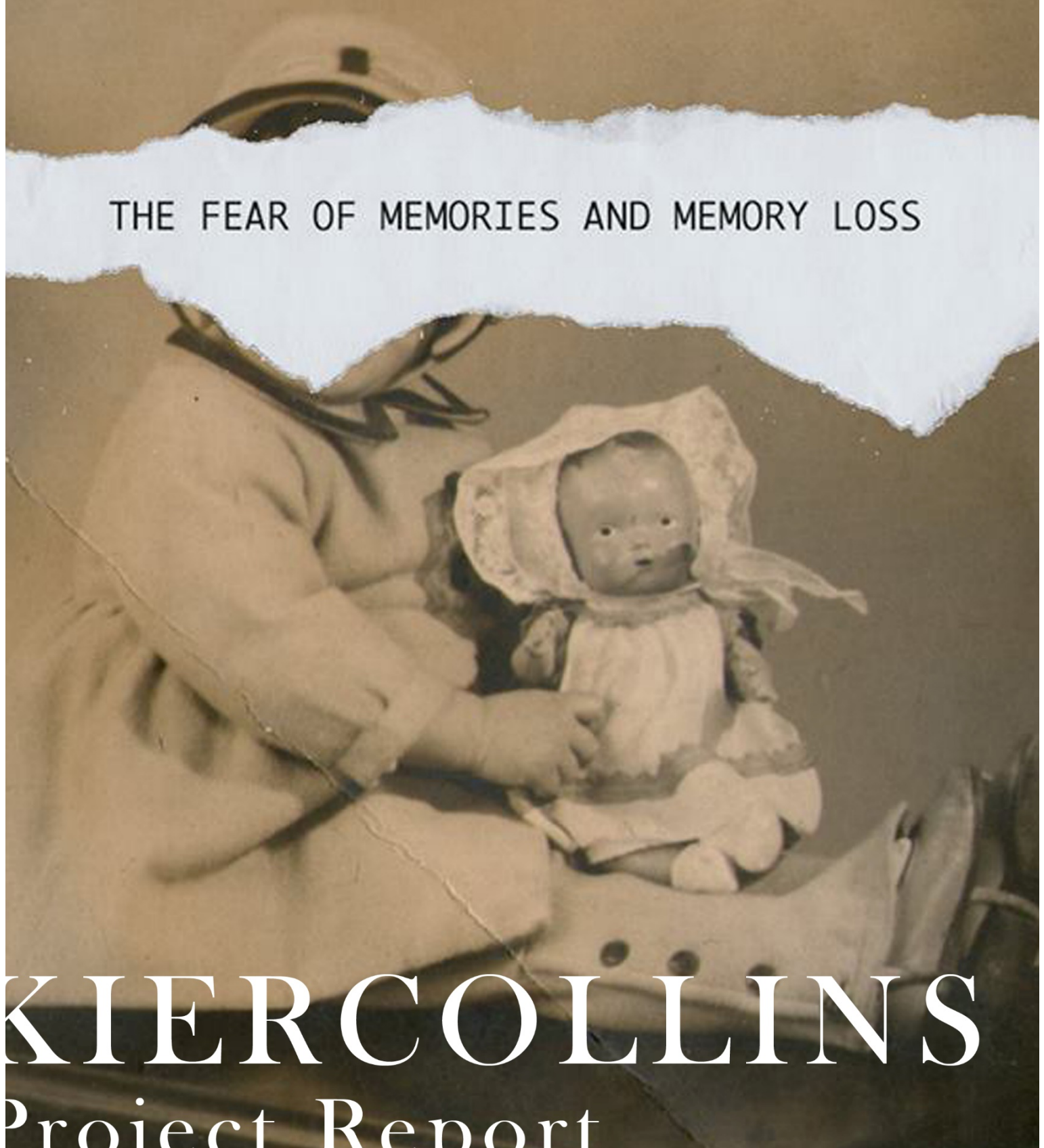


Carol

MNEMO PHOBIA

THE FEAR OF MEMORIES AND MEMORY LOSS

A vintage, sepia-toned photograph showing a person's hands holding a small doll. The doll is wearing a light-colored dress and a bonnet. The photograph is layered behind a torn paper effect, with the top and bottom edges of the paper visible. The text 'KIER COLLINS' and 'Project Report' is overlaid on the bottom of the image.

KIER COLLINS
Project Report

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INTRODUCTION

Through my art practice I introduce the exploration of old family photographs, personal dialogues and history. Although much of my practice is transdisciplinary and confessional based; all the work I produce relates back to embodied experiences which are a reflection of my history.

Currently I am researching how I can use history and family history to create a dialogue that provokes thinking on a much deeper level. My work involves elements of social participation, as seen in my works including *The Last Communication* (2017) and *The Void* (2017). To gain a greater understanding, the audience is invited to interact and engage within my works. Often these works are left without descriptions on the artist plaques, leaving the work open to the audience's own interpretation through the use of titles and the work itself.

It is Important in my practice that my work always connects back to my experiences, family history and History in a broader sense. This helps make the work more meaningful. The concept of each work is always an aspect of personal history or family narrative. The outcomes of each piece are open to interpretation through different mediums as I am not tied to a process and each work is different, taking different forms such as installation, collage, film and performance.



