Where does the soul go after death? This question is based on my ‘fear of ghosts’ and became the starting point of my degree project, which most obviously stems from our fear of the unknown.

In the age of technology, many people claim that they are atheists and think that everything has or will have a physical explanation. But the fact is that definitions of reality are always provisional. We can only have an imaginary concept of this mysterious land and open up to all possibilities of the afterlife.

This project include ideas from mesmerism and use substitutes to represent paranormal ectoplasm in order to materialise immaterial ghosts. The installation represents scientific experiments by including laboratory features. I intend to discuss contemporary attitudes to the afterlife.
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Introduction

The starting point of this project is the fear of ghosts, also known as spectrophobia, which most obviously stems from our fear of the unknown. Not only is it an entity that we don't understand, it is also a resident of the place many of us fear the most - the mysterious land of the dead. What sort of object would I design to bring up the thinking of after-life?

Where does the soul go after death? Cultures all around the world believe in spirits that survive death to live in another realm. Supernatural beings are always on the list of human’s curiosity, but what are ghosts? Or do we have a soul or spirit? Will my soul survive my bodily death? There are two most prominent standpoints on this question, Dualism and Physicalism/Monism. From the dualist view, people consist of bodies and souls. However, physicalists claim a person is just a certain kind of material object. These two positions are the most common and relevant to present life.1 Just as religions have their imaginative worlds, atheists or non-religious people believe in modern science, discovering the physical fact of everything. But from all we know at this point there isn’t an answer for this question. There is a space in between, there is a lack of magic thinking in everyday life. In this paper I will bring in ideas from Spiritualism (ectoplasm) and Mesmerism (magnetism) to visualise their magical thinking combined with Laboratory features. I will discuss the question of how to build a stage of thinking and imagination in between religious and physicalist related to the soul after death. And how do I stage human fears and curiosities of death and unexplainable issues, connected to the soul after death to explore the contemporary attitude to the after life?

My intention is not to legitimise or associate myself with religion or atheist symbols. I intend to explore the different possibilities of thinking about the after life.

Susan Hiller's opinion is exactly what I want to be clear with, “nothing to do with my own belief or disbelief in the realm of the supernatural, I consider that definitions of reality are always provisional, that we are all involved collectively in creating our notions of ‘the real’ anything which is ‘super’ or ‘extra’ is just a way of throwing up a debate around the kind of experiences that people have all the time.”2

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1. Shelly Kagan, Open Yale Courses
Background

Have you ever been haunted?
Have you ever experienced insomnia and feel some ‘thing’ invisible staring at you from out of the window, behind the door, under the bed or through the gap in the wardrobe?

Or you clearly remember the cup is in the cupboard, yet wake up the next day and it is on the table?

Has your memory ever tricked you?

Everything starts with my personal feeling of fear about ghost. I don’t think I have seen supernatural beings in real life, so why am I always scared of them? I grew up with horror movies, strange legends and so I was into ghostly stories and supernatural issues. I always wanted to talk about uncanny self experiences, creepy stories or movies which claimed to be adapted from real life with my friends. Although we have never found any hard evidence, it has always been unclear experience, that is something not possible to explain, it could be why we were so absorbed. We also tried to visit a graveyard and haunted mountain park at midnight. Although the night staff at the graveyard refused our entry, we did experience some uncanny moments in the mountain park. We heard someone throw stones from nowhere all the time, five of us stood in a circle to prove that wasn’t a prank from one us. It wasn’t, but we left there with no clear answer to prove this wasn’t a ghostly experience. I was scared and enjoyed these eerie experience at the same time. Looking back, I still question how could it be possible that I did those brave or stupid things? In my younger mind, ghosts had never been proven so it could probably fake. Now I take a more open minded approach and believe that despite the lack of proof, supernatural beings might exist. I rarely watch horror movies or talk about ghostly experiences now. And I kind of know if ghosts exist, they wouldn’t look like how people make up them in horror movies. But the feeling of fear still occurs when I’m alone at home or walk in the dark at midnight and so on.

