Touch Crescent Moons is an interactive multimedia artwork with a metaphoric construct to recall broken dreams by touching broken objects. *TCM* presents centuries old craft with a hidden history and heritage, recontextualised through digital multimedia. Plinths present fragments of Korean ceramics, created using family traditions and broken by their maker as an art of curation.

The experiential goal is to immerse visitors in a context to reflect on the labour of creative work, through physical interaction with material craft that is extended by documentary media. Visitors can touch and feel ceramic objects made by centuries-old manual methods. Touching the objects awakens the gallery walls, animating a mélange of images, sound and video of a master craftsman. By prolonged interaction, visitors can explore details of craft process whilst viewing the digital versions of the same physical ceramic objects.

The research goal is to generate a gallery experience of interactive discovery. The primary challenge is to create an accessible interaction as an alternative to the traditional art gallery protocol, "do not touch."

To ensure authentic materiality, I conducted fieldwork with a ceramic master during a full production cycle. Primary-source empirical data includes systematic observation, knowledge elicitation, media documentation, and data capture using motion sensors. The elicited data informed my design of gallery audience interactions with digital media, for digital play and exploration around the theme of ceramic materials and making processes.

For future analysis of types and levels of interaction, the installation captures anonymous data. Patterns of use may indicate relationship between individual ceramic objects, variations in media content, the number of visitors engaged and the durations, and the level of media discovery.

The European Cultural Center—Italy curated *TCM* for *Personal* Structures, their Venice Art Biennale Exhibition, 9 May to 23 Nov. 2019. Well over 100,000 visitors are expected.