

**Preserve your collection of personal memories on a hanging mobile and make your own decorative archive.**



Reiko Kimura



Lara Baclig



Nancy Nhat Vu

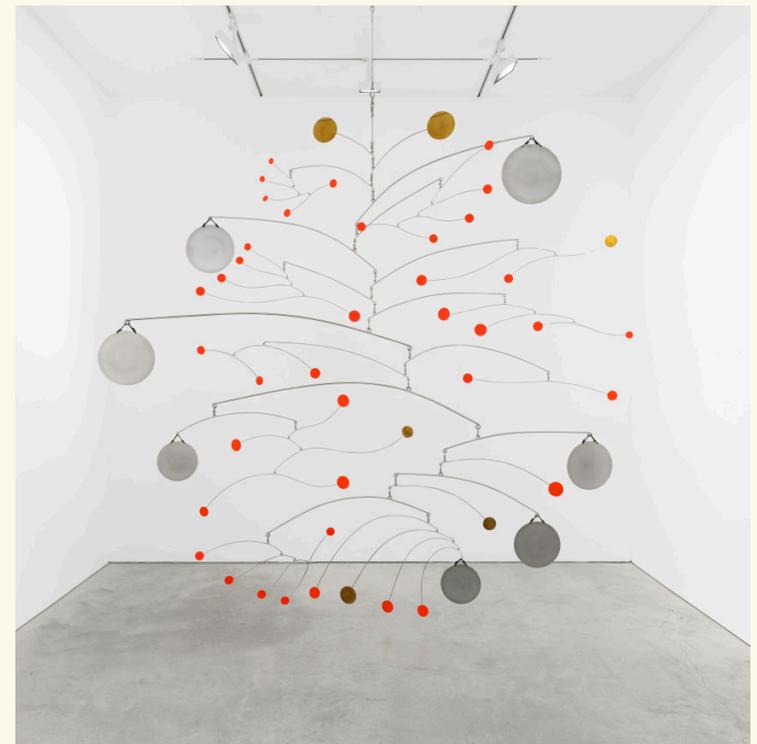


Loan Tran

**Mobiles** are a beautifully visual and kinetic way to preserve your favourite memories and personal objects, showcasing their stories together. Let's learn about some artists who use mobiles to explore joy, memory and transformation:

**Alexander Calder** was an American sculptor known for his innovative mobiles. He opposed the Vietnam War and used his art and public persona to protest against the conflict during the 1960s and 1970s. He signed anti-draft petitions, published anti-war advertisements, and created prints and buttons.

**Tuan Andrew Nguyen** is a Vietnamese American artist. He explores the ways in which material contains memory and holds potential for transformation and reincarnation. His film *'The Unburied Sounds of a Troubled Horizon'* is inspired by the people of Quảng Trị in Vietnam, which is the site of the largest aerial bombing in history. Alongside the film, he creates sculptures out of fragments of unexploded bombs recovered in Quảng Trị, transforming objects of war into spiritual objects of healing.



## UNCOVERING VIETNAMESE ARCHIVES: Library of Ancestral Knowledge

The objects below are featured in the Vietnamese Terraced Home 2024 in Museum of the Home's Rooms Through Time galleries. Mai has selected objects with a personal story behind to show you why they are special to her, and they might be for you too!

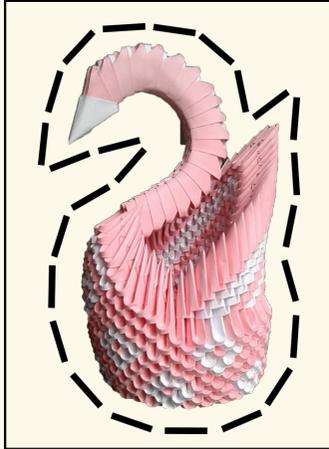
Object:



Memory:

"My parents owned a clothing making factory, and my mum used to make my costumes for the school play with her sewing machine at home."

Object:



Memory:

"Growing up I saw these swans in Vietnamese homes and I love the creativity and craft behind the using lottery tickets to make them."

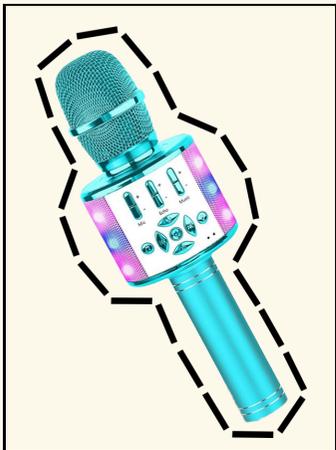
Object:



Memory:

"Instant noodles was one of the first meals I learnt to make for myself which I would eat when I got home from school."

