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## Introduction

### **What is the power of memory within painting and its psychological impact?**

The foundation of my aim to pursue this research stems from my practise, primarily consisting of painting personal memories comprehending the emotional impact they have and the sentimentality, my artwork 'Remember When?' (2025) was a large scale painting showing a nostalgic personal memory, however further along as i developed my practise i wanted to get a deeper comprehension of how romanticisation can influence our recollection of memories as within opposition to nostalgia we can often mislead ourselves with our emotions that distort the past and put a false narrative on how the reality was.

While my more recent projects aim to capture the more relative and phycological emotions carried within the experience demonstrated through art, as i aim to not only understand my own physiological processing but, everyones as a collective. John Barrel in 'The Dark Side Of The Landscape' discusses George Stubbs artwork titled 'reapers' (1784), stating;

'For these pictures, so universally admired, have never been discussed, and their clear, harmonious surface seems quite impenetrable'

In this context John explains how the image has been seen desirable based on current perspectives with what are conditioned to see, however the harmonious cover hides a horrific social reality, this reinstates my point of research of how perspectives are against reality and how our memory distorts the remembrance. In a comparable way, memory selectively alters, strengthens, or softens our recollections of events to create a distorted narrative that appears more stable or logical than the real experience. The admired surface of the artwork reflects this psychological process, where romanticisation, nostalgia, or interpretation conceal unsettling realities.

This essay explores a variety of memory narratives, including romanticisation vs nostalgia, as well as the impact of material, childhood, and personal memories. It also considers how cultural memory shapes identity. The essay investigates the psychological effects of memory on people and society by examining these connecting aspects. It delves deeper into the ways in which these dynamics influence artistic practice, utilising the work of numerous artists to comprehend the ways in which memory is conveyed and transformed through diverse artistic mediums.

## Chapter 1 : romanticization vs reality

Romanticization of memory correlates to how we often soften our recollections of the past creating a distorted understanding of what we experienced, leading us to yearn for a time that didn't realistically happen. The cause of this can generate from not only the passage of time but from our emotional traumas, our warped narratives and an influence of others opinions. In opposition, nostalgia of reality is a genuine feeling of yearning for a joyful time we can no longer get back, its a bittersweet feeling reminding us the value of the moments.

‘The truthfulness of art is not ascertained by its complete depiction of faithfulness to lived reality, but appears in its import for persons not in abstract, but as they really exit’

Within art and the performance of memory by Richard Candida Smith, he explains how the artist are not responsible for creating factual truth but instead, art is described as a

performance of the truth, where the value is created not in accuracy but in its ability to encourage reflection, share personal memory, and inflict a feeling of empathy. Memory is acknowledged as unreliable but still effective in conveying personal stories. The text makes the case that viewers' opinions of art, rather than its exact accuracy, determine its "truthfulness". Artists who are held witness to trauma help move their personal experience into the collective. This book examined the significance that the performing and visual arts have in our perceptions of the past while also making a connection between theory and case study, particularly between conscious memory and our physical actions. This perspective emphasises that memory is not fixed or singular, but rather a collection of embodied experiences and repeated behaviours that result in remembrance. In the chapter "Memory as a Performance," Smith argues that memory is something that is created through actions and other embodied behaviours from personal experiences rather than just a matter of conscious reflection. This makes his analysis, which explores into the psychological and performative aspects of memory and goes beyond the controversy of memory being a fixed recollection of the past, particularly beneficial to my research. In the following chapter, 'Archive, Image, Gesture,' Smith elaborates on this idea by examining how different artistic mediums produce memory. Since a significant amount of my work relates with the idea of limerence, Smith's analysis of presence and absence has been especially beneficial to my research. Their discussion clarifies how things that are no longer physically present can still have an impact on us. Following the topic of our personal perspectives and interpretations, While researching the book 'Contemporary Art and Images Of Recollection' i was introduced to Miyako Ishiuchi's work, An artist that explores themes of controversial art while carefully combining a variety of perspectives to show how memory can be experienced and understood in various manners. Since the 1970s, a large amount of Ishiuchi's work has focused on reinterpreting her past and using photography to combine personal and political moments into an artistic expression. Her photograph collection 'Apartments 1977-1978' which expands beyond portraying the scenes of loneliness but instead, its an appeal for the diminishing sense of community which once used to exist in Tokyo's older residential buildings. By the 1970s, these traditional apartments were being demolished and replaced by contemporary housing estates which provided more comfort but decreased the communal life, isichuis photograpghs are meant to highlight the rough, worn out interiors rather than being a simple documentation of the

rooms. She aims to capture the emotional texture rather than the physical form of the world she grew up in, capturing the concept through these tactile details.



