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AI ACKNOWLEDGEMENT DECLARATION

I acknowledge the use of [AI Tool] [(AI Tool url)] on [Date] to [Purpose my work]. I used the prompt(s):

1. Gramely (Free version), which is application based and therefore no URL is available.

On and between the dates 01- 20th October 2025 to check spelling and grammatical errors in my written submission.

2. Primo Research Assistant (Uwtsd Library search tool) URL available through my University account, which retains a record of my searches. On and between the dates 01- 20th October 2025, to conduct library searches for relevant sources for my thesis.

3. Apple Safari computer search engine, which is enhanced by AI. Any material obtained from this source is recorded with the URL and individually referenced. Searches have taken place on and between the dates 01- 20th October 2025

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Book 1

Title: The Oxford Handbook of Human Memory.

Harvard Ref: Kahana, M.J. and Wagner, A.D. (eds) (2024) The Oxford Handbook of Human Memory : foundations and applications. Volume 2. 1st ed. New York, NY: Oxford University Press. Available at: <https://doi.org/10.1093/oxfordhb/9780190917982.001.0001>. (Accessed: 10 October 2025)

Summary:

This book examines the concept of memory and provides definitions and examples. It reduces memory to 16 concepts critical to the study of learning and memory, among them memory, remembering and forgetting.

Evaluation:

Even though the selection of texts in this book does not deal directly with creative processes, it does explain how the memory process forms and works. Relevant chapters appear to be on Episodic memory, referring to the ability to recollect a past event, the retrieval process and memory distortion. The research on memory errors organises it into six major themes of distortion.

Connection:

This book is significant to my research as it may provide information on the formation of memories, retrieval and reliability.

Book 2

Title: Materialising Memory in Art and Popular Culture

Harvard Ref: Munteán, L., Plate, L. and Smelik, A. (2017) 'Things to remember: Introduction to Materialising Memory in Art and Popular Culture', in *Materializing Memory in Art and Popular Culture*. Taylor & Francis.

Summary:

This book draws on the interrelation of memory and applies new theories of materialism to explore material dimensions of memory in art and popular culture.

Evaluation:

Even though the selection of texts in this book does not deal directly with creative processes, it does explain how the memory process forms and works to various stimuli and situations. The book's underlying premises are twofold: on the one hand, memory is performed, mediated and stored through the material world that surrounds us. On the other hand, inanimate objects and things also have agency of their own, which affects practices of memory and forgetting. By accounting for the material world as a medium through which acts of remembering and forgetting take place, the chapters of this book offer new insights on such topics as the study of ruins, the exchange and circulation of things, fashion and technology, as well as the material dimensions of corporality and traumatic reenactment.

Connection:

This book may be significant to my research as it may provide a different insight into memory in art and popular culture.

Book 3

Title: Making Memory Matter: Strategies of Remembrance in Contemporary Art.

Harvard Ref: Saltzman, L. (2006) Making memory matter: strategies of remembrance in contemporary art. Chicago, [Ill.]; University of Chicago Press.

Summary:

This book reflects on contemporary art's unending preoccupation with memory from ancient times to the cutting edge. The book contains an anthology of work produced by artists and covers a daunting range of contemporary expressions of memorial art from painting to installation to video to monumental architecture.

Evaluation:

This book references several artists whose work may or may not be relevant to my investigation into the use of memory as a theme in their work. William Kentridge is one artist who refers to the South African struggle with apartheid as an act of resistance to memory in his video piece Shadow Procession. Another artist is Rachel Whitehead's House (1993). This monumental sculpture deals with the memories contained within the internal rooms of a terraced house.

Connection:

This book may be significant to my research as it may provide me with an interesting line of investigation with artists whom I may not normally consider. Kentridge is dealing with the resistance to memory on a national scale, whilst Whiteread deals with the topic on a more local and personal level.

Book 4

Title: Kyffin, a figure in a Welsh Landscape

Harvard Ref: Skidmore, I. (2008) Kyffin: a figure in a Welsh landscape. Bridgend: Seren.

Summary:

This is a biography of the most famous, & perhaps best-loved, artist from Wales in the post-war period. 20 photos & drawings are included. The book contains an insight into his early life with contributions from people who knew him.

Evaluation:

This book references third party and personal accounts of the artists' process of using their memories of the Welsh countryside to produce work that harks back to a golden era of Welsh rural life. This evidences a different approach to dealing with the subject of memory to that of Kentridge and Whiteread. It also evidences the influences of Welsh culture on memory.

Connection:

Kiffin's use of his memories in the Welsh countryside has helped to document a way of life that is disappearing with the progression of technology.

Book 5

Title: The Persistence of Memory

Harvard Ref: Salcman, M. (2011) 'The Persistence of Memory (1931) by Salvador Dalí (1904-1989)', *World Neurosurgery*, 76(5), pp. 364–367. Available at: <https://doi.org/10.1016/j.wneu.2011.07.025>. (Accessed: 16 October 2025)

Summary: This article provides information on Dalí's artistic influences that inspired and motivated his work. It outlines his use of memory as a theme and provides examples of the work, the artists who inspired him and the Spanish countryside.

Evaluation: This peer-reviewed article contains several observations on Dalí's use of memory as a theme in his work. Dalí's work elaborated on a Freudian theory of his artistic practice called the "paranoic-critical," a method of creating a "visionary reality from elements of visions, dreams, memories, and psychological or pathological distortions". Combined with his meticulous, miniaturised realism and luminous colours, created a dreamscape that seemed more real than the natural world; he called his paintings "hand-painted dream photographs."

Connection: This writing directly connects Dali's use of memory as a theme and evidences an artist who uses memory distortion to shape his work. There appears to be a similarity between Dali and Kyffin in their use of memory as a theme.