Figure 1 SARAH ALEXANDER COLLINS (MOTHER)



Figure 2 CAROL ANN COLLINS (GRANDMOTHER)

Carol
CAROL ANN COLLINS

Carol Ann Collins was born on 26th august 1944. Cardiff, Wales, United Kingdom. Died 8th February 2011. Cardiff. Carol was a devoted wife to her late husband Peter Charles Collins who she Married in September 1967. Carol was a privet woman who kept herself to herself and a much-loved mother to her four children, Christopher, David, Sarah and Jennifer. She was a devoted Nan to her Grandchildren Stephen, Jessica, Zoe, Michael, Sean, Becky, Kieran and Daniel. Since Carol's Death there has been a lot of family mysteries and secrets that has now started to come to light.



Figure 3 Sarah Collins, Carol Collins and Jennifer Collins

CAROL ANN COLLINS WEBSITE: <https://kcollinsartist.wixsite.com/carolcollins>

PERSONAL ITEMS THAT BELONGED TO CAROL AND NOW HAS BEEN PASSED DOWN.



Figure 4 Chum dog tag



Figure 5 Chum dog tag information



Figure 6 Chum and Candy dog painting



Figure 7 Dove wedding cake ring



Figure 8 Family Photo frame



Figure 9 Carols last handbag



Figure 10 Carols wedding ring



Figure 11 Carols Red Door Elizabeth Arden

MNEMOPHOBIA

Definition: 'Morbid fear of memories.'(The free Dictionary, By Farlex, 2017)

MNEMOPHOBIA is an extenuation to the work titled For a *Dead Lady* (2017) that I produced for the Plymouth Art Weekender and the first mini project: My Favourite Tool. The reason why I have chosen the word MNEMOPHOBIA is that I think I am starting to experience altered and memory loss and I am worried for the memories that I have left of my Nan (Carol Ann Collins).

For this project, I would like to look at the preservation and decay of memories whilst using trigger objects. The object that I will be using will relate back to my Nan in some sort of way such as photographs of her and her children, smells of perfume (Red Door Elizabeth Arden) and jewellery she used to wear. Clothing that my Nan used to wear will be recreated with the help of family photographs, items such as her iconic red hand bag she always used. The way I would like to present this project is in museum archive.

Objectives/Aims:

- To preserve my memories of Carol Ann Collins.
- To explore my ever-changing memories.



“Right now I’m having amnesia and déjà vu at the same time. I think I’ve forgotten this before.” *Steven Wright*

WHAT IS MNEMOPHOBIA?

MNEMOPHOBIA is the fear of memories. People with this fear tend to worry about memories (especially bad ones) or losing them, this phobia is becoming more popular. Mostly people who suffer with Alzheimer’s tend to have it.

WHAT ARE THE CAUSES?

It is generally accepted that phobias arise from a combination of external events. (I.E. traumatic events) and internal events predispositions. (I.E. heredity or genetics)

WHAT ARE THE SYMPTOMS?

As with any phobia, the symptoms vary by person depending on their level of fear. The symptoms typically include extreme anxiety, dread and anything associated with panic such as shortness of breath, sweating nausea, dry mouth, inability to articulate words or sentences.

CAN I TAKE MEDICINE?

Medicine can be prescribed, but the medicine has side effects, systems can be severe. It’s also important medicine does not cure **phobias**.

METHODS

PHOTOPOLYMER

Photopolymer is photosensitive material in sheet form that is exposed to VU light through a negative film. The light shines through the clear sections of the film and hardens the polymer. The plate is washed out with water.

Image 148x10.5

Greyscale

300DPI

Print on Xerox printer, placed in screen-print room

Photopolymer Print

Carol Ann Carter and Peter Charles Collins sat at table 5 with Carols Mother and Farther.