*Figure 1. 'Apartments 1977-1978'. Miyako Ishiuchi.*

*Photograph (20.5 × 25 cm).*

Through this collection of her work she connects politics with her remembrance doing another segment on apartment 14 which she personally stayed at. Further along her career she took a different approach to memory from a more historical perspectives stating in an interview with the Louisiana channel emphasising how we use art as a form of release for our traumas stating 'Exactly. People can't bear having them any longer. They can't bear them alone. So they bring them to the museum, make it so we all can bear them together. This kind of history is lost, usually' This indicates how museum's serve as a public trauma archive and it implies that the tragedies kept in these places are not just historical documents but also emotional burdens that people are unable to carry on their own. By putting these items, pictures and antiques in a museum, the public is able to process and share the burden of suffering encouraging a shared collective memory and confront the

difficult histories in a social setting. This is related to the concept of perspectives in the division of reality and romanticization. These artworks within museum's have deep emotional significance for people who experienced war or times of conflict within society because they contain the overpowering reminder of survival, resilience and loss. However, the same items are frequently seen as solely 'historical pieces' by modern viewers, particularly those who are geographically or systematically not involved with these events. Their initial emotional intensity fades through the perspective of time, what once was a very personal reminder of suffering and resilience becomes an object of adoration in the subject of simply being 'art' without thought for the true background behind the photograph.

Joan Gibbons Contemporary Art and Memory book (2007) Within this book she analyses work of Photographer Miko Isicchia close up shots of her mother's deteriorating body to provide an intense reflection of time, Gibbons examines the provocations of different reactions these images create, given they deal with the realities of aging and loss, some viewers may find these images disturbing while others see them as loving towards the remnants of life rooted in the human body, the subjective nature of memory and perception. The contradiction became an important area of interest for me as for the artist, using very intimate images serves as a memorial, a final goodbye and a visual preservation of a very personal connection. Such as how limerence that stems from a deep emotional connection and adoration to her mother's memory carried within the image, which in doing this the image becomes a piece of longing. In this case study the word "Longing" became crucial because it expresses the feeling when we unite nostalgia with connection and memory. It demonstrates an ache for what was once a safe and comfortable space and also psychologically fulfilling with the desire for a person or moment in time and also analyses why we hold onto these moments.

## **Chapter two: The personal impact our memory makes in society**

Our ability to navigate ourselves through society and build relationships is greatly influenced by our memory. Our personal interpretations are shaped by the built experiences we have, both positive and negative which in response, effect how we respond to social cues, handle

conflicts, and place ourselves in part of a community. These responses are moulded into us by environments in which we are raised in, as well as the social expectations that specify what is accepted which. Consequently, our understanding of identity and belonging is shaped by memory. Our behaviour in relationships is directly impacted by these memories. For example, a person shaped by trauma or inconsistency may carry patterns of stress or avoidance into adulthood, whereas someone who learnt stability and trust may approach relationships with openness and confidence. Memory also influences how we act in public, including how we interpret the intentions of others, how comfortable we are in various settings, and how we handle social situations. Collective memory also becomes embedded in 'social normality' on a larger scale, impacting how communities interact with one another. Enduring cultural memories that are passed down through generations shape social attitudes regarding gender, race, class, and identity. People's perceptions of difference, authority, and belonging are shaped by these shared memories, which either support or undermine hierarchies. In this sense, memory becomes more than just personal, it becomes a social structure that influences how people interact with one another and build their identities and values. Given that societies transmit collective memories that define what is considered 'normal, acceptable, or shameful', memory plays a crucial role in forming social expectations and behavioural norms. The unwritten rules of behaviour, such as how we engage with others, how we present ourselves in public, and how we read social cues, are influenced by these inherited memories. These memories eventually become internalised, influencing everything from our emotional reactions in social settings to our body language. In this sense, memory does more than just recollect the past, it actively shapes how people move through the present. I investigated the impact of women's historical undervaluation and mistreatment as an example of how societal perceptions have embedded not only a ideology of how at that time society came together to create an expectation on how it was acceptable to view a women as, but also the individual experiences and self-perceptions of women, which then influenced their understanding of their own worth and potential furthermore effecting them throughout life. Women's contributions have frequently been dismissed or overlooked by social structures, embedded cultural expectations and historical narratives, which greatly impacted on how women view themselves, as well as how others view them.