It most obviously stems from human fear of the unknown. In addition, something in the dark might be considered as a ghost, that is, the manifestation of a dead person. Therefore, the individual is confronted a representation of death itself. This is the uncontrollable deep-seated fear which cannot be exceeded or neglected as a result of the fear taking its roots from the genetic makeup.

Spiritualists— people who believe in ghosts (1840s to 1920s) claimed that the physical body, that is, flesh and blood, vanishes with time. However, the mental body (soul/spirit/mind/conscious) continue on. It is those things which create your personality, such as you intellect and ego, that are immortal. Moreover, they believed

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that it continues in another plane of existence. The continued existence is so-called ghosts (soul after death/spirituals/supernaturals/spectres) etc. For hundreds of years, people have believed in ghosts to some degree. Ghosts appear in ancient literature, plays, and even current movies. Yet ghosts are largely unknown phenomena.

The references I am using are of horror stories or movies mostly about evil souls after death, (Pic.1-3) rather than about murders and killing, they build up the scenes that I can always recall when I'm alone. But to be honest I have never seen an actual ghost, but they still live in my imaginative world. And I must say I hate and love these Horror constructions.

2. IT 2017  
3. Lights out 2016

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There were many theories on why we love to watch horror films. Dr. Jeffrey Goldstein, a professor of social and organisational psychology at the University of Utrecht in a 2013 interview for IGN was quoted as saying: "People go to horror films because they want to be frightened or they wouldn't do it twice. You choose your entertainment because you want it to affect you. That's certainly true of people who go to entertainment products like horror films that have big effects."  

Movies are only one simple way to talk about ghosts or depict them, that build a basic sensation between us and supernaturals with sensations of fear. When we bring this feeling from an imaginative world into reality, it comes back to a basic question - Do we have a soul that is separate from our physical body and does it remain after death? The answer could turn out to be no, but in reality there are no claims which would support or reject the statement. Therefore, this project is not trying to prove ghosts exist or not, it is just questioning the contemporary attitude of afterlife by way of my personal fear. And it turns out this feeling became a question of how do we see the spiritual beings or in other words How would I describe the ghost? I am trying to make a twist or build a connection of the relationship between us and unfamiliar ghosts.

The topic of death, religion, spirituality, or deeper meanings is rather common and taking an important role in the art world. Susan Hiller is one artist exploring these themes in her work.

Strange phenomena, misplaced belief, dreams, hallucinations, spirituality are often be a source of inspiration for Susan Hiller's work. Dream mapping (1973) was a performance without audience but seven participants, staging dreams by ‘enter fairy-land’. Seven dreamers slept for three nights outdoors in an area of ‘fairy rings’ Dreams were collected onto transparent paper in the form of diagrams and maps as well as texts, and sandwiched together to make art through dreaming. She uses the experiences of other people to help her create the work. Her fascination is with the presence of ghosts on the TV screen, with the voices of the dead through the radio, with levitations, automatic writing and other phenomena which cannot be explained academically. Moreover, her methodologies involve the examination of real and imagined phenomena, probing the unseen and the unheard with the purpose of creating art which evokes absences, memories and ghosts. I see this way of collecting and gathering elements from different fields together to make installation as a powerful method to create a scene to bring audience into the piece. What I want to achieve in my master project is to include audience interaction as a way to activate the work.

The topic of life, death, and memory is also covered in photographic installations of Christian Boltanskis, often focusing on the Holocaust as he blurs the boundaries between truth and fiction. “You can tell the truth more truthfully than with the truth itself,” he once quipped. “A good work of art can never be read in one way. My work is full of contradictions. An artwork is open—it is the spectators looking at the work who make the piece, using their own background. A lamp in my work might make you think of a police interrogation, but it’s also religious, like a candle. At the same time it alludes to a precious painting, with a single light shining on it. There are many way of looking at the work. It has to be ‘unfocused’ somehow so that everyone can recognise something of their own self when viewing it ”. His work discovering deep understanding of this life death topic, the impact of World War II loomed throughout the artist's life. But what I want to pick up here is also the powerful scene he portrayed to the experiencer. Which elevate wider understanding of his work through out visual impact.