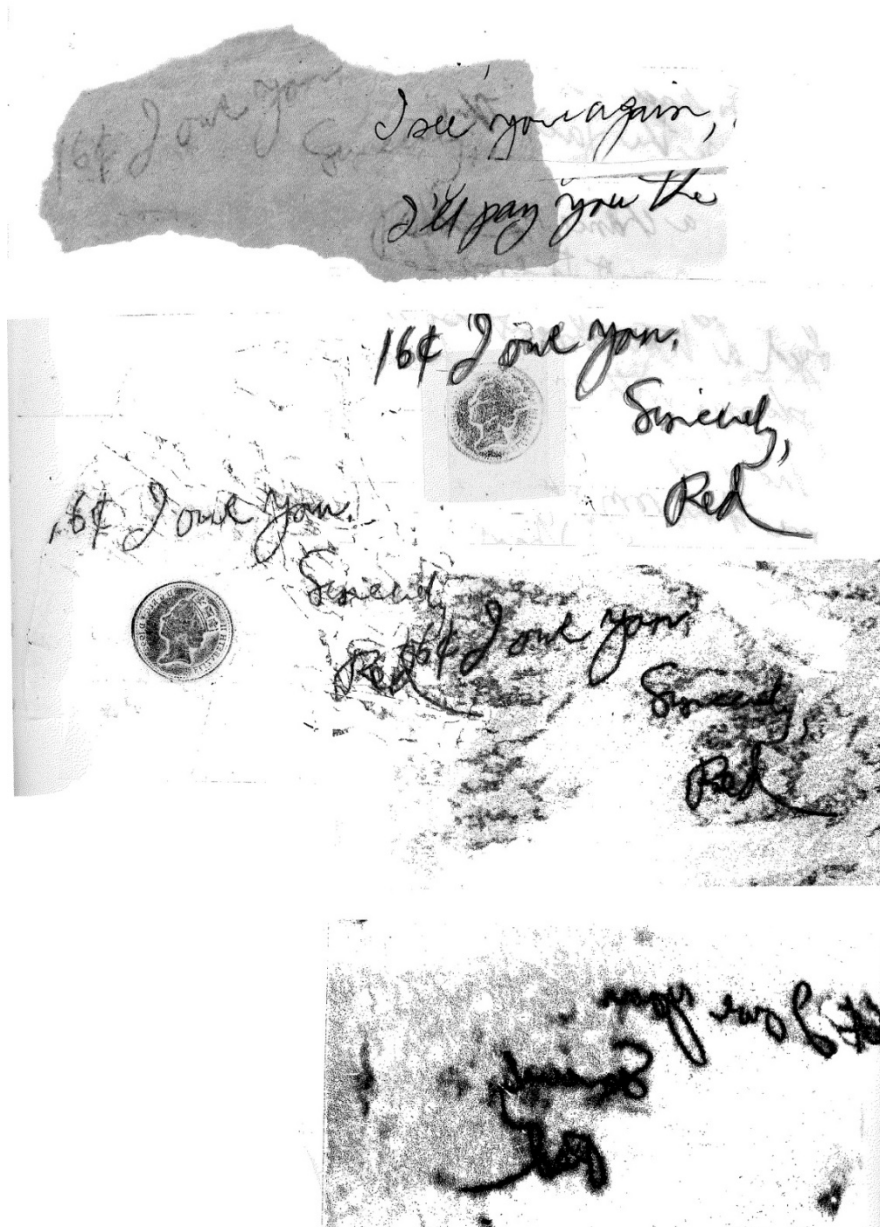
Print is light and has hardly no detail (can't see faces) to represent alerted memories



MONOPRINTING/MONOTYPE

MONOPRINTING: Is a form of printmaking that has lines or images that can only be used one/made

MONOTYPE: Is often used for an image made by inking a non-absorbent surface with a solid colour, laying over it a piece of paper and drawing onto the back of the paper.



I regret that we couldn't have played in the men's pairs — but as you know, I was on the spot.

I hope that you can find your way back to Chicago for good; in any event, let me hear from you. When I see you again, I'll pay you the 16¢ I owe you.

Sincerely,
Red

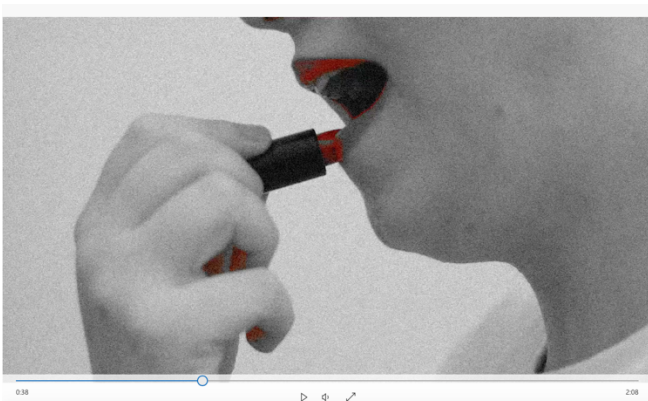
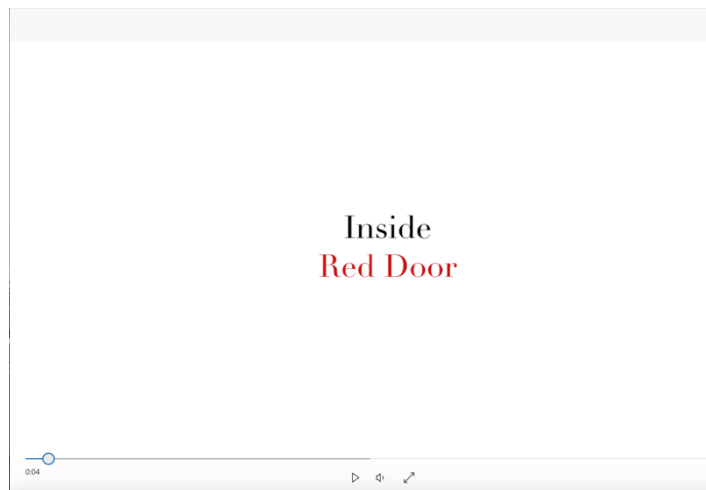
P.S. Please excuse the business stationery, but I'm writing this from the office.
R.

Used one of my family letters that was given to Carol's father when they moved to America for the monotype/monotype workshop. I only use the ending of the letter as that it says sincerely RED, the colour is now associated with Carol. Also, the small section of the letter makes me question did RED owe Carol's father the money back.

