

MIMESIS

(re-creating instances of human experiences)

by EMMANUEL PREMPEH

Dedicated to JOYCE KYEI

INTRODUCTION

We learn about ourselves through our experiences and the stories of others. We actively seek out others' stories to know ourselves and to feel the resonances through time and space across borders, cultures, and languages. As William Zinsser writes: "...one of the deepest human impulses is to leave a record of what we did and what we thought and felt on our journey (2011, p. 1). Reading those records often helps synthesize our experiences, as they bring painful past issues to the table. However, in doing so, they become valuable and beautiful records of human circumstances for those who wish to reflect on and learn from them. This project involves recreating, reliving, and dealing with my subjective experiences and memories, it will highlight and put on the stage some significant moments of my life. Focusing on the relationship between the past and the present, cognition and perception, nostalgia and melancholy, issues of grief and trauma, and reflections and representation through images. It narrates an innermost personal turmoil, of history and memory, and ultimately of beauty and loss. Using myself as a case study, I attempt to explore how design processes enable emotional expressions, mending fractured selves, and reconciling unresolved internal conflicts; this will be accomplished by utilizing personal narratives to guide my path in coping with life realities by working through my subjective experiences and memories.

My goal is to study visual/conceptual artworks from established artists responding to matters of personal memories and use that to synthesize my own experiences. This process involves projecting five artists dealing with contemporary and historical issues, such as love, loss, grief, and trauma, explored through remembering and reliving to expand my understanding of the 'SELF' concerning traumatic memories. In this regard, 'the self' includes dimensions of social, emotional, and personal identities, which are firmly bound together. It is constantly changing, constantly evolving, and constantly adapting through roles and discourses.

Art is a representation of reality, to represent and speak on behalf of our emotive expressions. Some of these expressions have a powerful way of inviting people to share in the experience of the expressionist and making them reflect in very particular ways. It makes us heed and acknowledge with deep contemplation things that we otherwise would not. In its broad sense, art is a powerful tool for sharing, some personal, some social, and others clinical. These expressions can have powerful transformative and restorative effects on individuals and society.

MEMORY & REMEMBERING

A fascination with the past and our recollection of it is nothing new. It is no wonder that countless writers explore the relationship between what we remember and how memory influences the present and shapes our identity—emphasizing individualism. “Remembering is an unpredictable activity, an inherent process of selection, omission, construction, reconstruction, reflection, and recreation of the rememberers’ experiences, ideas, dreams, and emotions. Imperfect as it is, however, memory remains central to our sense of self and identity”... Suzanne Nalbantian (2011, p. 2). Our recollections of our subjective experiences shape our present selves and influence our reasoning, feelings, and actions. Without it, we are nothing. For it is in recollection and reflection of our distant and immediate past that we might appreciate the unique details of our lives and the fascinating complexity of the process of remembering itself.

Memory studies explores the complex relationship between memory, identity, imagination, and storytelling. It draws on representations to understand memory as a re-creation, thus preserving the many layers of contextual detail of our subjective experiences that lie in the subconscious to examine the ways in which relationships between the past and present are articulated in the present.

In this project, I use images as a medium to deal with, understand, and confront issues related to memories. Central to both the perception of the individual and the nature of the experience or memory being recalled, for some people the reason for such a desperate longing for the past can stem from ubiquitous dissatisfaction with the present. Unlike traumatic events, recollection of nostalgic memories offers comfort and escape from everyday hardships in a time of turmoil. However, as comforting as it may be, nostalgia also produces distortions in one’s perception of the past and misrepresentations. During a period of closure, active remembrance is needed to cast temporal anchors of thoughtful retrospection into the rapids of a discursive public sphere.

Remembering is an intricate network of processes steeped in emotional and philosophical inclinations. This essay shows how remembering and reconstructing memories using artistic tools contribute to understanding the self. The visual artworks which are going to be explored in the subsequent chapter of this essay are powerfully provocative, demonstrating its influence as a discursive force which invites audience to participate in its emancipation. Artistic tools provide visual artists with ways to tell their stories through images, sculptures, prints, and installations and by building narratives around their works, particularly those of memory and remembrance. The aim is to focus on a personalized retelling of significant events; exploring the contextual nature of remembering has drawn my attention to the intimate connection between memory and imagination. "They are recognized as closely related functions of, if not a single cognitive system, kindred functions with significant overlap and many of the exact neural mechanisms" (Richardson, 2011). When translating the act of remembering into images, the role of imagination becomes even more significant, specifically in trauma narratives.

The emergence of memory is steeped in the process of recognizing, reminding, reminiscing, and reflecting. Artists and designers acknowledge its indispensability in the world of perception, signs, and communal discourse, from the privacy of our minds to the public. The mold for all remembering is recollecting past experiences in visualized scenes, which occurs internally within our minds. Memory and remembering seek descriptive truth about the past; they seek to consolidate experiences and moments and condense that experience into scenes and stills. Remembering often occurs in images, flashes of events to the point they could be vivid and often recurrent. However, they are only sometimes clear recollections but complex combinations of imagined and remembered.