Another artist I am interested in is Damien Hirst. The collection of pieces I want to mention here is his rotting animal corpses suspended in a tank of formalin. Hirst explains that the meaning of the work: “first came from a fear of everything in life being so fragile”, adding that he wanted "to make a sculpture where the fragility was encased and exists in its own space". His perception of the life-death relationship, which is seen in all his art works, is represented in transparency of glass container which illustrate the distance from corpse to reality, it also lifts up the corpse by a preserving it as an art piece.

6. Susan Hiller, Dream mapping 1973
8. Damien Hirst, The Art Story

5. Channels 2013. Susan Hiller


9. Damien Hirst: Beyond Belief

Different artists try to present their relation to beliefs and spirits in different kinds of methods. By visualising spirits in their artistic way and trying to communicate with audiences through their work, connections are made between audience and spirits. I'm also looking for a particular way to depict these ideas within my own work. In *Amid otherworldly stages*, I construct a communication space which becomes activated by our physical body, in order to build the connections between us and the imaginative spirit world, the installation invites the audience to experience and interact with craft.
In the lecture *The Spectre and the Metaphor*, Dr. Esther Peeren, talked about ghostly metaphors within contemporary society, (Pic. 11). Use ghost as a metaphor to talk about “How refugees being ‘invisible’” (Pic. 12). But why we don’t talk about ghosts as themselves? Is it because we are unsure of their existence? People avoid using them as a physical reference, often they either talk about the meaning of death or use ghosts as a metaphor of something else. That makes it more interesting for me to use the concept of ghost itself, to ‘visualise’ ghost in whatever way since there are so many possibilities and potentials.

Both science and art are human attempts to understand and describe the world around us. They are more likely collaborating in the contemporary society and share their understanding.

The welcome Collection, they have had an exhibition named Art, science and somewhere in between. (Pic. 13) Artists collaborated with scientists to explore ideas that are vital to human life – ideas about our food sources, our senses, our sexual health and the limitations of our bodies. Which I can see that related to my work, not only with scientific logics being used in artworks but also it is the experiment of making art in a pseudoscience way, to contribute the understanding of how to experience art and craft. Asking a question through a different lens is so important.

The one ongoing is a community of scientists and artists based in the New York, in the past few years, they have done many interesting collaborations between scientists and artists in numerous themes, for instance, How our bodies communicate information, Turing the science of memory into a sensory experience and so on. And recently the one named Ligo project from this community have had the event at this February. That include collaborations between theatre artist and the behavioural neuroscientist, visual artist and biological scientist, and so on. (Pic. 14)

These Art and Science collaborations having great interests in the contemporary society, which is also interesting for me to extend my work in this field to demonstrate a deeper understanding of how to experience craft.
Modern time

In modern society, we must look into the science and logic of ghosts. With so many contradictory theories — and so little science brought to prove the topic — it's not surprising that despite the efforts of thousands of ghost hunters on television and elsewhere for years, not a single piece of hard evidence of ghosts has been found. Many people who go on record as claiming to have had a ghostly experience didn't necessarily see anything that most people would recognise as a classic "ghost,"

