R. est décédé." My French was not very good then, so I said, "I don't understand that word, Mademoiselle." Silence. "I'm sorry, what do you mean?" "That person has just died." At first I couldn't believe my ears. Then, all this red seemed to come down around me. I realized that he had committed suicide and that it was my fault. I hung up without a word. Today, I remember the small voice of a young girl whom I had forced to explain the word "deceased." The phone booth is no longer there. Nor is the red. Everything's white now.

Figure 6 Sophie Calle Exquisite Pain



Figure 7 Bishan



Figure 8 Toa Payoh

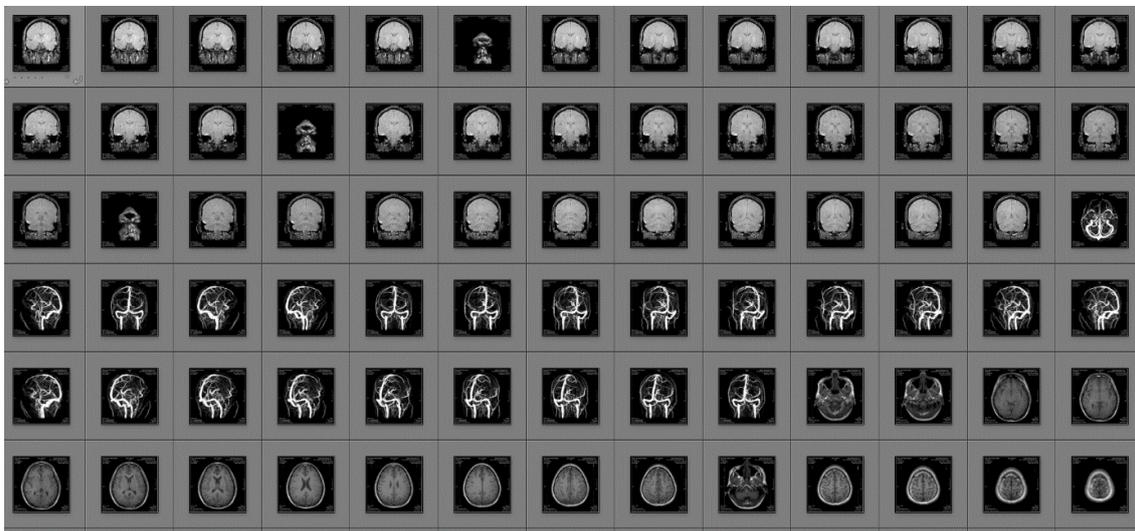


Figure 9 MRI Scans of my Brain



Figure 10 4x5 Photographs of places where I grew up