Figure 2. Judy Chicago. 1979. *The Dinner Party*.

This process is demonstrated in Judy Chicago's 1979 *The Dinner Party*, which addresses how societal influence has traditionally downplayed or undervalued the contributions of women. Chicago reconstructs collective memory through her grand installation, which honours hundreds of women from history with highly detailed place settings and symbolic patterns, creating a space where underappreciated accomplishments are acknowledged and respected.

‘the subject matter itself, serving to reinforce the message of the undervaluing of women's achievements and to challenge patriarchal association's that go with high art materials’

In Contemporary Art and memory, Joan Gibbons addresses particularly in the context of feminist art, an artwork's subject matter can be a potent tool for confronting social and historical injustices. By highlighting women's accomplishments, the artist reaffirms that these contributions are worthy of praise. Simultaneously, the selection of materials plays an essential role in challenging conventional, patriarchal ideas of "high end art".

### **Chapter Three: Memory through Sentimentality and Childhood**

In response to research on trauma and memory, a person's ability to navigate adulthood can be greatly impacted by adverse childhood experiences. Relationship issues, persistent behavioural patterns, and distorted self-perception are common ways that early trauma reappears later in life. These patterns are more than just emotional reminders, they are psychological imprints that continue to affect how a person responds to stress, intimacy, and vulnerability. Artists frequently draw from these early wounds and foundational memories to create visual languages that speak to the universal experience of creating identity from both pain and resilience.

One of the most effective representations of how childhood trauma and chronic illness can influence artistic expression is found in Frida Kahlo's creations. Significant hardship influenced Kahlo's early years, including medical conditions, illness, and the emotional conflict of an unstable family. Kahlo's emotional framework for understanding the world and herself was formed by these early experiences. Her art serves as a platform for confronting, redefining, and reinterpreting these memories rather than repressing them.



*Figure 3. What the Water Gave Me. 1938. Frida Kahlo*

*Oil on canvas. 91 x 70.5 cm*

In her personal and symbolic painting 'What the Water Gave Me', Kahlo portrays the contents of her bathwater as a surreal landscape full of images that embody her upbringing, thoughts, and worries. The painting combines both the personal and the collective by incorporating aspects of her emotional wounds, physical adherence, and her family's culture. Kahlo explores her artistic expression while conveying her subconscious and making it accessible to viewers through the transformation of her intimate experiences into symbolic imagery. The themes of identity, heartbreak and fatalities are apparent in the floating objects and figures in the water.



*Figure 4. The wounded deer. 1946. Frida Kahlo.*

*Oil on canvas. 22.4 cm × 30 cm*

The wounded deer was one of Kahlo's most symbolic works demonstrating themes of pain, resilience and the unavoidable nature of suffering, created during a period of immense emotional turmoil in Kahlo's life. The painting serves as a visual transcript of her inner struggles. The deer's wounds symbolize her chronic physical pain, stemming from a life of medical hardships. The appearance of the forest surrounding her reinforces the idea that the deer's suffering is not fleeting but rather an environment she must navigate. Instead of depicting her suffering literally, Kahlo uses the symbolic language of the wounded deer to convey a more profound emotional reality of her sense of being imprisoned in a body that continuously failed her. As a result, the painting becomes a complex interplay between durability and vulnerability, demonstrating how her physical and emotional wounds shaped her identity and creative voice.

‘The transformation of the trauma into a narrative memory that allows the story to be verbalized and communicated, to be integrated into one’s own, and other’s knowledge of the past, may lose both the precision and the force that characterizes traumatic recall.

(“Recapturing”153)’

This text reinstates that Including a traumatic experience into a emotional outlet such as art, it makes it easier to share and understand our experience and ourselves, but the process of making it into a memory takes away from the raw intensity that made the traumatic memory what it was.