I have collected little stories, a 24 year old student says she felt ‘a girl’ stand outside her door in her parents house, “its always there, I can feel it.” There are many stories, but personal experience is one thing, scientific evidence is another matter. Some researchers claim that the reason ghosts haven't been proven to exist is that we simply don't have the right technology to find or detect the spirit world. But for those people who claim to be scientific, they have already given the answer of why ghosts do not possibly exist, that It violates science, as we know it or it violates physics to materialise that which is immaterial. Physicalists try to explain uncanny experience with carbon monoxide poisoning, brain damage or an episode related to mental illness. Moreover sleep paralysis (waking dreams) or infrasound (below 20 hertz that is below our normal range of hearing) which is caused by engines, whales, and sometime extreme weather. These factors can result in visual hallucinations when sound is at 18 Hz vibrates at such a rate that the eye can pick it up. All these studies claim to provide scientific answers of ghostly experiences. 10 But are we fully aware that we fully understand the world we live in? Of course the answer is a no. No one can actually to be sure to give an answer about our life after death. Science is constantly coming around to believe in entities or properties that it didn't believe in previously, maybe it just hasn't gotten around to believing in souls yet.

Spiritualism & Mesmerism

In this part of the paper I will take about two key areas of Mesmerism and Spiritualism. Tracing back to the origin could be related to Alchemy, it is always the exploration of the mysteries of life.

-Animal magnetism (Mesmerism, Magnetism)

Franz Mesmer (1734 – 1815) (Pic.15) was fascinated with astrology and believed that “all living beings had energy fields within them, which could be influenced by the planets. His theory is that a universal magnetic fluid existed in all animate beings. Mesmer believe that whenever a magnet was brought into contact with a patient, the mysterious fluid exuded by the magnet entered the body of the patient and healed him. (Pic.16) “Animal magnetism” was the name Mesmer gave to this effect and he called his way of curing people with this method “Mesmerism”. This theory attracted lots of followers in Europe and the United States and was popular into the 19th century. For about 75 years from its beginnings in 1779, it was an important specialty in medicine, and continued to have some influence for about another 50 years. Today it is almost entirely forgotten. But he brought a technique, later known as hypnotism, that was claimed could cause mental contact with supernatural beings as a method of spiritualism. His concepts might have connections with the context of Oriental philosophy and their concept of Qi (or Chi) energy (Pic. 17). Ancient Chinese philosophy describes “Qi” as "life-force". It is believed Qi permeates everything and link all things together. And so, the magnetic fluid as a natural force produced by all livings in the theory of mesmerism as a meaningful representative of spirit force. Even in the scientific field, people tried to detect ghosts by Electromagnetic Field (EMF) detectors.

The magnetic force and magnetic field is the communication stage between us and supernatural beings in this project.

11. RobertC.Fuller,Mesmerism and the American Cure of Souls
12. Adam Crabtree Animal Magnetism
13. Peter Fenton, Shaolin Nei Jin Qi Gong
Spiritualism developed and reached its peak growth in membership from the 1840s to the 1920s in the United States and Europe, their followers mostly drawn from the middle and upper classes and said to have more than eight million. Spiritualists believe that the things that make up your personality, such as your ego and intellect, cannot die, and instead, carry on in another plane of existence. This continued existence is what we commonly refer to when we talk about ghosts. Spiritualism resulted in the growing popularity of séances, mediums, ouija boards and table tapping, the production of ectoplasm and so on.

What I want to take from spiritualism is the concept of paranormal ectoplasm, otherwise known as ‘ghost slime,’ which was once thought to be a real substance produced by psychics during séances. It is first used to describe a strange material that seemed to flow from spiritual mediums (mouth and other natural orifices, but also from the top of the head, finger tips, and other extremities) during a séance at 19th century by physiologist Charles Richet. Of course, people found these ectoplasm were a trick, often mediums had swallowed and regurgitated cheesecloth or an easily made mixture of soap, gelatine and egg white. On many occasions this has been proven to be fraudulent. As silly as this now seems, many intellectuals of the time found the shows convincing, there had to be an underlying logic to ectoplasm to make it seem plausible to clear-headed scientists. Arthur Conan Doyle a British writer and originally a physician described ectoplasm as “a viscous, gelatinous substance which appeared to differ from every known form of matter, in that it could solidify and be used for material purposes”. This description of ectoplasm has been reconstructed as a core representative of supernatural literature in my project.