CAROL & RED DOOR FILM/ADVERT

Carol and RED door perfume advert/small documentary telling the narrative of the life and relationship of Carol and her perfume. The video piece uses photographs, video and text about this relationship and her life. I use the Chanel Marilyn Monroe Advertisement as a reference. Chanel No5 advert is about the relationship between Marilyn Monroe and her No5. Chanel uses the famous saying "a few drops of Chanel No. 5" the reason why I used Marilyn Monroe was that when Carol passed I was given a book called Norma Jean: life and death of Marilyn Monroe written by Fred Lawrence Guiles (Author). With this book and the Chanel Marilyn Monroe advertisement I was trying to create link them together and to give my own work a greater understanding.

The reason for Carol's advertisement being in black and white was to link it back to photographs of Carol from the 1950s-time period up to her death in 2011 also the snips of videos. The reason for the use of Red in the advertisement is that red has become an iconic colour which reminds me of my Grandmother and also linking it back to Elizabeth Arden's Red Door perfume. The information what I have used in the advert is not 100% true which associations with my MNEMOPHOBIA.



Used myself in the INSIDE RED ROOD advert as that lots of people say I look like my grandmother, I also look like my mother who else looks like my grandmother. Every year that goes by a part of my mother becomes Carol by her looks and mannerisms

CAROL & RED DOOR FILM/ADVERT



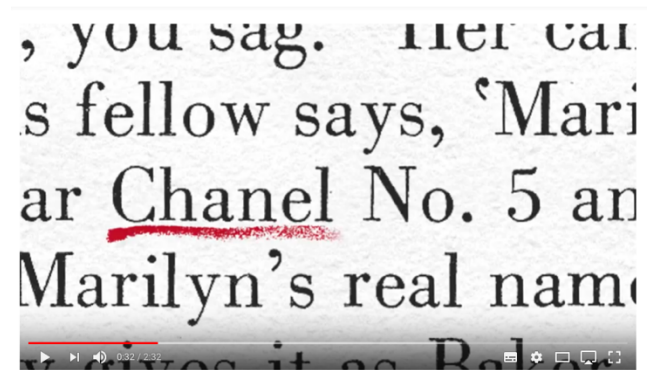
Marilyn and N°5 - Inside CHANEL



Marilyn and N°5 - Inside CHANEL



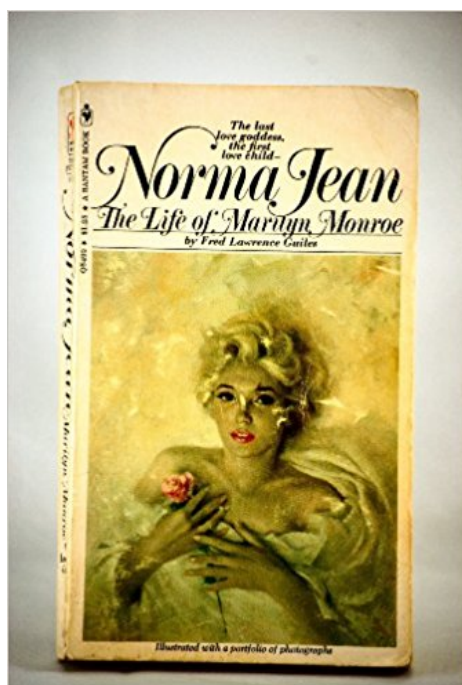
Marilyn and N°5 - Inside CHANEL



Marilyn and N°5 - Inside CHANEL

Music by: Avia westernize: https://www.youtube.com/watch?v=PaDn_7qw8YU

Video: Marilyn and N°5 - Inside CHANEL: <https://www.youtube.com/watch?v=Wo8UtWiYiZI>



Norma Jean: life and death of Marilyn Monroe written by Fred Lawrence Guiles (Author).

Carols book that was pasted down to myself

REVIEWS ON CAROL & RED DOOR FILM/ADVERT

I really like the use of music and the sound effects when zooming into the photos - it looks very professional + is edited flawlessly!

For improvements in the video of the film needs, I don't think you need to include the text to emphasise certain bits - I think the video would work well on its own.

Memories of Carol this lady who has a very happy / bubbly Personality. She had a Fantastic life bringing up children, Marrying and owning a house. I see this Piece as a remembrance to her life.

There's key aspects within the Piece that speak to me such as the Red lipstick and Red door. Glorious lady. There is something uncomfy as you can see this lady has Passed Yet you see all this happiness & love.

Helen Flahertyxxx

Tereze + Nina

xoxo Gossie Girl.

- melancholy
- nostalgic
- biographic
- timeline of Carol's life
 - gave insight to the life of a woman who is loved and has clearly touched the lives of others
 - is a sort of homage to a loved one
 - carries a theme of memories / nostalgia
 - the colour red is significant to the woman and is highlighted throughout the film
 - ↳ wonder if it carries more meaning than simply being her fav. colour or the colour of her lipstick

Cassia Baert

- documentary sort of feel
- great link to Kiss stain

→ I really like the structure of the video in terms of picture zoom ins and xeroxed / specific highlighting of red objects e.g. - handwriting
lips
bag
perfume.

I'm intrigued as to why it's what's the link.