#### **Chapter Four Memory in the digital world**

The continual comparison to other people's online lives has a immense impact on how people create and remember their own memories in the digital world. Digital memory is stored on multiple platforms and updated constantly while being shared to the world, in contrast to traditional forms of memory like written work, artwork, and physical photographs. Social media, and online archives have altered the way we record our lives by enabling instant capture and public sharing of memories. This establishes a new relationship between the past and the present: moments are preserved for public visibility rather than for reflection, and they are frequently influenced by the need for performance, validation, or artistic presentation. Digital memory has an enormous impact on how we perceive the world, our self concept and the expectations we hold on other people such as how we expect them to act or how we expect them to treat us. The sites create immense restrictions for self-expression, requiring users to express themselves in specific categories. Additionally, users build standards of behaviour based on what is appropriate or not on these sites. Digital culture frequently promotes an aestheticization of experience, where moments are valued not for their emotional truth but rather for how aesthetically pleasing or "trending" they appear, because so much of what we remember today is filtered through thoughtfully selected photos and posts. As a result, an ideology of aestheticization is created, in which standards of performance, and perfection are used to subtly redefine life. As a result, our memories start to focus more on the polished online version of events and less on the lived

reality. In the end, this process shapes how we create identity and meaning in modern society by distorting real experiences and leading to romanticisation, nostalgia, and selective remembrance. The impact of social media on modern relationships has grown increasingly problematic as the expectations presented by digital platforms frequently distort young people's knowledge of healthy relationship dynamics. Social media frequently portrays idealised depictions of romantic relationships, which causes individuals to view their own relationships as inadequate if they do not meet these standards, normalising these distorted standards has long-term consequences for emotional development and relationship stability, altering how people handle commitment, intimacy and conflict which, as the result of the medias glorified expectations on relationships creates an embedded ideology in the audiences memory which in return takes a great impact to their future relationships. Constant exposure to other people's online profiles contributes significantly to identity insecurity in digital culture. People start comparing their own lives to unrealistic depictions of happiness, success, and social popularity because social media only shows the most captivating moments. Formation of memories are significantly impacted by the collapse of public and private boundaries in digital culture. Once private and intimate moments are now frequently shared online turning them into carefully chosen, performative content. As a result, memories are now influenced by how they are portrayed and viewed in public rather than being purely internal reflections. A conflict between real experience and its digital representation may arise as people start to recall events as they were staged for an audience rather than as they were actually experienced. During my investigation, I came across mixed-media artist John Yuyi, whose work focusses on the influence of digital media and how it shapes modern identity. Yuyi's work is especially relevant to conversations about recollection and perception because it analyses the pressures and distortions created by social media by combining photography, performance, and mixed media. Her work investigates how our own judgment of ourselves, particularly our confidence and the creation of individual and societal narratives are impacted by online culture.

“I feel our lives are cynically and slowly evolving into scenes from Netflix Original Series, Black Mirror. There are some accuracy to it, which I feel we are living dual lives - one as a digital self and the real self.”

Her work particularly Investigates how our own judgment of ourselves, particularly our confidence and also our own individual creation and societal expectations are impacted by the digital world. John Yuyi highlights the severe phsycological and cultural strains that come with living in a digital age in her interview with the Louisiana Channel. According to her, social media encourages consumers to create a polished and unrealistic persona in aim to fulfil socially acceptable standards, therefore the constant need to perform and uphold an unrealistic identity overpowers our truly authentic self.

Social media encouraging people to present idealised versions of themselves online, much like how photographer Cindy Sherman takes on multiple female personas to question conventional beauty standards that platforms encourage users to develop into their identities, influenced by culture and advertising. This draws a comparison between the 'digital persona' expressed by artists like John Yuyi and Sherman.



*Figure 5 Cindy Sherman - Untitled Film Still #2, 1977*

Untitled Film Still #2 forms a component of Cindy Sherman's popular Untitled Film Stills series, in which she portrays herself in a range of female roles influenced by European and Hollywood cinema from the 1950s to the 1970s. She explores the demands placed on women and the evolution of female identity through her pose, appearance, and wardrobe.



*Figure 6. Cindy Sherman - Untitled Film Still #11, 1978*

By capturing herself in a suspenseful moment and hinting at a story without giving away any specific details, Sherman involves the viewer in the fictional situation. Even while holding a tissue, her makeup and polished appearance highlight the ongoing social pressure, exacerbated by the media, that women must always maintain composure and a flawless appearance. The performative aspect of femininity and the ways in which media shapes expectations of women's behaviour and appearance are highlighted in this informative piece. The art piece resonates an association with current conversations about social media, questioning the topic of authenticity and the ideology of being a performative person.