14. Emma Hardinge Britten, Modern American Spiritualism
15. Daniel Engber, Issue of Popular Science
16. Marina Warner, Phantasmagoria
17. Ruth Brandon, The Spiritualists
18. Arthur Conan Doyle, The Edge of the Unknown
Interaction is the key method of communication in this project, communications here means ‘connection’ between us and spiritual beings, at contemporary times, one reason that we fear ghosts is that we have been further conditioned to do so by popular culture. The ‘connections’ between us and spirits through books, movies and television mostly show these spirits of the dead as being evil in nature. Different cultures and religions explain spirits in different ways, and have tried to communicate with them throughout history.

-Mental mediumship/Physical Mediumship

This has been explored in thousands of ways. Generally divided into two groups, Physical mediumship and Mental mediumship. Physical Mediumship is a method to show the spirits whenever the phenomena occurs, thus everyone is able to see and/or hear them. Mental mediumship is totally different from the physical one. When a medium communicates with a dead person, he or she passes on messages, the communication takes place from the ghost's consciousness to the human's consciousness. It is like telepathy that travels both ways between medium and ghost. This connection has been referenced in countless stories and experiences.

Other groups of people are using a number of different methods to detect the spirits' presence, often including psychics. They claim to be scientific, and most give that appearance because they use high-tech scientific equipment such as Geiger counters(Pic.20), Electromagnetic Field (EMF) detectors(Pic. 23), ion detectors(Pic. 21), infra-red cameras(Pic. 22) and sensitive microphones. The more convincing the technology is, the more credible their experience of this phenomena appears to be.
compared to mental mediumship. Physical mediumship may seem more acceptable and investigable to a viewer. In accordance to this physical phenomena, I chose to engage with an audience and for them to interact with my final piece. I use both scientific and mysterious features to create the land of imagination.

-Making method
Making method is mostly around material experiments, and finding really relevant materials in a way materialise and visualise spirits, I use ferrofluid as a representative of ectoplasm (Pic. 24), “A grinding process for ferrofluid was invented in 1963 by NASA’s Steve Papell as a liquid rocket fuel that could be drawn toward a pump inlet in a weightless environment by applying a magnetic field.” This material mostly being used for electronic devices, mechanical engineering and materials science research. It’s background of scientific based material representing the idea of the combination of art or craft with science to explore the understanding of how to experience craft.

The choice of ferro fluid not only in how it looks but also in its magnetic features linked to the core idea from Mesmerism - the magnetic force produced by all living. Magnetic force is also the method of interaction. My intention is to build the communication space by mixing elements from the laboratory with those of a séance, using the magnetic force to create interaction between our physical body and the ‘ectoplasm’ of spiritual beings. (Pic. 25)

In collaboration with a lab glass producer, I have developed lab glass from its original, (Pic. 26) stereotypical shape to create an original vessel to store the ‘ectoplasm’. This combines hand–made ‘lifelike’ glass which is my practice of glassmaking with factory made professional lab glass. (Pic. 27) We had a chat, I found out he has no interests in art or design, all his attention is focused on techniques. I found it interesting to collaborate alongside somebody with no passion or interest in what I am doing, beyond adjusting and making half of the physical piece. I create some organic shape which is almost unlimited in my mind but limited in techniques. I give him no exact size but a rough drawing, (Pic. 28) he interprets my sketches, adds laboratory glass sections. (Pic. 29) He also created some parts which he has never produced in his usual, day-to-day work.

24. Experiment of Ferro fluid
25. Reference picture of laboratory

26. Work in process

27. Lab glass piece combined with my practice

28. Sketch

29. Process picture from the lab glass producer
Using a lab-element-clamp to represent laboratory features, this symbolic setting evokes a feeling of the laboratory. (Pic.30)

In terms of aesthetics, authentic lab-clamp pieces (Pic.31) appear too heavy and take the focus away from the glass pieces, thus I have 3D printed a simplified (clinic) shape instead. Firstly I tried 3D printing wax and plastic then casting wax into metal (Pic. 32), but it gave an undesirable organic texture. The plastic one gave the best result, (Pic. 33) as it retains its texture from the 3D print. It is almost like dragging something from the program into reality, making something tangible from within the computer. Bringing something that doesn't exist into existence. This links to my concept; pulling spirits out from another realm(or imaginary world) and making it ‘physically exist'(soul slime/ ectoplasm).