Personal narrative, which chronicles how events unfold, dates from Saint Augustine's Confessions in the 4th century, continuing to the present, as an enduring mode of social and cultural revelation. Personal narratives, be it written or visual, are the most intimate and revealing form of expression, unraveling the narrator's lived experience and inner world. It has proved itself as a means of self-disclosure. Imaginatively rendering our evolving selves and critically evaluating how memory, time, history, culture, and experiences are expressed within our individual lives. There is collaborative, communal linking when personal stories are shared; it creates an intimate, synergetic space that can encourage and validate others' ordeals. It often inspires and often astounds. Personal narratives can be used as a tool to process and overcome challenges for individuals. It can serve as a means of how an artistic process creates a dialogue between individuals and communities. Articulation of thoughts and the interpretation of lived experiences which comes in any form of artistic expression is equipped to foster and facilitate well-being in healing processes. It also serves as means for empowerment and transformation of the self.

Our experiences are as complex as we are; they allow us to lay ourselves bare in the most vulnerable way possible. Telling stories through art/design is succinctly different from telling them with words, and it differs in the sense that artistic narratives do not require a beginning, middle, and end. It is about creating a space where people can immerse themselves, if only for a moment. The best part of sharing our experiences through artistic tools is that we decide what is included, emphasized, forgotten, or disregarded.

Sharing personal stories is often associated with remembering and reflecting, diving into the deepest parts of our memory to fish up concealed experiences. It is about fostering understanding of ourselves – furthermore, sharing them through artistic tools enables people to move beyond the simple acquisition of information towards engagement. Engagement breeds interpretation, and the best part is how little control we have over how it will be interpreted. Reasonable interpretation creates the bridge that connects the interpretation subject to the object; in turn, hearing the stories, memories, and experiences of the object being interpreted are better understood and appreciated. Interpretation can be helpful to explore the known and unknown, inspiring people's imaginations, evoking emotions, sparking ideas, and provoking reflection that helps inform people's beliefs, values, attitudes, and behaviors, even in the absence of evidence, facts, knowledge, and understanding about the topic or image under review.

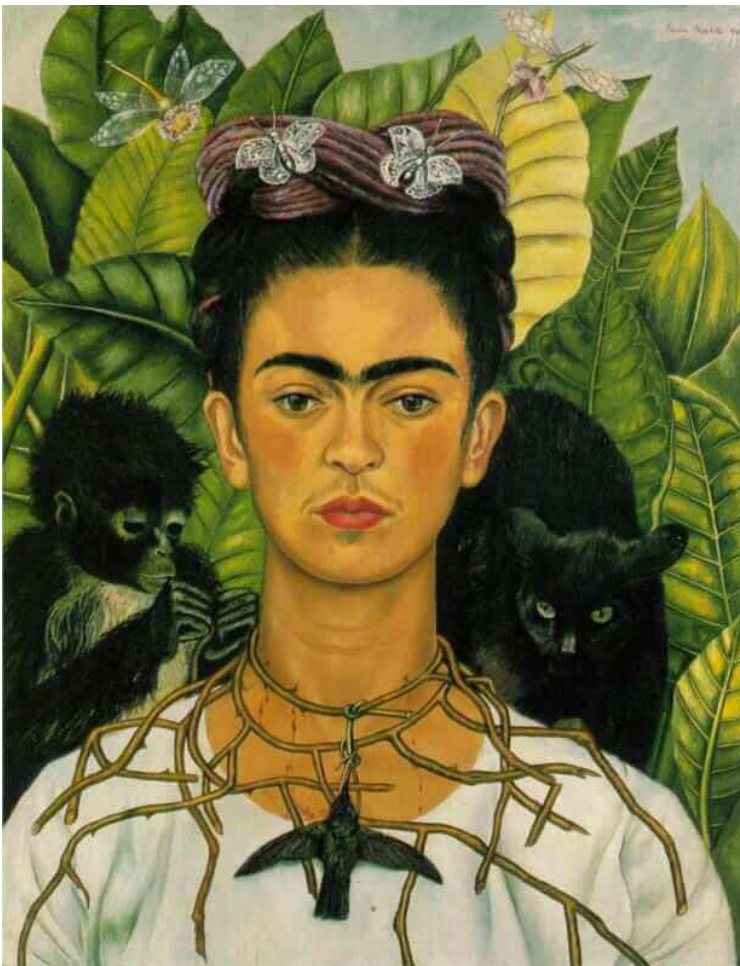
In an attempt to reconstruct my memories using reflective and restorative concepts steeped in visual narratives, which are comprised of some selected memories of my past, these reconstructions will consist of nostalgic and bitter recollections. The description of my artworks will be expressive and richer in symbolism, coupled with metaphorical anecdotes, which will aim at transforming the narrative in new ways.