## **Chapter Five Material Memory**

Material memory is tangible items and materials that hold remnants of past experiences, history and emotions. Material memory is continuously embedded in the physical world, in contrast to digital or psychological memory, which exists as images or emotions. An imprint of time is created by every mark and texture an indicator of the past events and histories that have moulded the object. Materials serve as neutral observers in this way, giving witness to labour, deterioration, touch, and cultural significance. Material memory becomes an effective means for artistic expression of identity, trauma, and the journey of time. Artists frequently select materials for their memories as well as their aesthetically pleasing characteristics. As a result, materials develop a psychological effect that transcends their physical form and become carriers of individual and societal narratives. The assumption that memory only exists in the mind is also called into question by material memory. It draws attention to the material world and the things that make up our daily existence. By doing this, it calls into question how we maintain the past, how we interact with our surroundings, and how things become extensions of who we are. Using material traces to evoke nostalgia, destruction, durability, or permanence, artists who work with found materials, textiles, or historical artefacts often explore this idea.

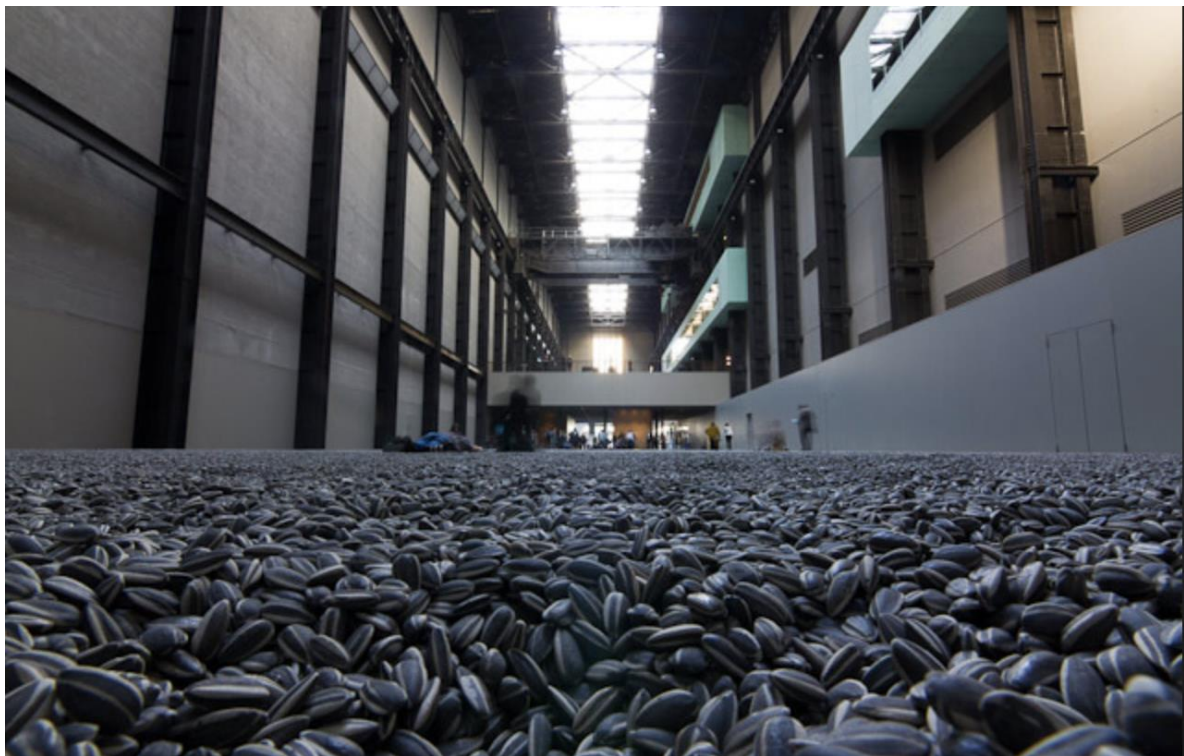


*Figure 7. Ai Weiwei installation Sunflower seeds. 2010. Tate Modern's Turbine Hall.*