I intend to install the glass pieces on a round wooden ‘séance’ table. (Pic. 34) I have chosen to use wood as it is a special material within the séance, as it claims to stop interference from the outside world. I specifically choose to use a round table not only because it’s the traditional shape of ‘séance’ table, but it also enhances the element of tension. When the participants sit in a circle, facing inwards, it gathers all the energy and ‘spiritual forces’ to the centre. I intend to place seats around the table as I believe a seat is the first sign of invitation to the exhibition visitor, which indicates the possibility of interaction. I choose stools instead of chairs with backs because the backed chairs seem less inviting to sit on. Furthermore, a chair-back would enclose the space around the body, which I want to be exposed in order to enhance the feeling of the ‘spiritual forces’.

With regards to the glass pieces, my intention is not that each glass container should refer to one single soul, like humans that allegedly store one soul in eachbody. I believe the form of soul should not be limited to one form or one type. Each element should be connected with each other, enhancing each other. They connect to each other with a rubber tube and go through, under and over the table. The table divides the piece, as it is placed on top of it and underneath. When someone sits at the table, part of the body is under the table, part of it is above the table thus the body is also divided.
33. 3D print Plastic

34. Seance table

35. Sketch

36. Work in process-Small model
In order to invite an audience to engage with the work, I want to use a recognisable feature which signifies that this piece of work is intended to be interacted with. The feature I choose are gloves,(Pic. 37) it is very clear that gloves are intended to be worn. The gloves encase the physical body, thus I will place gloves around the table in the form of a séance ritual. The gloves contain magnets which is what changes fluid ectoplasm within the glass pieces. Gloves are used in a laboratory thus evoke the feeling of it in my installation. They will help to create a feeling of both a scientific based experiment and a mysterious séance, so as to explore imaginative thinking of the soul after death at the space between religion and materialism.
As a jeweler, I consider the talisman (Gris-gris, amulet or fetish) as a way to understand jewelry. Jewelry in the form of talisman belongs to a long tradition of magical objects with protective and preventive qualities, which are conveyed through its materials or symbols, such as the North African hand Hamsa. (Pic.39)

In the Chinese tradition, the most common talisman is a small cloth bag packed a written charm (Taoist magic figure) which are bought or gifted from temples (Pic.40). The written charm is what Taoism claims has the ability to ward off evil or bring good luck, they keep it in a special talisman pocket to make it became a wearable piece. (Pic.40) It is worn in a similar way to devotional bracelets in Hindu and Catholic faiths which people believe protect them from evil spirits. (Pic.41)

In the case of the Chinese written charm, the wearer conceals it under clothing or keeps it hidden at home. Other form of amulets, for example: Rosary beads are to be carried or worn on the body to protect its owner.

These talismans prove to be a great inspiration for numerous contemporary artists. A notable example would be the Good Luck DADA bracelet from Stutevant (Pic.42) which was given to Marcel Duchamp in 1968, "a classic that was deemed a kind of tongue in cheek homage riffling on artist worshipping of the iconoclastic movement." In parallel, many contemporary jewellers start to come back to commonly accepted symbols for bad luck, for instance, the number thirteen or black cats which appeared in jeweller Helen Britton’s work (Pic.43).

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**Discussion**

40. Chinese written charm talisman

41. Hindu, Catholic(devotional bracelets)

39. Unknown (Morocco) early 20th century.

19. Medusa Jewellery & Taboos. Musee D’Art Moderne de la ville de Paris
43. The number 13 brooch 2016. Helen Britton

42. DADA bracelet, 1968. Sturtevant
More recently, a group exhibition named Talisman- contemporary Symbolic objects, (Pic.38) curated by Barbara Brondi and Marco Raino that includes 46 talismans created from the occasion by 46 international designers, including Sabine Marcelis, Philippe Malouin, Ferréol Babin and so. all displayed and auctioned in the historical setting of Palazzo Clerici during this Milan Design Week. They have discussed talisman as an object that survives its own history and mythology.