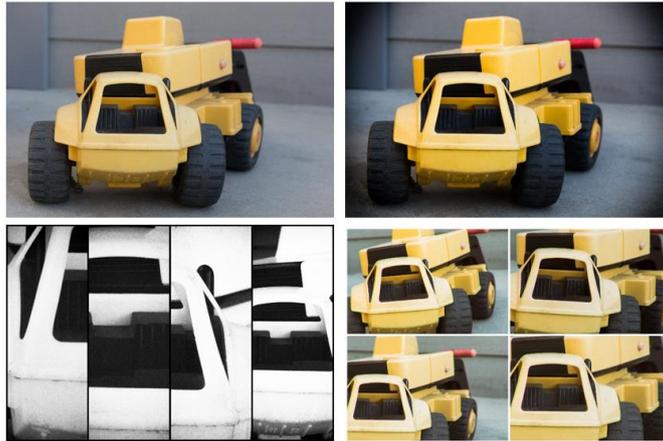


Figure 11 Exploration of blurring the lines between digital and film

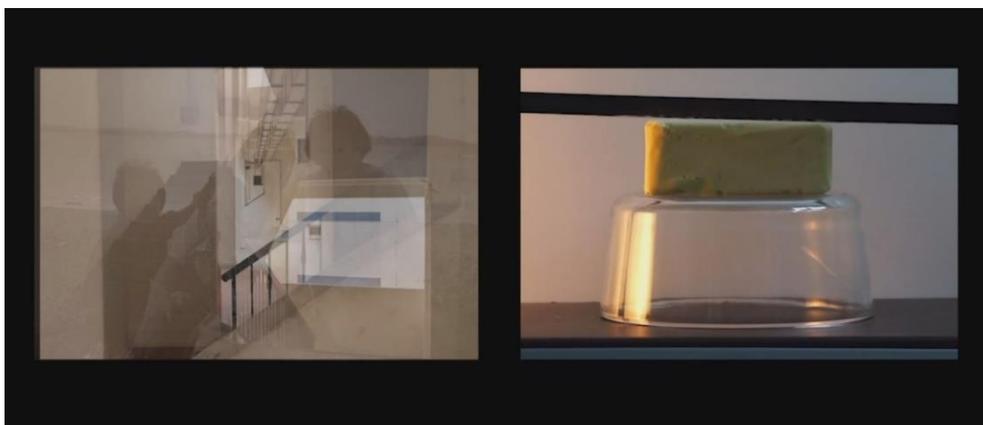


Figure 12 Experimental Media Piece

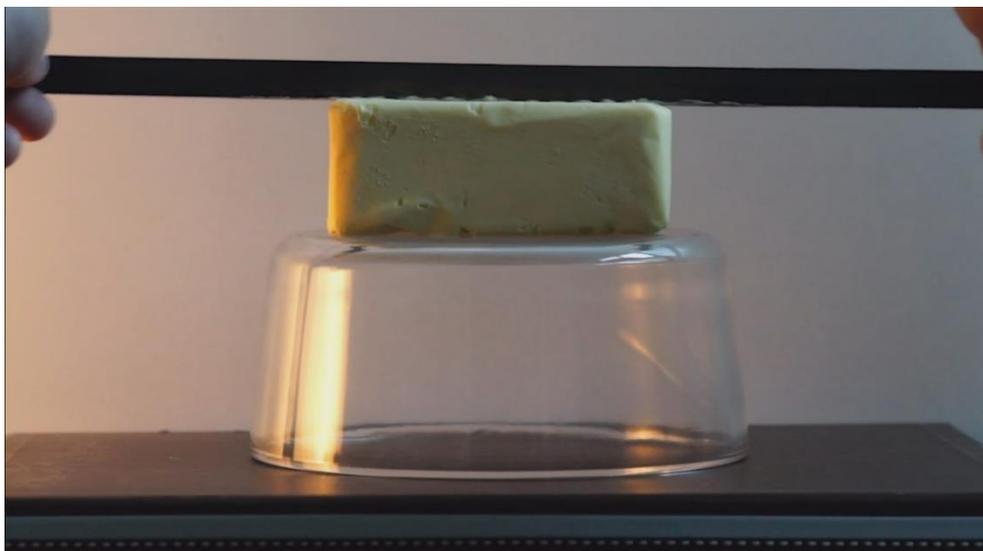


Figure 13 Single Polytych



Figure 14 Instax Wide Sharp Focus



Figure 15 Instax Out of Focus

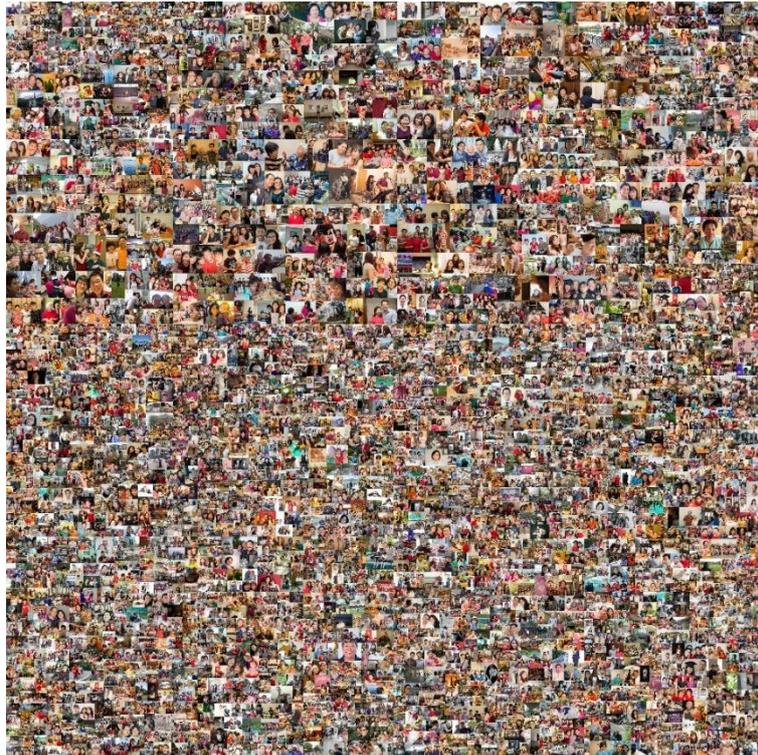