IMAGERIES AND METAPHORS

If we consider the importance of images, what they embody, express, and stand for, their provocative qualities, and their impact on us, they are, in a sense, an extension of our realities, dreams, emotions, and experiences. We allow ourselves to be influenced by them and think about them. In this way, linking artistic feeling and contextualization of images to human emotional perception synchronizes images with the dynamics of communication. In many ways, images are fundamental to human life. From an anthropological perspective, humans distinguish a picture as a symbolic unit within the visual sphere of function. Images come to being as a creation of human perception. Moreover, they are not merely a simple result of production, as they also are created as a result of collective or individual experiences. Therefore, images are the key to understanding the peculiarities of human perception. This is to begin the discussion of art/design as a channel for seeking meaning.

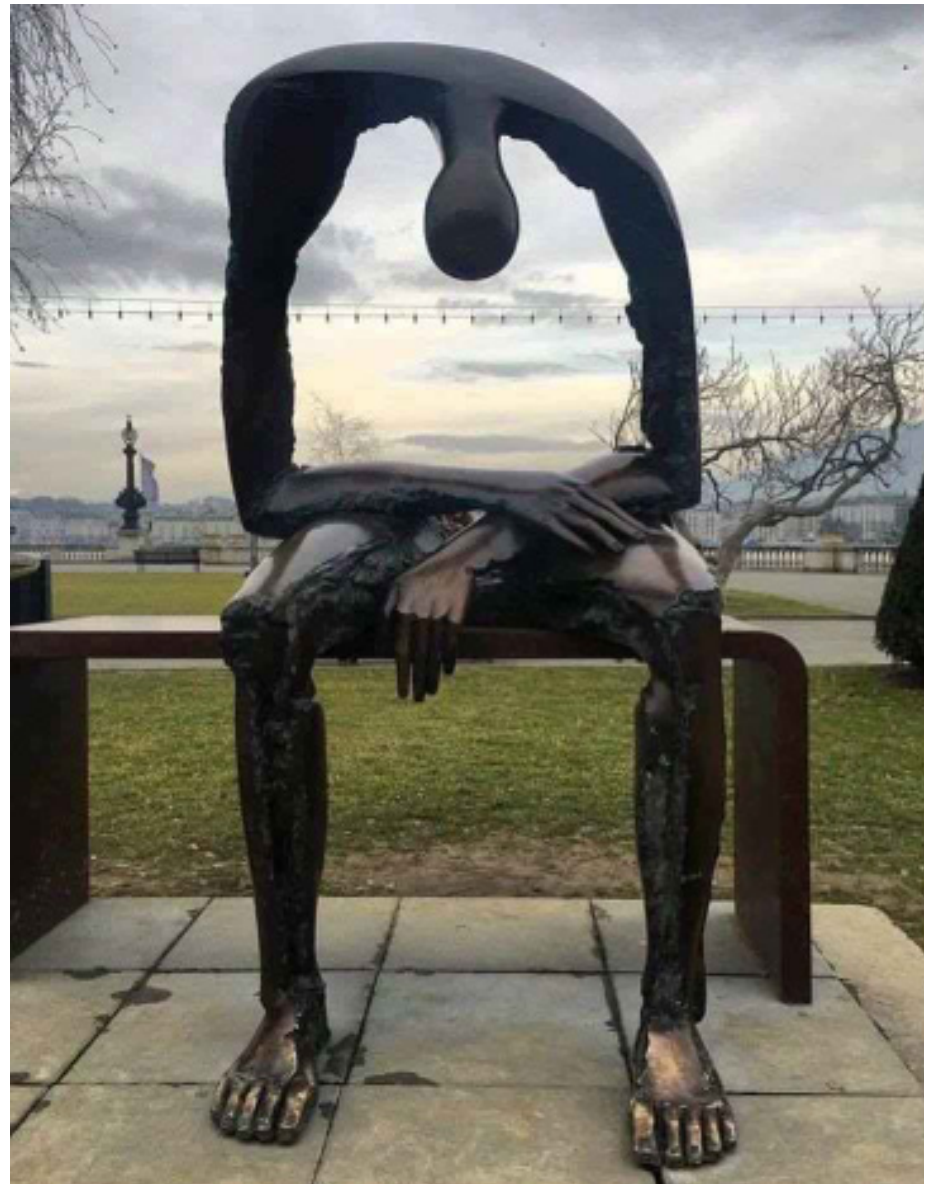
Part of my research process is to understand the method of interpreting images by analyzing and studying the significance of symbolism in art. Since the inception of art, artists have used visual metaphors to communicate the subject of their works subtly. Metaphors and symbolism grant the premise to give depth and meaning to works of art. Visual Metaphors are influential because they can leave a long-lasting impression in our minds. They urge us to look beyond the literal to generate associations that tap into more profound levels of meaning and transform a commonplace into art. Therefore, I must understand what they are, how they work, and how artists use them to convey ideas and content. A prime example of a painting richly primed with symbolism and metaphors is "Self Portrait with Thorn Necklace and Hummingbird" by Frida Kahlo (fig.1). It shows Frida painted in front of a forest, dressed in a white robe, with two butterflies resting on her head, and two dragonflies flying close to her. A monkey on her right shoulder and a black cat on her left. This is how she used metaphors and symbolism to illustrate the physical and emotional pain she endured throughout her life. A closer inspection of what appears to be her necklace reveals that her jewelry is made of intertwined thorns piercing her flesh. Thorns are Christian imagery that signifies the suffering of Christ. The portrait expresses her chronic suffering.