→ not only does the use of old photographs add to this feel but also the recorded tapes (interview with family)

great homage to your nan in a mysterious way. Detective (?) (amber)

CAROL RED DOOR POSTER ADVERTISEMENT



Using a 1950's woman's magazine I furthered my Red Door film by making an advertisement in relation to Elizabeth Arden's Red Door perfume as this was a pre-existing memory from my nan. During this experimental advertisement I used photoshop (a software that I am not experienced with) to past imagery of my nan who I see as an iconic figure, I furthered this experiment by also editing the *Sunsilk* text to text that reads Elizabeth Arden. My goal was to create a celebrated figure in a well-read publication. The experiment was thought-provoking however. I also felt that it had not answered any questions that I was setting out to answer for this project.

“If you tell the truth, you don't have to remember anything.” Mark Twain

RED LIPSTICK MEMORY

Red lipstick: Max Factor Marilyn Ruby Red

I always remember my nan blotting her lips before she went out. She always use to sit at the kitchen/Living room table putting on her red lipstick. Then she picked up her handbag and put it on to the table and open and pull out a tissue. Then slowly she would blot her lips, proceeding to quickly spray her perfume (RED ROOD ELIZABETH ARDEN) and walked towards the front door.

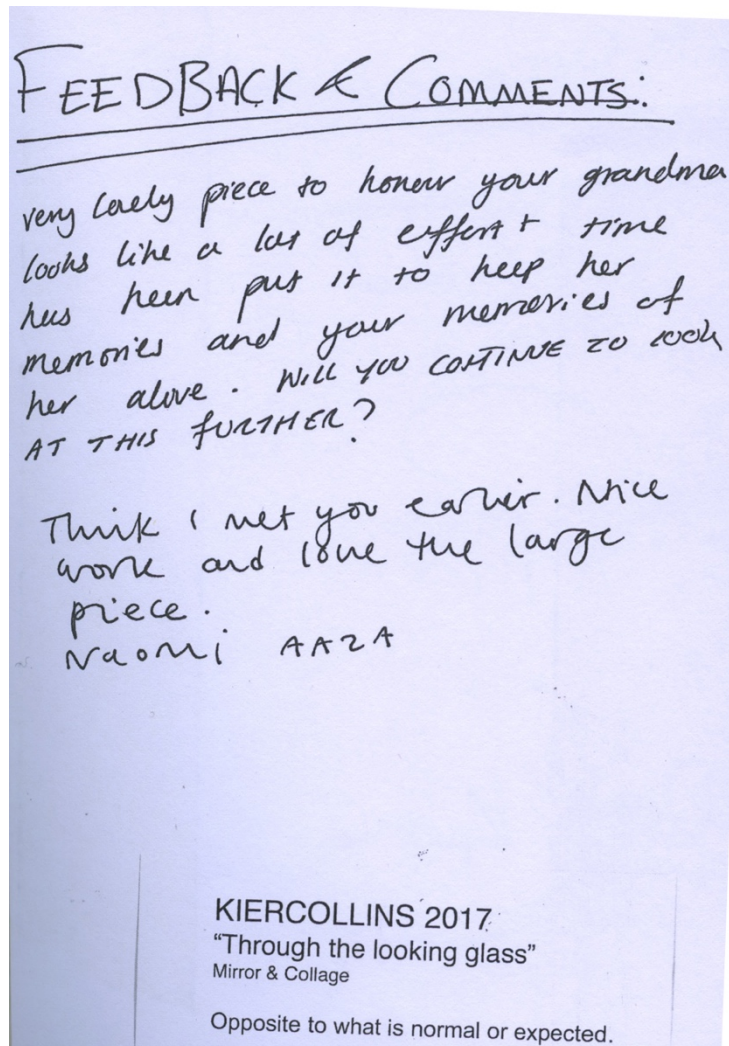


The things that remind us of loved ones (News paper article)

Victoria Hislop-Novelist: ‘My grandmother used to ask me for the same present every year: Yardley lipstick in cherry red. I brought her one of these each year from when I was eight years old until 18, when she died in the early eighties. It’s a colour that’s very on-trend again now, and every time I walk past the shiny cosmetic counters at Christmas, I think of her’.

FEEDBACK/COMMENTS FROM ART EXCHANGE

Art Exchange



Questions:

Will, I continue to look at this farther?

Memories are consuming myself, I feel like I have to stop but I need to **KEEP GOING** to protect my memories that I have left for Carol Ann Collins