Figure 16 Collage of 3000 Family Photographs

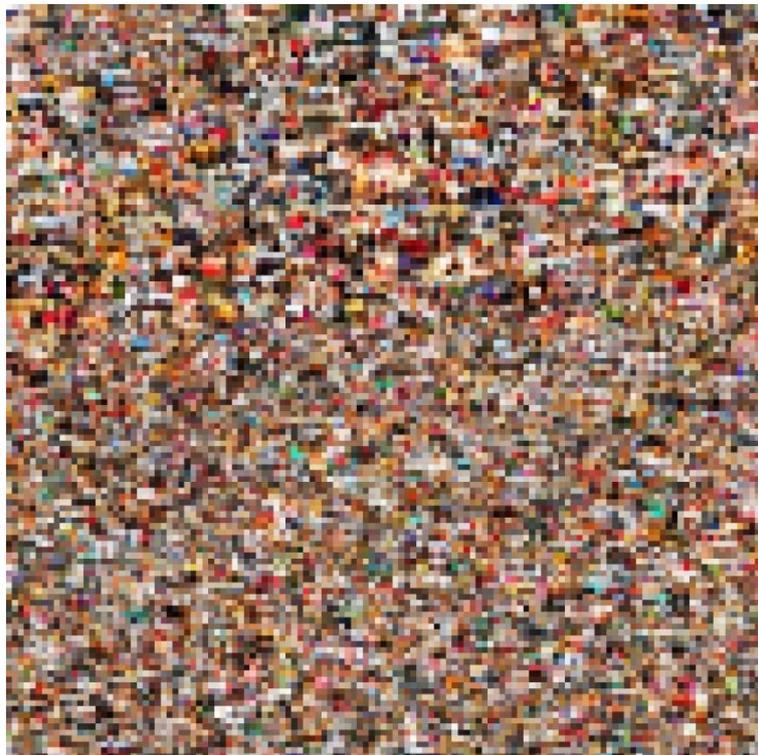


Figure 17 Pixelated Collage

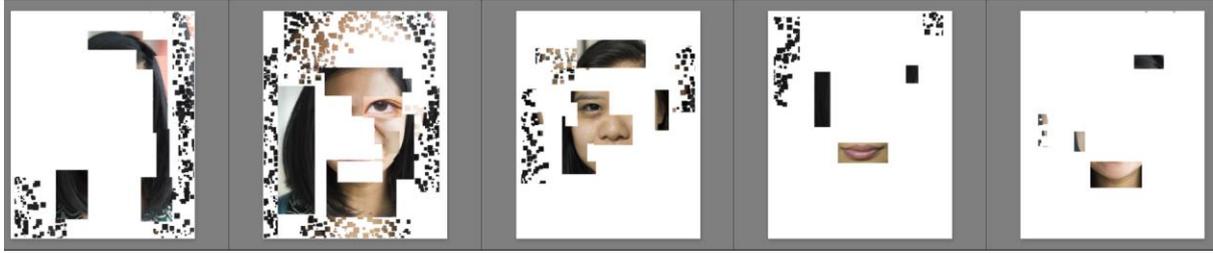


Figure 18 Portrait made up of past and present images

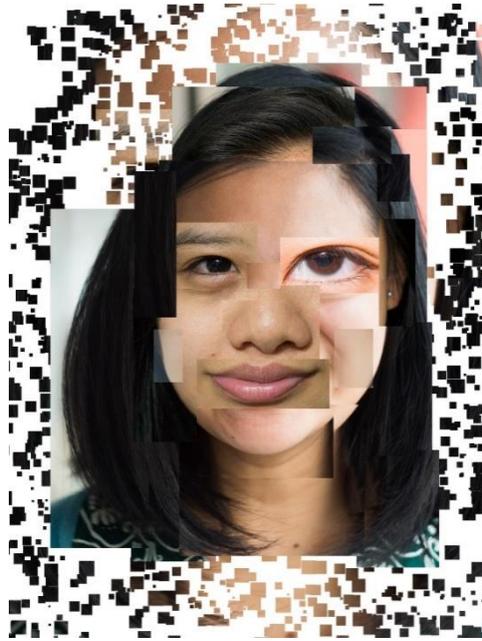


Figure 19 Portrait with layers combined

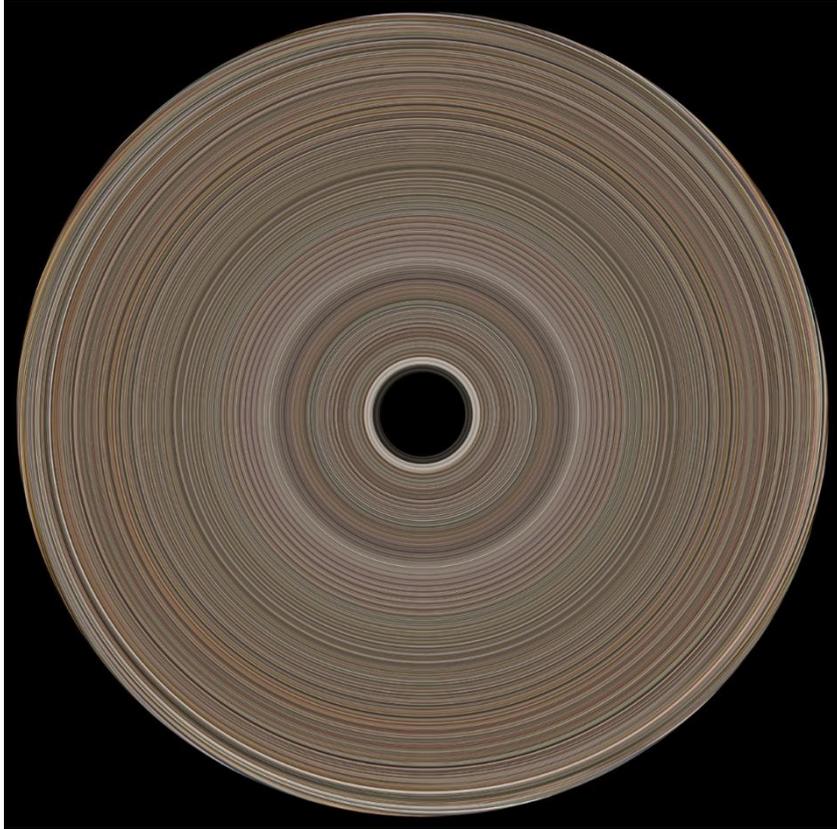