Object:



Memory:

"Growing up we had a karaoke machine at home and it is now one of my favourite activities to do with my friends."

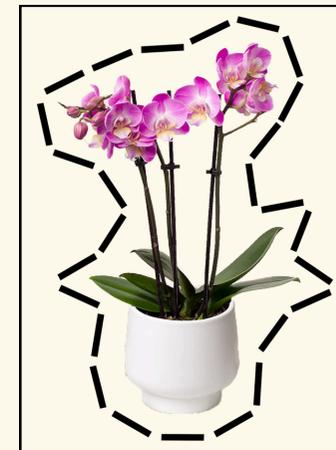
Object:



Memory:

"The slippers remind me of all the Vietnamese homes I have visited . They are comfortable and robust and I own a pair myself."

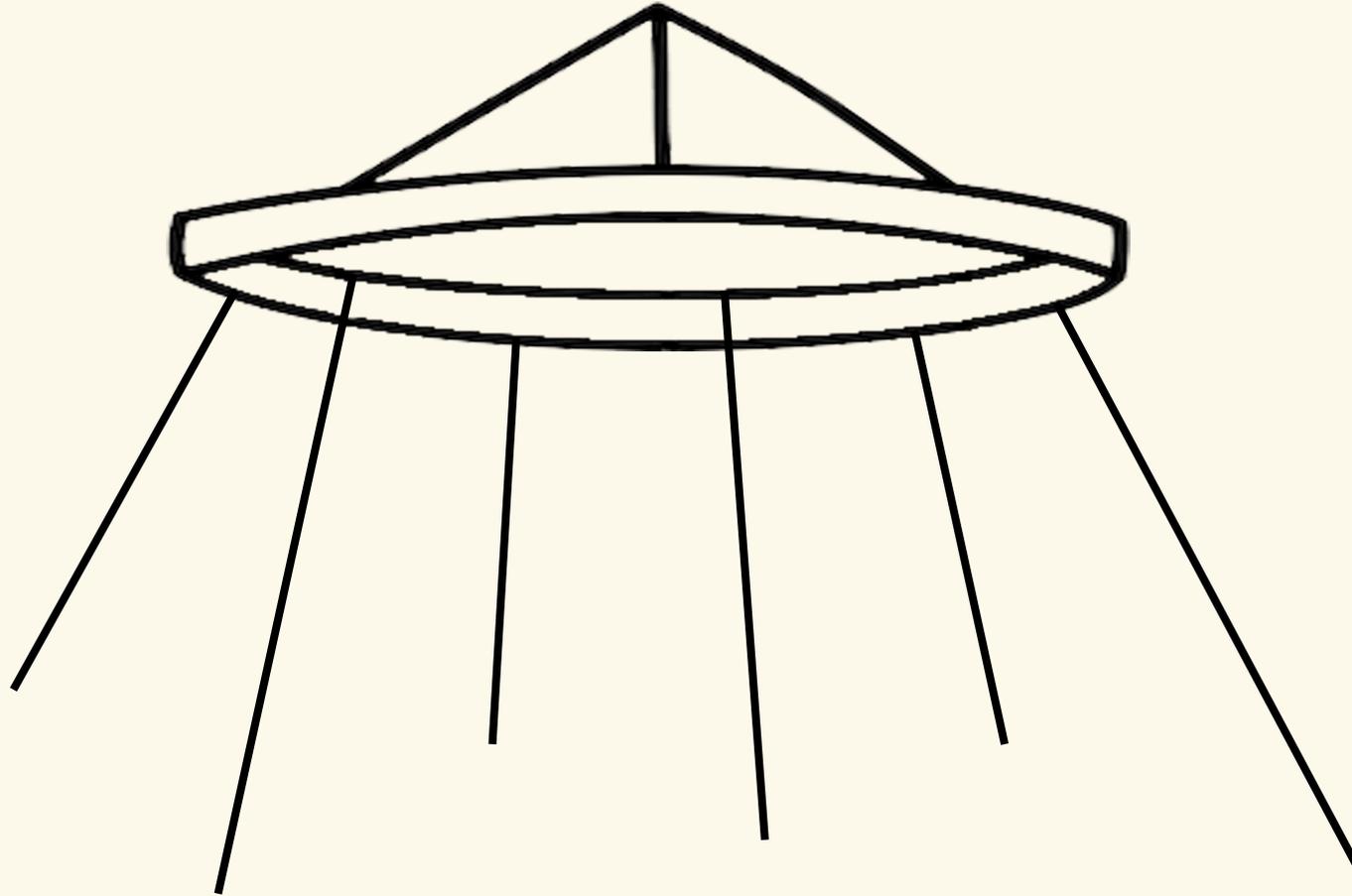
Object:



Memory:

"All the women in my family love orchids and so I would visit a lot of Vietnamese homes with orchids in them."