Fig. 1



Self Portrait with Thorn Necklace and Hummingbird
Oil on canvas mounted to board

Albert Gyorgy felt extreme anguish and solitude after the death of his wife. As a method to cope, he created an exquisite piece of artwork that depicts the emptiness grief leaves us with (fig.2). It portrays a copper figure slumped over on a seat with a massive hole in the center. This hole reflects the immense gap we all feel when we lose someone close to us. Many people have expressed gratitude for this sculpture for depicting the precise feelings they experience but may not have been able to put them into words.



Melancholy (2012) Bronze sculpture

My goal is to study works responding to matters of personal memory and experiences. This conceptual analysis will form a strong foundation on which I build an interpretive framework for visual images. This interpretive engagement aims not to make definitive knowledge claims about the 'true' representation of the images/artworks. Instead, the employment of analysis recognizes the interpretation as an ongoing process, offering multiple possibilities and understandings.

I project several artists and artworks dealing with personal and emotional issues, such as trauma, loss, grief, and heartbreak, exploring the ways of expression through remembering to expand our understanding of the self and working through traumatic experiences. Elsa Schiaparelli and Salvador Dali reacted to the high tensions preceding World War II by creating her famous 'tears dress' (fig.3). She used familiar Surrealist imagery and popular techniques at the time to express her disdain and react to her emotions at the time. She chose to confront the horrors of war by creating a dress reflecting violence and destruction. This example and some of the case studies subsequently going to be discussed explores how artists personally or collaboratively work through their personal histories and experiences using artistic tools. At the same time understand how artistic expression is used as a therapeutic tool for reflecting on the artists' own marginal positions. When Sophie Calle, a French conceptual artist, received a breakup email from her lover, who had no idea it would serve as the basis for her upcoming project. In her own way of dealing with this unbridled emotional stress, Calle unveiled an exhaustive, mesmerizing dissection of her ex's letter, titling it after his sign-off: Take Care of Yourself At the 2007 Venice Biennale. It involved a thorough, hypnotic examination of her ex-boyfriend's breakup email. The piece began as a form of therapy to calm the intense emotions of sadness, confusion, and shock that follow a sudden breakup with a lover. In a coy attempt to find comfort in her heartbreak, she endeavors to make sense of the email by inviting a plethora number of women to "analyze it, comment on it, dance it, sing it...dissect it...[and] exhaust every inch of it" using their professional expertise. "After a month, I felt better," Sophie said of the catharsis that followed. "There was no suffering. It worked. The project had replaced the man." This demonstrates artists' and designers' immense effort to alleviate their pain by indulging in self-expression using artistic tools.

Fig. 3



Tears Dress (1938) Viscose-rayon and silk blend fabric with trompe l'oeil print

In a similar attitude, Bacon addressed the subject of Dyer's suicide in works such as 'In Memory of George Dyer' 1971 and 'Triptych' 1972 (fig.4). He created these commemorative paintings in response to the suicide of his longtime lover George Dyer. The imageries of Dyer's suicide were done as a commemoration and a conscious attempt at exorcism of pain and guilt. Guilt because Bacon had previously saved Dyer from numerous attempts to end his own life, but this time, he was unsuccessful. The work seethes with the raw pain of agony and heartache, expressed through figures who wail and contort as emotions course through them. A depicted Dyer's body in a seemingly grotesque formless blob, knotted and contorted, symbolizing the suffering of the subject's pain and Bacon's own guilt and unbridled grief. The seated figures are set against black voids, and the central flurry has been seen as a life-and-death struggle; Dyer is on the left, and Bacon is on the right. "It seems mad to paint people once they are dead," the artist once said. Even so, he processed his despair by reviving Dyer on the surface of his canvases.