Figure 20 Work in Progress Family 1

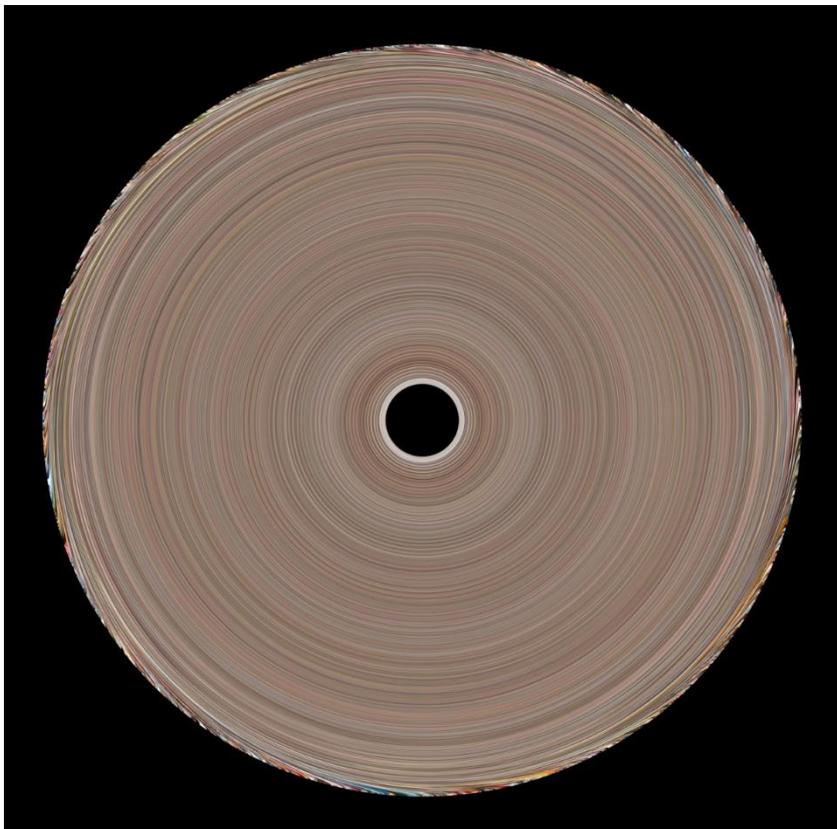


Figure 21 Work in Progress Family 2



Figure 22 Tagging Faces



Figure 23 State College of Florida Fine Art Gallery

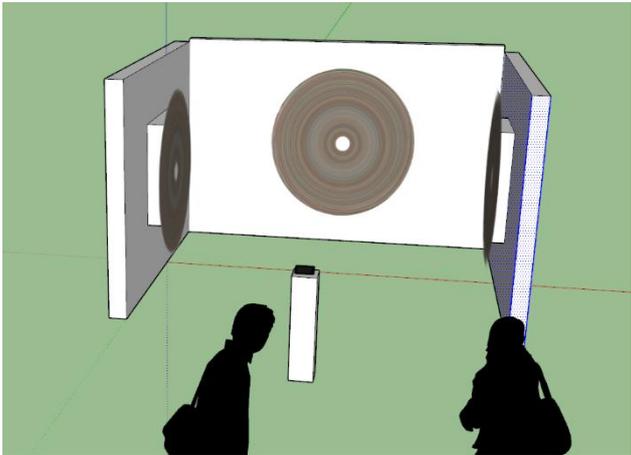


Figure 24 Ideal Layout

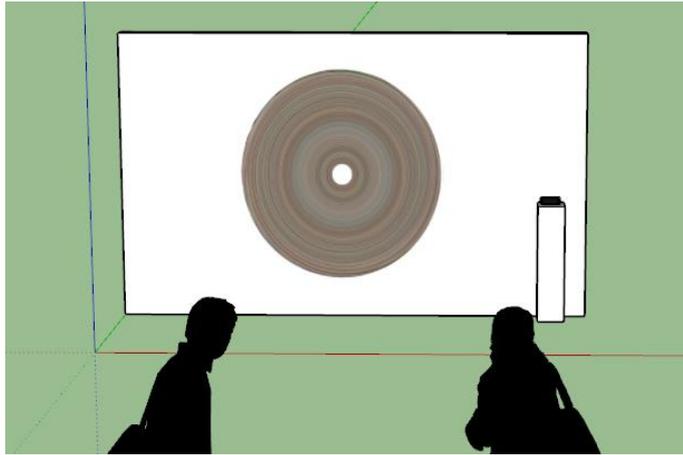


Figure 25 Realistic Layout

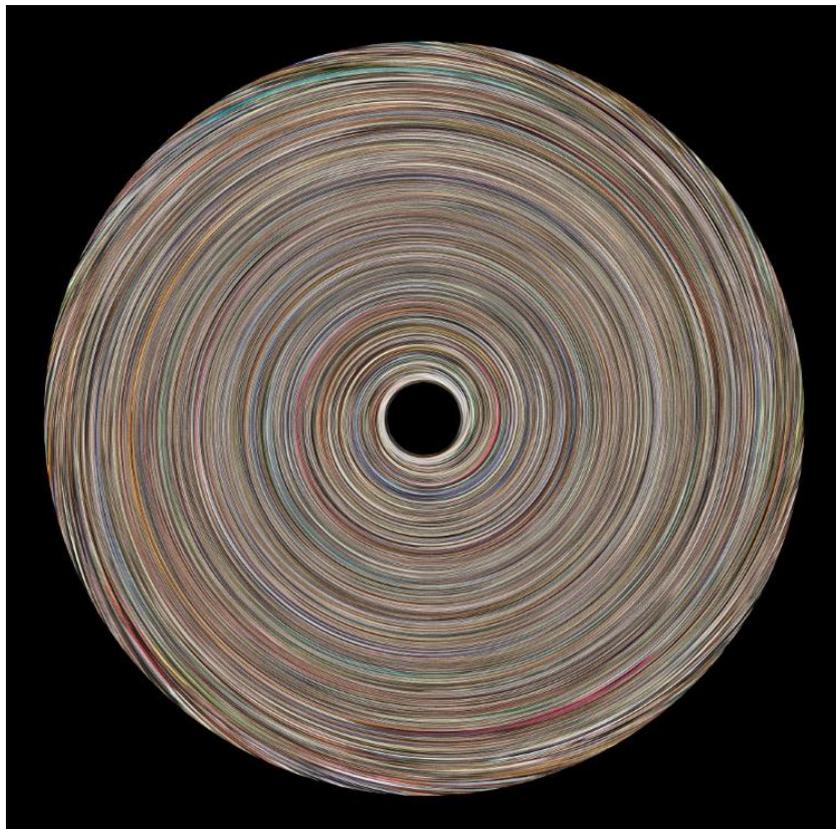