Cut out the objects featured in the Vietnamese Terraced House on the previous page. Glue them under the mobile below to make a 2D hanging mobile of preserved Vietnamese memories.

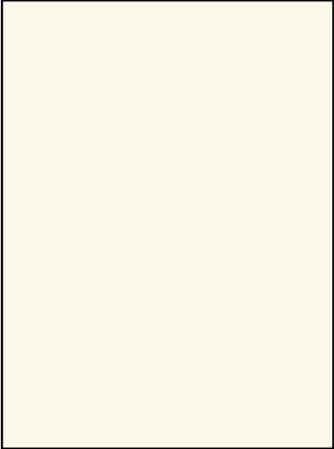
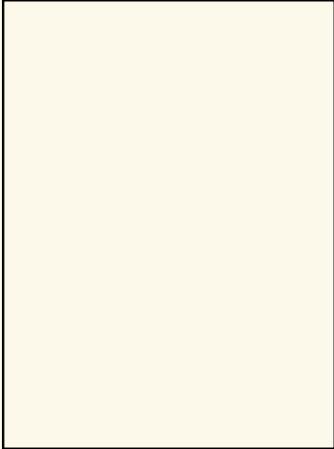
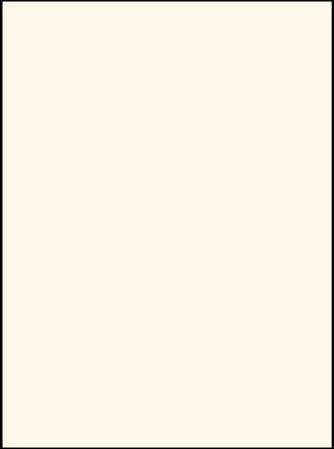
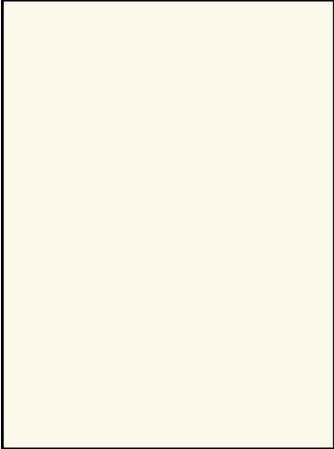
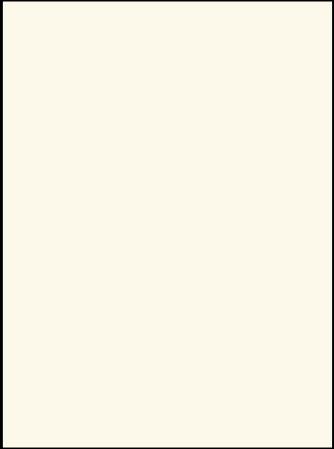
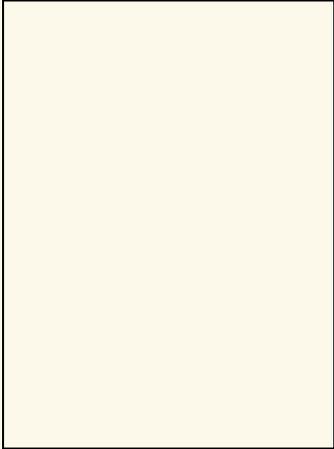