Fig. 4



Triptych' (1972) Oil paint and sand on 3 canvases

And then we have Lee Krasner, who painted a series of immense and emotionally dense works between 1959 and 1962 that are referred to as her "Night Journeys." She began them several years after her husband, renowned artist Jackson Pollock, passed away in a vehicle accident, and the canvases portrayed an enthralling blend of sadness and emancipation. "Let me say that when I painted a good part of these things, I was going down deep into something which was not easy or pleasant," She confided in her friend Richard Howard. Krasner was overwhelmed with grief, but she was also liberated from Pollock's presence and the agony of his persistent womanizing. Paintings like Charred Landscape (1960) (fig.5) depict intense grief and melancholy coupled with unrestrained exuberance. Of all these examples, I felt more inclined to the story of Louise Bourgeois, described as one of the significant figures of contemporary art. She is best known for her sculptures and installations inspired by her memories and experiences. Bourgeois' mother died when she was just 22. Bourgeois uses spider installations to symbolize the mother figure. The spinning and weaving of the spider's web link to Bourgeois' own mother, who worked in the family's tapestry restoration business. Bourgeois has set out on a quest to lessen the sensation of desertion. Her desire to process her traumatic childhood experiences was the driving cause behind some of her works. These were layers of emotional reactions to her complex relationship with her parents. Beginning at a young age, Louise kept journals. She kept her childhood memories in her diaries, and throughout her adulthood, she continued to write and chronicle her thoughts, actions, and experiences. In essence, she seeks to reconcile her personal experiences and confront her trauma in her work, which is rich in introspective paradoxes and evokes emotions. In likeness, I view my work from a similar perspective as a singular and cohesive work of design verified by my experiences and memories. I extend human emotions, focus on more than just the physical and the aesthetics, and offer an insight into my subjective experiences and personal history to increase its profundity. My depiction of memories on the surface of my clothes preserves them while my process transforms them and enables me to confront them. I recreate what affects me the most, project my inner world onto my creations, and thus confront a troubled history. Louise Bourgeois was aware of this; she knew that unraveling a torment through art was a guaranteed way to sanity. She titled one of her pieces "To Unravel a Torment You Must Begin Somewhere." A key skill for resilience is honestly feeling and expressing emotions. This enables the artist to feel better and moves forward with life.

Fig. 5



Charred landscape (1960) Oil paint on canvas

MIMESIS

The road from 'recollection' to 'expression' has been long and nostalgic in some parts and painful in most parts; imagery provided me with the crystallizing point for my creative imagination to grow. It has served as the catalyst that facilitates my creative expression from memory. By inception, it begins with a fragment of an event, memory, or feeling; this is then adapted, assimilated, and represented in an abstract form to mask and subvert the nature of the subject it conveys. Narrating my experiences and memories becomes my way of acknowledging their existence, confronting it, dealing with them, and essentially eulogizing those memories and the people that exist in them. To strengthen my appreciation for how memories are visually reconstructed to convey meaning through depiction and reliving, I have explored five selected examples of my lived experience and memories and represented them abstractly. These works will reflect, question, and explore my memories and emotional experiences from my life to tell a story. It is an essential process for me, after not wanting to deal with emotions and refusing to come to terms with losing a loved one, my teenage years, and my new life in a foreign country. I look back to going forward. Patterns, texture, shape, and contrasting materials are part of the story, even though my focus is on digital illustrations. I come from a culture where textile prints hold history and communicate messages, and I will continue this part of my artistic exploration.

"By the fireside"

On my hand, I have a scar from one time a hand-icapped woman stepped on it with her crutches. I was sitting on the floor watching the television show "by the fireside" in a room with all my neighbors and family members. It was the only time, from what I can remember, the entire household was gathered. Everyone enjoyed the tales of 'Kwaku Anansi', the witty spider god who outwits humans and animals alike with his uncanny wits. I was obsessed with the show. My hand was placed on the floor to give my back some rest. I don't remember the woman with the crutches, but the scar of it takes me back to my childhood. I had so much freedom. Maybe too much. When the adults were still working or just tired after a long day, we were running around chasing birds with slingshots. We wanted to find our own food and eat it, being independent. We pretended we lived in a jungle or a small village by ourselves, like in the show. As city boys, we found a small green spot with some trees. There we could see the birds. But when they started to fly, being scared of our rocks, we followed them into the streets, busy with people and cars. We didn't care for any of them. We only cared about the birds. Often, we got interrupted by adults, shouting and sometimes chasing us through the streets. Just like the bird we flew. They couldn't stop us. We were infinite. Every kid had a catapult in their backpack, just waiting for school to end. Once a week, we were not chasing birds but gathered back again in a room to see the next episode of "By the fireside". Sitting close and looking at the screen. Together with one accord. The piece shows indistinct silhouettes of people gathered together with their gazes affixed. Indistinct because I can remember the event but not in vivid detail. They are clamped together, the biggest at the back and the smallest in front. Some of the figures have their gaze averted, which suggests the chaos that sometimes happens in this kind of gatherings. This construction represents togetherness, family, and assembly.