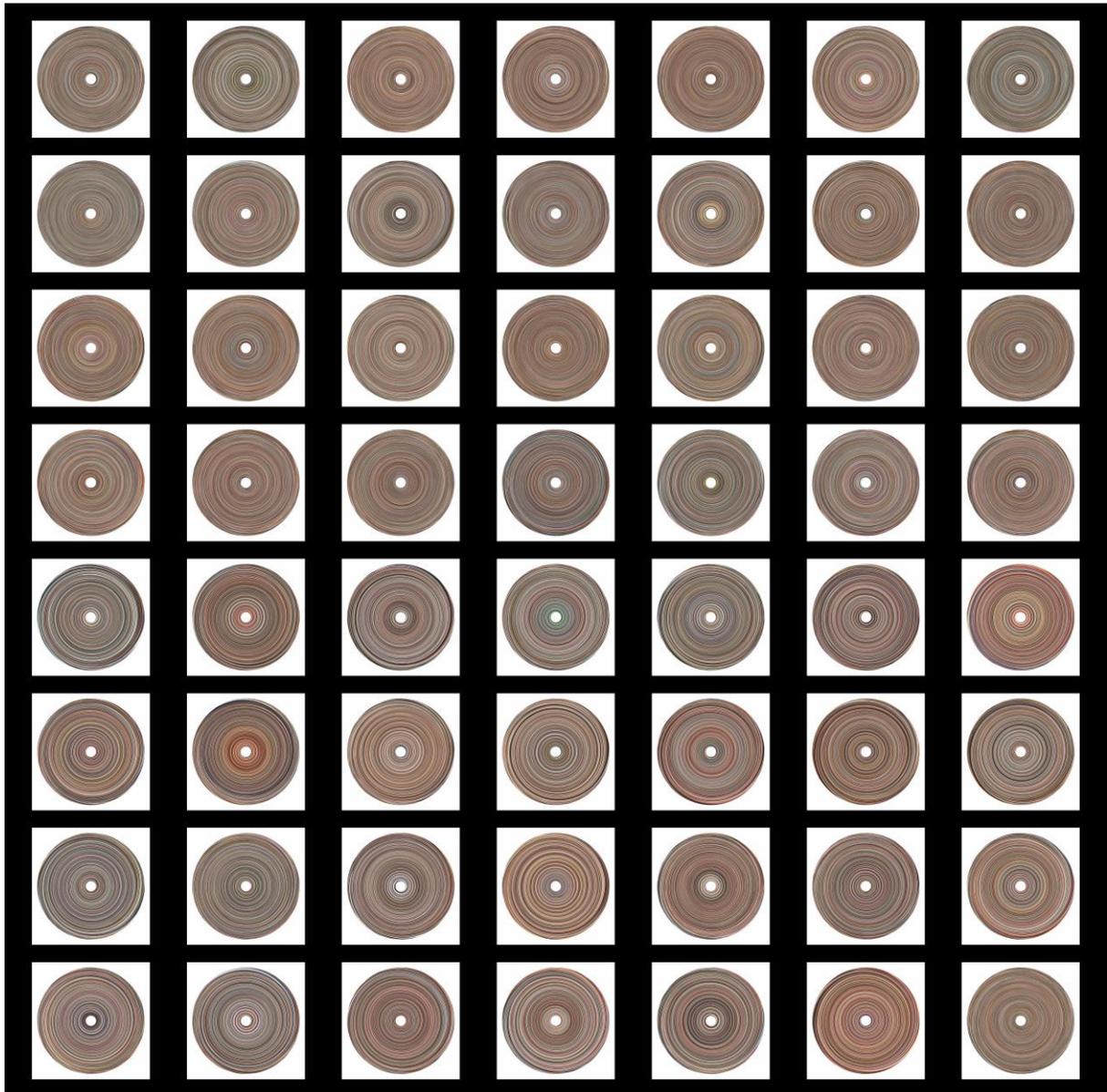


Figure 26 Work in Progress - Annabelle



Figure 27 Annabelle



*Figure 28 "Lest I Forget" Thumbnail Layout*

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## **LIST OF ABBREVIATIONS**

SMRT	Singapore Mass Rapid Transit
NNI	National Neuroscience Institute
DVD	Digital Versatile Disc
MRI	Magnetic Resonance Imaging