

One of the key texts that shaped conversations on isolation and mental health surrounding domestic environments is Charlotte Perkins Gilman's *the yellow wallpaper* (1892). The book was based in a domestic scene in the countryside, following the tale of an unwell new mother and her supposed mental illness. It shows her descent into madness, from a lack of autonomy and her obsession with the wallpaper in the room she's staying in. The yellow wallpaper represents the constraints placed on women. As the narrator descends into madness, the wallpaper becomes a metaphor for her own oppression and desire for freedom.

Gilman's exploration on the damaging effects of isolation, gender-based oppression, and misdiagnosed mental illness creates a conversation on feminism and medical malpractice. Charlotte Perkins Gilman used her own experience with the rest cure to expose the flaws in medical treatment and advocate for women's autonomy. It creates a strong argument for women's rights and trauma.

This novel connects to my research on the *home and trauma* with its investigation into madness and lack of autonomy in the home. This book has begun my research into domestic scenes, feminism and memories, even though I am not researching the main themes of the book, medical malpractice and feminism, explicitly in my thesis.

*The poetics of space* by Gaston Bachelard (1969) studies what it means to be a human. Bachelard utilizes physical space and design to understand how people exist in the world and how their surroundings contribute to their relationship to the world around them, other people and themselves. He explores how imagery of the house represents the soul, and how that interacts with exterior influences, as well as what other natural symbolism can be viewed as a home, nests etc. Bachelard explores how certain aspects of design in the house evoke strong feelings in people, and how that reconnects their sense of childhood.

Bachelard has a convincing argument that daydreaming is what connects people to the unconscious world and to their memories. He further argues the connection of daydreaming and space by asking the reader to consider the childhood home. He considers the childhood home as the first introduction to daydreaming, the first connection to poetics. Again although I will use this book in my thesis, I may not cover all the topics, as it is only relevant in conversations about the home and its symbolism to the soul and external environments, the poetics of space connects well with the yellow wallpaper especially, continuing the exploration of domestic spaces and its impact on the person who resides in it.

*The unmaking of home in contemporary art* by Claudette Lauzon (2017) is a collection of art exploring the topic of home, and the argument that surrounds it. Building on the scholarship of key art historians and theorists such as Judith Butler and Mieke Bal,

Claudette Lauzon embarks upon a transnational analysis of contemporary artists who challenge the assumption that 'home' is a stable site of belonging. In a world where the notion of home is more traumatizing than it is comforting, artists are using this literal and figurative space to reframe human responses to trauma.

The collection of artists argues and challenge the views that home equals safety and comfort, this book will play a key role in my thesis, I will be using a large amount of the artists and theories within this collection to back my own research and arguments. It will also connect well with my other sources, especially the yellow wallpaper, considering its similar arguments on the home and lack of safety or care. I will be looking at the works of mona Hatoum and Doris Salcedo especially from this artist collection, within my thesis.

The fourth book *memory* from the *documents of contemporary art* series edited by Ian Farr (2012) investigates the turn in art not only towards archives and histories, the relics of modern past, but toward the phenomena in themselves of 'haunting' and the activation of memory. It looks at a wide variety of artists relationships to memory, repetition and reappearance, as well as forms of 'active' forgetting. This collection also considers the diversity of situations and registers how contemporary artists explore memory. It explores art that engages with memory embodied in material and mental conditions alongside works that reflect upon memory's effects through time

This collection of artists and writers explores the concept of memory, how trauma and memory can cause memory regression as well as the want to forget memories, from trauma or painful experiences. I will only be looking at one or two essays from this book, mainly on forgetting memories as I feel it links well to my thesis topic, the main body of the essays in the book do not relate to my own personal work or thesis as much however there are key points that are covered, that I will look into.

*Art borders and belonging* edited by Maria Photiau and Marsha Meskimmon (2021) investigates how three associated concepts-house, home and homeland-are represented in contemporary global art. The collection brings together artists who explore the topics of migration, homecoming and home making. *Art, Borders and Belonging* look to explore how the migratory experience is generated and displayed through the eyes of contemporary art.

This volume brings together essays which explore the conditions of global migration, considering the effect of displacement, loneliness and an absence of home, as well as connecting old traditions and values into a new home or country. As many artists move, either for work or due to displacement the essays explore the cultural effects and

conditions that lead to artists migrating and creating new homes or leaving behind old ones, looking at topics of war, opportunity and struggle. This volume will be used thoroughly in my thesis. Connecting with *the unmaking of home in contemporary art* to create a considered argument on the home and its trauma, and how we as those who live inside are affected, and how the home imprints on those who live in it.