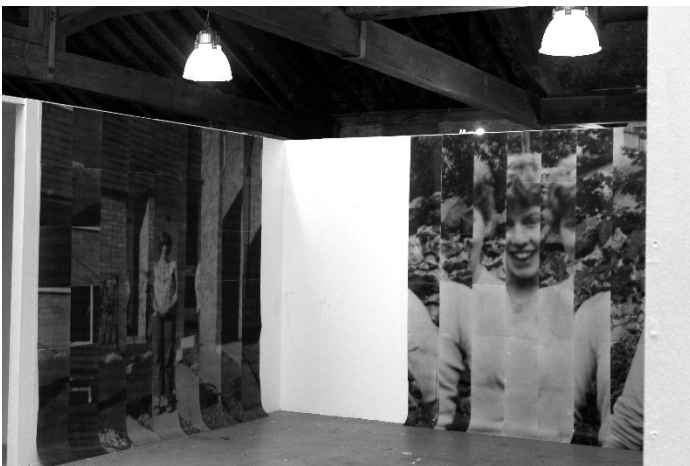
MIRROR PROJECT

I partook in a three-day intensive mini project which was a bout mirroring. I had to think of different form of mirroring also I could have had the opportunity of doing a collaboration with people in Venice but didn't take it up. This intensive project has helped me reflect on my practise and the MNEMOPHOBIA project. The Mirror project this helped me develop my ideas and think about reflection in the way of reflecting on myself and my memories this helped me think about other ways that I can preserve them. When I was exploring the mirror project I was thinking about my nans mirror what she had in her living room this was a memory I have had from a young age and regularly find iconic photographs of. I recreated this memory that I have of myself when I was a child. I wanted to recreate the memory of my nan giving me a spam sandwich for lunch, the mirror helped me become a child again looking up at my nan whilst she gave me the spam sandwich. Then I thought, instead of using the image of spam I wanted a photograph of my nan to expand on when I was a child and where I am now. When I was printing out the photograph of my nan into small A3 sections to then stich together to make the image large as so it can be seen in the mirror at a distance I made a happy accident as where I stitched the sections improperly, this made me think about how delicate my memories of my nan were and they are slowly decaying. This happy accident helped me develop on my MNEMOPHOBIA project.



MNEMOPHOBIA FINAL PIECE

MNEMOPHOBIA 2018



MNEMOPHOBIA 2018 is a five-piece installation demanding space and the viewers' attention. The medium of this work is collaged A3 paper which is reflective of alerted memories due to its fragmented photographs strips.

MIRROR: using one family artefact (Carols Mirror) I was able to engage the audience in a form of participation. With many works being visible from the mirrors perspective the audience can actively engage in altering one's own perception on the work altering their own memory and experience through the act of seeing. The mirror is also their as a small self-portrait to which I have been feeling as I have been reflecting on my precious memories that I have left of Carol Ann Collins. The works laid out in order of personal preference exuberates narrative to the audience, narrative that I would have preferred to further through the use of a new built artist room, furthermore the room would have contained museum cabinets containing personal artefacts (photographic prints, letters, paintings, jewellery and clothing) These artefacts would have furthered Carols story.

ARTIST RESEARCH

- Tracey Emin 'May Dodge, My Nan 1963-93'
- Sophie Calle 'The Hotel, Room 28 1981'
- Nicky Coutts 'Another Land 3 2006'
- Joseph Beuys 'Felt suit 1970'
- Juliet Middleton-Batts 'Memory box 2017'
- Idris Khan 'Memories and Monuments 2017'

TRACEY EMIN

‘Tracey Emin’s art is one of disclosure, using her life events as inspiration for works ranging from painting, drawing, video and installation, to photography, needlework and sculpture. Emin reveals her hopes, humiliations, failures and successes in candid and, at times, excoriating work that is frequently both tragic and humorous.’(Emin.T,2017)

‘MAY DODGE,MY NAN 1963-93’



Tracey Emin’s May Dode, My Nan is made up of Five individually framed objects mounted on the wall. Thins these framed cases she displays two photographs, a letter and a doll. **This piece pays tribute to her grandmother and the relationship between them. (Think of my own relationship between carol and myself)**

SOPHIE CALLE

‘Sophie Calle (born 9 October 1953) is a French writer, photographer, installation artist, and conceptual artist. Calle's work is distinguished by its use of arbitrary sets of constraints, and evokes the French literary movement of the 1960s known as Oulipo. Her work frequently depicts human vulnerability, and examines identity and intimacy. She is recognized for her detective-like ability to follow strangers and investigate their private lives. Her photographic work often includes panels of text of her own writing.’(Tate.2017)

‘THE HOTEL, ROOM 28 1981’



Sophie Calle ‘The Hotel, Room 28 1981’ is a two-part framed work comprising photographs and text, the photograph of twin head-boards. The smoothly made double bed is covered with a colourfully printed bedspread and richly striped wallpaper. Below the title three columns of italic text are diary entries describing findings in the hotel room between Monday 16 February 1981 and Thursday 19.

On Monday 16th February 1981 Calle was hired as a temporary chambermaid for three weeks at the Venetian hotel, she was assigned twelve bedrooms. On Friday 6th March 1981, her job came to an end. Whilst she was working there she was **examining personal belongings (think of Carols personal belongings)** of the hotel guests and observed through details lives which remained unknown to her.

NICKY COUTTS

‘Nicky Coutts studied for an MA in Fine Art at Chelsea College of Art and Design in 1992 and completed a PhD in Photography at the Royal College of Art in 2001. Her work has been exhibited at public venues that include Kunsthalle Mainz, Germany; Centre Pompidou, Paris; Hå gamle prestegard, Norway; Haus der Kulturen der Welt, Berlin; and the Institute of Contemporary Arts (ICA), London.’(Arnaud.D,2017)

‘ANOTHER LAND 3 2006’



Nicky Coutts's Another Land 2006 is a series of three triptychs of Bosch's famous religious paintings. Coutts's emptied them of their human content (try to remove carol from photographs) revealing apocalyptic vision.