Fig. 6



By the Fire Side (2022) digital illustration

"Motley"

*A boyish body
No hair. No muscles
Skinny legs, tiny waist
Comparing
Competing
Combating
Not a boy anymore*

Fig. 7

"Motley (2022) digital illustration"



Fig. 8

"Motley (2022) digital illustration"



The content of this work is inspired by my feeling about leaving childhood behind and entering an adult world. It blends teenage ambiguity with the lucidity of adulthood realities. With a religious upbringing and a strong faith, I sought my path. Growing up with only women around me and few male role models to look up to, the challenging and ultimately rewarding pressure of finding my identity and defining who I was. Through the "Anansi" tales and childhood adventures that have shaped my upbringing and the discipline and lessons, my mother gave me. Through my experiences and poetic struggles, 'Motley' (fig.7 & fig.8) chronicles the complexities and struggles in my development as a teenager and as a boy without a role model. A young boy growing up and trying to establish his truth, but his test comes, not in his ability to leave childhood behind, but in his ability to face the uncertainties of the future. He is trapped between his figment and his present as a realist. He must grow up; a boy is now a man. A man caught between the complexities of life. A mother's warmth out of reach, a lover's quest, damn that dame. His voice is damaged; he speaks in barely a whisper. The diversity of experience that emerges from here forth shall become his triumph.

"Family portrait"

I stood beside her in a dizzy trance, confronted with the worst horror of my life. Tragedy has struck: my familiar realm has suddenly been shaken, facilitating the consolidation of my new reality, baptized by the feeling of nothingness. Eternal silence gripped my tongue while tears drenched my cheeks.

Family Portrait (fig.9) is a tangled imagery portraying a dazed assembly, a final farewell, which mirrors my feelings in an unconventional way. A poetic, dark, and somewhat placid representation in which family ties and relationships are magnified, it represents the conversion of melancholy to infinite grief. Mother lies quiet in the intimacy of her family. The members of her menage silently clutched to her bosom, lost in their own deafening melancholy. She has enjoyed greatly! And she has suffered greatly! In both instances, she was surrounded by those that loved her. I did not care about family portraits then and did not see the need for physical evidence of us as a family. Now that she has left, this may be the only family portrait I can ever hope for.

Cut and paste pictures
5 makes a happy family
today the glue is not there
it is hard to come to the reality
we never took the time for a family portrait.

Fig. 9



Family Portrait (2022) digital illustration

“Thou Art Dead”

There has been a loss that is incomprehensible and unimaginable. I was blind to the realities of loss and grief until I was confronted by it. It has caused a wound that is so severe that numbness and intense pain are the only things that can heal it. Dull to my own senses and almost dead inside. I wandered off into seclusion; perhaps she was watching me from the shadows and beseeching for me like she always does. I sat in my pondering melancholy and stared into the void, hoping a bleak wind would come and blow from me this wretched desolation. A struggle between my sanity and existence has ensued. I am floating through space. Comfortably numb.

This delicate application of digital brush strokes in linear patterns represents the absence of interest and the will to go on. ‘Thou Art dead’ (fig.10) reflects my inner thoughts and feelings after the tragic passing of my mum, which left me in a state of grief. The piece captures a genuine unwavering sorrow I was clothed in after her passing.