Ai Weiwei's installation is a perfect example in connection to material memory, the millions of handcrafted porcelains that are created to appear as life sized sunflower seeds were shown in Tate Modern Gallery. The decision to create the sunflower seeds emphasis the gap between the wealthy and poor. While seeds are seen as an ordinary snack, porcelain is typically associated with elegance and superiority, The social and economic divide in society at that time was highlighted by these two extremes lower seeds emphasis the gap between the wealthy and poor and how systems that reward based of status frequently overshadow the average person, demonstrating how privilege and deprivation coexist. It is an interesting representation of the sunflower's seeds as Ai Weiwei chose to use it a symbol of oppression as it was unable to choose the direction in which it turns its head reinstating the idea of being stuck In a position without any control of the outcomes for themselves. Metting basic nutritional needs was a challenge for many, sunflower seeds became an affordable, easily available food supply for those who were underprivileged in poverty. The installation also appeals to comment on China, depicting the nation as one of mass and relentless reproduction.

In relation to the subject matter of sunflower seeds being based upon themes of poverty and how the art holds a darker subject i found John Barrels The Darkside of the Landscape incredibly useful within my understanding on these topics.

The dark side of the landscape is a book about art history that includes paintings by John Constable, George Morland, and Thomas Gainsborough. Cambridge University Press published it in 1979. While some may romanticise this period of life, Barrel's book describes how 18th-century painters tried to depict what life was like for the impoverished, reflecting emotional and social realities. Barrel's goal is to draw attention to the discomfort experienced by those depicted in the painting. Barrell's work is especially interesting because of the way he questions these depictions and draws attention to the paradox that paintings depicting hardships and poverty were frequently commissioned by and displayed in the opulent homes of the upper classes, whose lives differed greatly from those depicted on the canvases. In addition to revealing the class divide of the era, this dynamic raises questions about how such imagery is consumed and interpreted. In terms of my studies on perspective and memory, I've found that this book has been extremely helpful in gaining a deeper understanding and providing examples of other artists' work on the same subject.

## **Chapter Six Cultural memory and identity**

The terms 'cultural', 'social', and 'collective memory' differentiate themselves from individual memories by their development or creation through social and cultural interactions among communities and groups. Cultural values are held and shared by communities and groups through material culture and heritage. Additionally, memory development and consolidation, identity construction, and a sense of belonging are all contributed by these. These memories are passed down and create a symbolic structure that people retain through visual arts and traditional cultural expressions. Societal understanding of their purpose in the world is greatly influenced by this inheritance, which connects their individual identities to a larger collective history and gives them a sense of continuity with previous generations. Cultural memory reflects the imprint of power structures because it is continuously socially constructed and maintained. Which collective gain prominence, and which are marginalised are shaped by the dominance in some narratives and the marginalisation of others. Therefore, interacting with cultural memory is a pathway for many artists to reclaim histories that have been suppressed and to withstand repression but also reaffirming the importance of their cultural heritage. By utilising traditional imagery and Traditional and historical knowledge artists question conventional narratives and create more inclusive forms of identity. In this way, cultural memory becomes a safe and honourable space where identity is can be contested and established in addition to influencing how communities hold identify themselves.

Mark Freemans Telling stories; Memory and narrative, he discusses about the theories within memory and how It is becoming progressively more difficult to achieve. In this collection, academics evaluate the continually evolving field of memory studies, including its foundations of history theories and current discussions. Bergson, Halbwachs, Freud, Proust, Benjamin, Adorno, Derrida, and Deleuze are just a few of the significant theorists from the past 200 years whose works are incorporated throughout the collection rather than bound to a single narrative. All of these assessors helped modern and postmodern thought redefine memory.

Within the Chapter 'Memory and Cognition' (2010), Katherine Nelson and Robyn Fivush investigate into the connection between memory, psychology and cultural history, where they aim to comprehend how our personal experiences and development are created through a wide variety of social expectations, childhood and historical contexts.

'the outcome of a social cultural cognitive system, where in different components are being opened to experiences over time, where experiences vary over time and context, and wherein individual histories determine how social and cognitive sources are combined in varying ways.'pg220

The passage explains how our development arises from a constantly changing sociocultural system where we are continuously shown new experiences, given that each persons past experiences are unique and distinctive, based off societal and cultural factors that are embedded into our lives over time.