—— “Talisman can become the icon of the post-global era, simulacrum of an elsewhere that dwells in the ‘here and now’ and can be contaminated in this or any other place; present always and everywhere, this ‘device’ that amplifies meaningful symbolic values has belonged to all places and all times, establishing a profound, instinctive and pre-logical, necessary and indispensable relationship with human beings, often marked by feelings of intense affection — or even devotion — on the part of its owner.” (From the essay in the catalogue by Barbara Brondi & Marco Rainò)

During the experiment of how to experience craft within the topic of fear of ghosts, I wasn’t aiming to make a talisman, but within the process, the object became something related one. Whilst I am researching and making, my feelings towards fear of ghosts has changed. I feel the imaginative connection between spirits and me not only springs from movies or novels with horrifying characters but also in another sense within this installation. Its interactive feature can be a method of connecting, but it is a different kind of imagination of spirits that is made up of old impressions. The installation as a way to experiment the connection between spirits and us, the interaction as a ritual to make single piece become a talisman to individuals.
I would see the installation is a talisman for me, and I share my experience and feelings through this installation. The interaction is a ritual to bring the audience into the scene who then become a part of the installation. It is like a praying process involved participants. The experience of interaction also sees as a way to make connections with the talisman. After that, each glass element becomes a talisman for those who have interacted with it. On the other hand, the installation could become a big talisman builds from small ones.

Within this installation, the way to make a personal talisman also related to the tradition of hunt or fish. (Pic.44) In the tradition of hunting, people wear animal parts as talismans, taking a small part of the thing that they are afraid of, in order to protect themselves from it. For example, hunters wear tigers teeth as a talisman (Pic. 45). With regards to this work, if you could take away one of the glass pieces from it, it would become a portable talisman. Its durability could be important but is should not be limited in complicated jewellery functions, rather it is to be made as simple as possible. It means that there are many ways it can attach to the body. The way of doing this is to tie the string to the body, making it wearable, which is the ritual to make it into a talisman. (Pic.46) Its fragility is not a welcome sign to detach the glass elements from the installation, but it also shows our respect to precious talismans.
At the End

It is very interesting to see how my mind changes. The fear has started to change, now I wouldn't call it fear of ghosts, instead I call it an awareness of the unknown. We don't know enough about souls yet and we shouldn't be dismissive or convinced in both dualist view and materialist view, because we haven't yet discovered how to explain the soul in either way. What this project brings is just an attempt to open up different areas of thinking about the after-life and keep our imaginative curiosity on this mysterious topic.

The installation as a connection between our physical body and our emotions, use the interactivity as a method to understand our feelings. In order to experience craft and develop individual deep thinking from the experiment. The whole installation becomes a process to make an individual talisman which contains participants own experience and feeling in it. The talisman is also a special bond between the installation and the audience, it is not only about experience craft but also about take the experience with them in the form of talisman.
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22 My experiment of Ferro fluid in glass pieces. Konstfack
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40 Chinese written charm talisman, 6x4cm, Google
41 Hindu, Catholic(devotional bracelets) Rosary beads. Google
42 DADA bracelet, 1968. Sturtevant , original photocopy of a letter from Marcel Duchamp, 1968, Metal and paper. 1.8x19cm and 21x29.7cm. Courtesy of Galerie Thaddaeus Ropac, London/Paris/Salzburg and Sturtevant Estate.
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44 Story of the hook pendants, 2008. Warwick Freeman1953. Oxidised silver, gold, nephrite jade and whalebone, 18cm, Jorunn Veiteberg collection.
45 Animal teeth pendant. Google
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