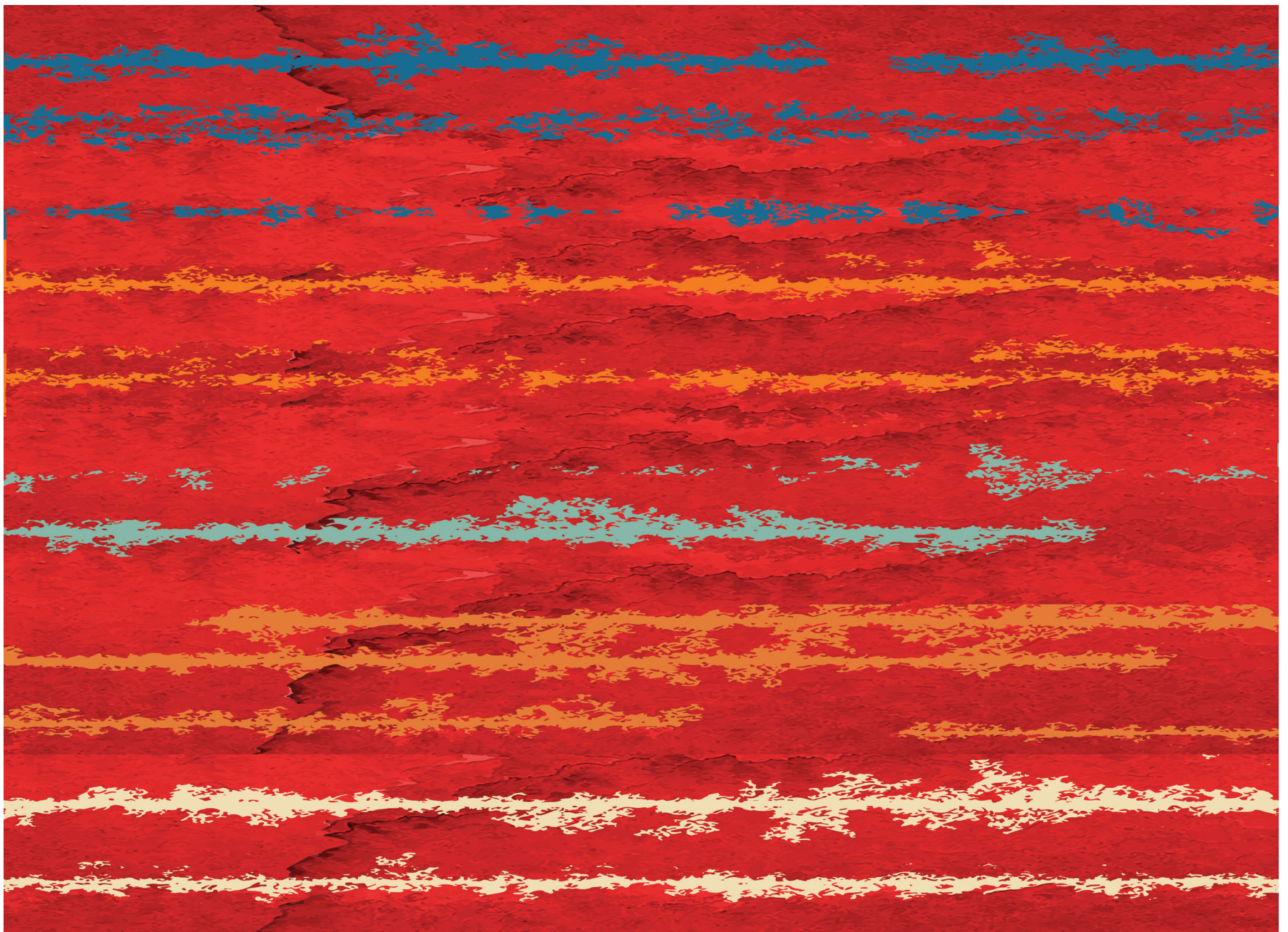


Fig. 10

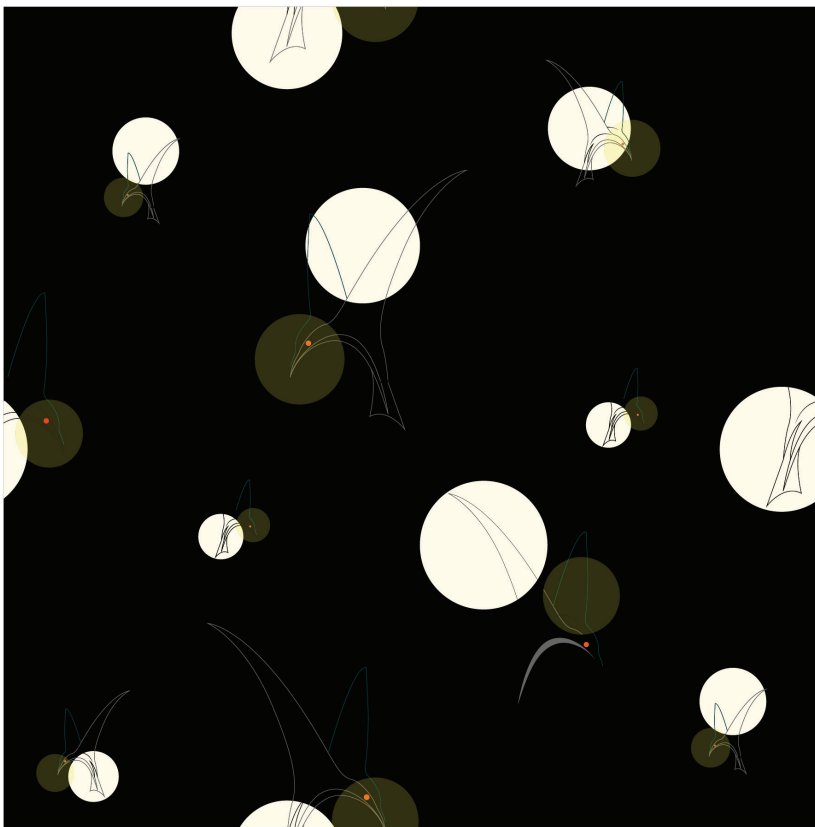
"Exodus"

*I flew
Running away
like in my childhood
Not thinking of the past or future
Not looking at my scars too much.*

"To despair in the face of this reality is to submit to it." Maggie Nelson. Despair is a plague; it is an extreme emotion that compels us to seek redress from ourselves and our adversities. To deny our reality and pursue an alternative version of it. In the fundamental complexities of this existence, escaping my troubles tend only to obscure my reality for a moment, not to improve them. So long as they work, escaping and diversion conceal my nothingness and emptiness. However, seeking redress from my troubles would help me cope, be productive, and feel in control and self-assured while forgetting about my problems. Staying active can aid in this process by diverting my attention from my emotive dilemma and reprogramming my mind with academics. Quoting Sigmund Freud, "Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways." You can only internalize something for so long before it starts to harm your physical and emotional well-being. I was escaping from a complex, uncertain, frightening emotional trance, from reality, toward new adventures, and insulation from the bottomless pool of despair that haunts me.