JOSEPH BEUYS

Joseph Beuys (German: ['joːzef 'bɔʏs]; 12 May 1921 – 23 January 1986) was a German Fluxus, happening, and performance artist as well as a sculptor, installation artist, graphic artist, art theorist, and pedagogue.

His extensive work is grounded in concepts of humanism, social philosophy and anthroposophy; it culminates in his "extended definition of art" and the idea of social sculpture as a gesamtkunstwerk, for which he claimed a creative, participatory role in shaping society and politics. His career was characterized by open public debates on a very wide range of subjects including political, environmental, social and long term cultural trends. He is widely regarded as one of the most influential artists of the second half of the 20th century. (Tate.2017)

'FELT SUIT 1970'



Joseph Beuys Felt Suit 1970 is a two-piece suit comprising a jacket and a pair of trousers made from grey felt. The artist has stated that work can be displayed (think of ways that I can display carols clothing and personal objects) in any way, although it is usually shown hanging from a wooden coat hanger. Felt Suit was tailored from one of Beuys's own suits, and can be seen as a self-portrait. He did wear one of the suits in a performance in the early 1970s.

JULIET MIDDLETON-BATTS

Juliet Middleton-Batts is a research-led artist who uses memory, personal historical artefacts and narratives within her practice. Middleton-Batts originally practiced as a Graphic Designer for many years this strengthened opportunities to take part in commissions and working to briefs. After graduating in BA (Hons) Fine Art at Plymouth University Middleton-Batts decided to take a year away from studying; but returned to education in 2014 after further securing a place at Plymouth University on the MA Contemporary Art Practice, Middleton-Batts is now an artist in residence at Plymouth University on the AA2A scheme.

'MEMORY BOX 2017'



Memory box is a Participatory piece where Juliet Middleton-Batts approached and encourages members of the public to write on a blank card a personal memory of a female family member and to insert said memory into a box titled memory box. Middleton-Batts aim was to 'create an archive of female family Memories (Base my project on this think of ways of archiving carols life)' (Middleton-Batts, 2017b).

IDRIS KHAN

Drawing inspiration from the history of art and music as well as key philosophical and theological texts, Idris Khan investigates memory, creativity and the layering of experience. Khan's works – in media including sculpture, painting and photography – rely on a continuous process of creation and erasure, or the adding of new layers while retaining traces of what has gone before. He is well known for his large-scale works in which techniques of layering are used to arrive at what might be considered the essence of an image, and to create something entirely new through repetition and superimposition.

‘MEMORIES AND MONUMENTS 2017’



Memory is a strange and amazing thing. Sometimes it stores experiences indelibly, engraving them permanently in our minds. Other times it is more like a shadow cast fleetingly over our thoughts. Memory is complex, sometimes profound and honest, other times meaningless or deceptive. It can grow stronger or weaker. It can be what we hold most dear to us, yet it can let us down or desert us entirely. It also lives beyond us as individuals, seeping out into our collective consciousness, sharing the past and shaping the future.(Price,2017)

Kieran Heath

ART:506

Proposal.

Title: MNEMOPHOBIA

Through my art practice I introduce the exploration of old family photographs, personal dialogues and history. Although much of my practice is transdisciplinary and confessional based; all the work I produce relates back to embodied experiences which are a reflection of my history and memories.

MNEMOPHOBIA: The fear of memories, memory loss and altered memories

MNEMOPHOBIA is an extension to the work titled *For a Dead Lady* that I produced for the Plymouth Art Weekender and the first mini project: *My Favorite Tool*. The reason why I have chosen the word *MNEMOPHOBIA* is that I believe I may be starting to experience altered memories and memory loss and I am in apprehension for the memories that I have left of my Nan (Carol Ann Collins).

For this project, I will look at the preservation and decay of memories whilst using trigger objects. The object that I will be using will relate back to my Nan, red handbags, red lipstick,

I will explore my family photographs while seeing how they relate to relative smells. During the project, I also encourage experimentation in regards to jewelry she used to wear. Clothing that my Nan used to wear will also be explored through the exploration of family photographs. During my exploration of presentation, I would like to explore preservation through museum archival processes. Research into Tracey Emin's '*May Dodge, My Nan 1963-93*' approach to presentation will be imperative to this project.

Objectives:

- To understand in-depth mnemophobia.
- To explore ways to preserve memories
- To explore through art my own changing memories and how they are becoming altered.
- To produce a body of defined work that explores the above and archival processes.

Time Management:

Working mornings, I will be partaking in research for this project: artist research, memories, Mnemophobia. Once complete I will be exploring experimentation, using my previous research to investigate new work. I will also reflect on this project through a reflective journal which will be updated regularly.

Tutorials:

Make sure that at every tutorial I bring a piece of work/experimentation to further my and my tutors understanding of the work.

Week: 3 Tues 10th Oct

- First Tutorial, make sure that I explain myself properly to the tutor as so the tutor gains a greater understanding about how this body of work will be underpinned. To bring examples of artist work that inspire me.

Week: 5 Tues 24th Oct

- Second Tutorial, make sure by this time I have researched what *MNEMOPHOBIA* is, Memories, memory loss and to put this research into some experiments.

Week: 8 Tues 14th Nov**Group Tutorial**

- Third Tutorial make sure that I have researched how memories can be preserved and expand on experimentation ensuring that I am expanding on a body of work.