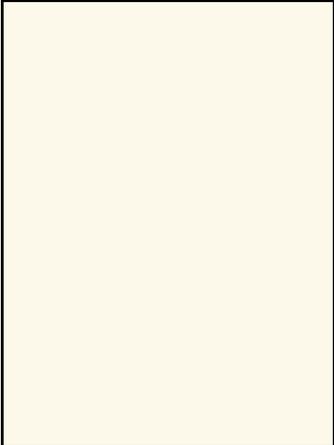
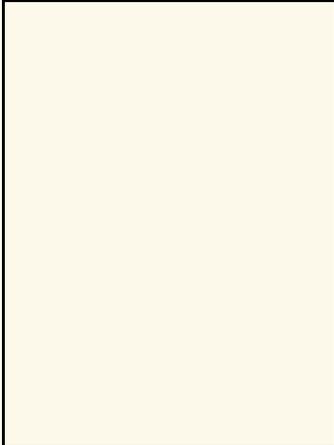
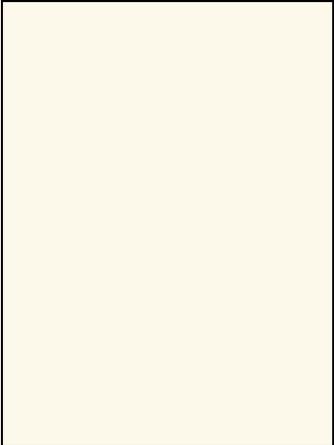
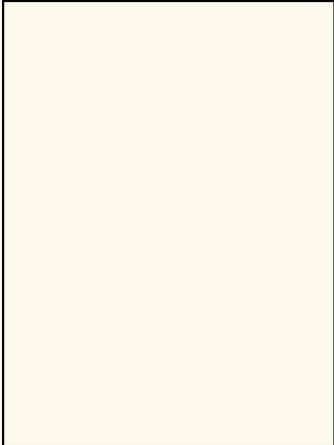
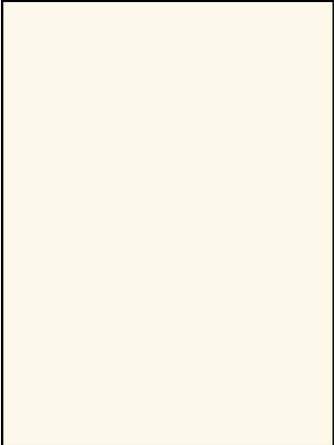
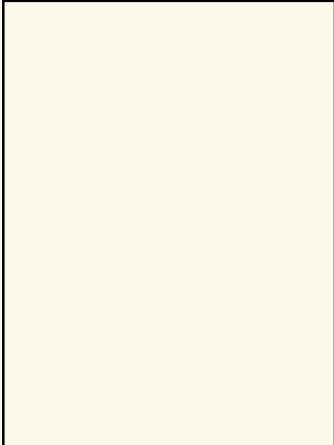
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## UNCOVERING VIETNAMESE ARCHIVES: Library of Ancestral Knowledge

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Gather your own personal objects with memories you want to preserve for your hanging mobile. Collect photos, letters, drawings, charms, trinkets or anything you like. Why are these objects special to you? What stories do you remember about them? Why do you want to preserve them? Write down the objects collected and their memories below:

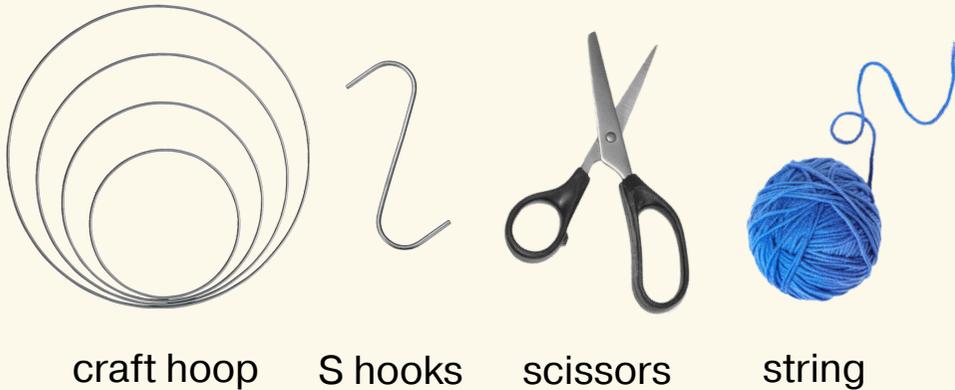
<u>Object:</u>	<u>Memory:</u>	<u>Object:</u>	<u>Memory:</u>	<u>Object:</u>	<u>Memory:</u>
					

<u>Object:</u>	<u>Memory:</u>	<u>Object:</u>	<u>Memory:</u>	<u>Object:</u>	<u>Memory:</u>
					

## UNCOVERING VIETNAMESE ARCHIVES: Library of Ancestral Knowledge

Preserve your collection of personal objects onto a hanging mobile and make your own decorative archive. Be playful, experimental, and try to not be too precious!

1. You will need:



2. Gather your objects of personal memories



3. Tie string on the hoop, connect the ends at the top



4. Use string and S hooks to attach your objects to the hoop. Think about balance when attaching your objects!





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Mai Anh Le is a British Vietnamese artist who uses the playful and meditative qualities of clay and craft as a vehicle to explore community and diaspora.

Her ceramic practice is slow and considered, centred around creating sculptural and functional pieces which span somewhere between organic and rigid. There is equilibrium between planned design and natural evolution as each piece develops into their final selves. Thoughts are processed and personas are expressed through the handling of clay, with clarity reached in the final artwork's fired state of permanence.