For this subject of research i investigated into Jean-Michel Basquiat's work to examine how society can either reinforce or distort cultural memory. His creative practice is predominantly built from the memories and cultural experiences of his African and

Caribbean heritage, expressed through a unique visual style, he made his way into the mainstream art world in the early 1980s. His perspective on the community and the rise of his work was both influenced by this feeling of 'disconnection', being an artist from a marginalised group. By suggesting that memory is not only an collection of the past but also an attribute in forming both individual and collective understanding of the world, Basquiat's work demonstrates how interacting with cultural memory can both challenge current societal narratives and strengthen communal identity. By giving communities a common sense of history, identity, and belonging, cultural memory is essential for promoting a unity in society. Cultural memory serves to uphold shared values and a sense of continuity among generations by conserving collective narratives and symbols. However, the empty spaces left by disputed or erased memories can lead to social tension from marginalisation, or even conflict, which encourages communities to contest current world narratives and to assert and rewrite past histories. Beyond artistic or symbolic expression, It has substantial social and political implications that impact how communities understand themselves and negotiate power.



*Figure 8. Jean-Michel Basquiat. 1981. Untitled skull.*

A profound analysis of African ancestry, mortality, and cultural history can be found in Basquiat's *Untitled* (1981). The skull imagery creates a dialogue between historical and modern viewpoints by combining connections of art traditions and African masks demonstrating both the resilience and vulnerability of human experience. The artwork explores themes of mortality and life through personal and collective memory and furthermore how cultural heritage shapes modern-day identities. Basquiat's expressive, unfiltered approach emphasises the importance and urgency of these cultural and existential concerns, inviting viewers to confront complex questions about ancestry and the survival of cultural memory in a modern context.

‘Basquiat's "intellectual obsession" with issues such as ancestry/modernity,  
personhood/property and originality/origins of knowledge,  
driven by his tireless need to problematize mainstream media's discourses  
surrounding race’ Marshall.

Untitled (1981) vividly expresses Marshall's observation that Basquiat was "intellectually obsessed" with issues such as ancestry and individuality. The Western art traditions demonstrated with the reoccurring skulls, result in creating a question between the past and present that engages cultural memory and heritage, Basquiat challenges current racial narratives by highlighting the histories that are celebrated in contrast to the opposition through these visual references.

## **Conclusion**

To summarise, memory takes a humongous impact on everyday life, choices, socially, within creative studies and physically. Being able to recognise start points which physiologically created the narratives such as within limerence, romanticization and childhood we are able to establish a sense of self and clarity within the reasons behind our behaviours, thoughts and responses to the world. The most significant point i have realised within this research is how greatly our unique experiences influence the varied opinions we each have on society and how our personal narrative's have a impact on how we engage with everyday life and within our perceptions of art. I have found it incredibly valuable researching artists and authors who talk through the processes of memories impact and how they have represented it within their artworks with key themes such as nostalgia, fragmentation and sentimentality. I've been able to critically examine my own creative process by looking at how artists like Frida Kahlo, Jean-Michel Basquiat, Cindy Sherman, and John Yuyi incorporate memory, trauma, and social pressures into their works. I have developed a greater understanding of how artistic expression can convey and transform individual and societal memories by examining both the conceptual and formal elements of their work, including their use of symbolism, composition, and performative qualities. The ability of

memory to translate individual and societal experiences into visual, conceptual, and emotional expression, In order to create pieces that visually speak to people from a variety of viewpoints, memory enables artists to process trauma, consider identity, and share highly subjective experiences with others. Additionally, memory in art acts as a link between individual and societal experience, allowing viewers to engage with pieces in ways that promote understanding, empathy, and contemplation. It enables artists to demonstrate how memory is both subjective and socially influenced by preserving, reinterpreting, and critiquing cultural and historical narratives. Art gives memory the ability to provoke strong emotional reactions, stimulate thought, and convey difficult concepts by converting social and personal experiences into visual, conceptual, and emotional forms. In the end, the power of memory in art is found in its ability to turn what is intangible into the concrete, allowing both artists and viewers to investigate identity, society, and the human condition while making intensely personal experiences both universal.

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**AI Acknowledgment Declaration**

I confirm i have not presented any AI generated texts as my own work. I confirm i have the copys of my drafts, notes and other resources used previously. I acknowledge the only use of AI presented in my work was for grammar checks.