Art Exchange 21st Nov

- To have a small range of experiments to present in the museum case for the art exchange.

Week: 9 Thurs 23rd Nov**Group Critique**

- To have extensive knowledge and research on *MNEMOPHOBIA* and to start thinking about a final piece.

Week: 11 Tues 5th Dec

Assessment Preparation Tutorials

- To gather and display a better-defined body of work.
- Make sure sketchbook and reflective journal is all up to date

Week: 13 Tues 9th Jan

Test Space

- To explore ways of resolving any amendments and changes to the work.

Week: 14 Mon/Tues 15th/16th Jan

Assessment

- To achieve a successful body of work base on all research that I have done.

Processes:

Found objects, Printmaking, photography, letterpress, textiles and acrylic resin, these where possible to be pre-modern materials.

Research:

- What are memories and memory loss?
- What is Mnemophobia?
- How can you preserve a memory?
- Artist that work with memories?
- What are the causes of altered memories?

Inspirational Artist and works:

- Joseph Beuys '*Felt suit 1970*'
- Sophie Calle '*The Hotel, Room 28 1981*'
- Nicky Coutts '*Another Land 3 2006*'
- Tracey Emin '*May Dodge, My Nan 1963–93*'

Reading List:

- Contemporary Art and Memory
- Conceptual Art
- Peojektion
- What is media Archaeology?

Title: MNEMOPHOBIA

For this project started with a mini project *my favorite tool* from that project I started making work about my memories and discovered my topic would be surrounded by MNEMOPHOBIA, the fear of losing one's own memories.

Using the idea/ theme of memories I was thinking about how I have been worrying about losing the precious one of my nan (Carol Collins) this is when I began to research further into MNEMOPHOBIA to see if I was having any symptoms of it. Also, I looked if there was a cure to see if I can save my existing memories.

Whilst I was researching into MNEMOPHOBIA I started to look at my family photographs this was to gather ideas and to experiment. I signed up to do a photopolymer workshop and used one of my family photographs. Whilst doing this experiment, I was thinking about the other ways that memories can be altered. After my photopolymer workshop I did more research into memories such as memory loss (Amnesia).

After most of my research into memory and memories, I was thinking if there is a way of preserving my memories. This is when I smelled my nans perfume and thought that this iconic smell helps preserve her and some of my memories that are pre-existing. At the same time as smelling the perfume (Red door, Elizabeth Arden) I was thinking about the relationship between Carol (Nan) and Red door. I came up with an idea of creating a perfume advert/documentary regarding this relationship that I wanted to explore further. I used the same set out that Chanel used when they made an advertisement about the relationship between Marilyn Monroe and Chanel No.5 to help me develop my video I also thought that this was a good relationship to use as my nan had given me a book about Marilyn Monroe.

When I finished my video *Inside Red Door* I had another mini project called the *Mirror project* this helped me develop my ideas and think about reflection in the way of reflecting on my memories and helped me think about other ways that I can preserve them. When I was exploring the *mirror project* I was thinking about my nans mirror what she had in her living room this was a memory I have had from a young age and regularly find iconic photographs of.

I recreated this memory that I have of myself when I was a child. I wanted to recreate the memory of my nan giving me a spam sandwich for lunch, the mirror helped me become a child again looking up at my nan whilst she gave me the spam sandwich. Then I thought, instead of using the image of spam I wanted a photograph of my nan to expand on when I was a child and where I am now. When I was printing out the photograph of my nan into small A3 sections to then stitch together to make the image large as so it can be seen in the mirror at a distance I made a happy accident as where I stitched the sections improperly, this made me think about how delicate my memories of my nan were and they are slowly decaying. This happy accident helped me develop on my MNEMOPHOBIA project.

After this mini project, I continued my MNEMOPHOBIA project, I looked at artists such as Idris Khan and his work titled *Memories and Monuments* 2017 especially Khans writings on memory and how he appropriates memory in his practice. The work of Nicky Coutts especially that of *Another Land* 2006, for this work Coutts removes people from paintings as to reveal apocalyptic visions.

To develop on altered memories; I feel that the artist research taken during this project has helped me develop in confidence however I feel that this project has been sustained through impulse and a risk taking attitude. I have pushed my practice into an arena to which is unfamiliar, slightly uncomfortable yet rewarding, overpowering and entirely consuming.

Due to events over the December break and further talking to Juliet Middleton-Batts I feel it is now necessary to push my practice into a new arena. Moving away from Carol Ann Collins and begin to look at other family members. Continuing my exploration of family and family history and the passing down of memories and stories. Furthering my understanding of memory archives while applying it to my art practice through practice based research.

ARTIST WEBSITE/ FOLIO:

<http://kcollinsartist.wixsite.com/kierancollinsartist>

KIERCOLLINS

[HOME](#)
[ABOUT](#)
[CV](#)
[PORTFOLIO](#)
[CAROL COLLINS](#)
[CONTACT](#)



<http://www.traceyeminstudio.com/biography/>

<http://www.tate.org.uk/art/artworks/calle-the-hotel-room-28-p78301>

<http://www.tate.org.uk/art/artists/sophie-calle-2692>

<http://www.daniellearnaud.com/artists/artists-coutts-image-anotherland.html>

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