'Exodus'! (*fig.11*) is the longing for another reality, a departure, a journey to seek new lands. If there was ever a period I would like to flee and exchange for a more hedonistic life, this was it. Because I have noticed in myself an intense desire not to admit my current fate and deal with my emotions head-on. Now more than ever, I seek new ways to indulge myself and escape my bitter trauma.

Fig. 11



Exodus (2022) digital illustration

REFLECTIONS

Among the questions I ask myself: What am I seeking by indulging in my memories? Why is it that when I recount what I remember, the effect on me now is so essential? Based on my observation of the artists and artworks I reviewed, they focus on the emotional immediacy of a singular relationship, unresolved feelings for a lover, loss, loneliness, rage, childhood, regret, and death. As they tell their stories, they expand the personal to communal discourse, enabling others going through a similar emotional arc to engage in the conversation and express themselves through the artist's representation of their expression. Through this, they, in turn, get some healing and closure.

Visual representation establishes a communication line between the 'self' and the world. It creates an analytic matrix through which one can translate what one feels into something easily understood and felt by others from a broader perspective to enhance collaboration of shared experience. Visual perception captures an experience or memory and reconstructs them using simple forms and gestures to mask and subvert a language of intricate complexities. All this together makes memories a fascinating place to indulge. It is a form of indulgence helping individuals reflect on their pasts to chart their way forward and avoid hanging onto unresolved feelings.

My works bear witness to my happiness, loss, heartbreak, loneliness, grief, and trauma. It records the interaction between my innermost experiences with the world in a way that words cannot confess. Only art, in its many forms and mediums, records emotion. Traumatic memories and, even more so, nostalgic recollections beg for the benefit of a witness who will share in the same experiences and give empathy and support. This process is not solely dependent on humans; materials also become witnesses to these stories; the pieces of clothing that are born from this journey bear witness in addition to the viewer. The role of the material as a witness makes it a valuable record of personal and emotional history. It is the perfect vehicle for expressing my thoughts and memories, for my desires to question, understand, probe, and confront.

The next phase of my project is to Create forms by the use of 'blind construction. Many different tests and outcomes will be made throughout the whole process. All experiments will give me some answers leading me further to explore even more. How can I find shape? And what shape will I be looking for? Working blindly will become the foundation of my work, and as the method become more apparent, the forms will become more profound and coherent.

- Grunebaum-Ralph, H. (2001). *Re-Placing Pasts, Forgetting Presents: Narrative, Place, and Memory in the Time of the Truth and Reconciliation Commission*. Research in African Literatures,
- Barnard M. (1996). *Fashion as communication*. Routledge.
- Larson T. (2007). *The memoir and the memoirist: reading and writing personal narrative*. Swallow Press/Ohio University Press.
- Mianowski J., Borodo M., & Schreiber P. (2019). *Memory Identity and Cognition: Explorations in Culture and Communication*. Springer.
- Numa S. (2022). *On being one's self : clinical explorations in identity from john steiner's workshop* (First). Routledge Taylor & Francis Group.
- Cecilia, B., & Thompson, T. (2005) *The Role of Communication and Story Telling in the Family Grieving System*, Journal of Family Communication.
- Casey, E. S. (1971). *Expression and Communication in Art*. The Journal of Aesthetics and Art Criticism.
- Johnson, C. D. (2012). *Memory, Metaphor, and Aby Warburg's Atlas of Images*. Cornell University Press.
- Bäumli, K. H. T., & Samenieh, A. (2010). *The Two Faces of Memory Retrieval*. Psychological Science.
- Schouten, K. A., de Niet, G. J., Knipscheer, J. W., Kleber, R. J., & Hutschemaekers, G. J. (2015). *The effectiveness of art therapy in the treatment of traumatized adults: a systematic review on art therapy and trauma*. *Trauma, violence & abuse*, 16(2), 220–228. <https://doi.org/10.1177/1524838014555032>
- Kahlo, F. (1940). *Self-Portrait with Thorn Necklace and Hummingbird* (Oil on canvas mounted to board). 62.5cm x 48cm. Harry Ransom Center, Texas.
- György, A. (2012). *Melancholy* (Bronze sculpture). Lifesize. Lake Geneva, Switzerland.
- Schiaparelli, E., & Salvador, D. (1938). *Tears Dress* (Viscose-rayon and silk blend fabric with trompe l'oeil print). Victoria & Albert Museum, London.
- Bacon, F. (1972). *Triptych 1972* (Oil paint and sand on 3 canvases). Support, each: 1981 × 1473 mm frame (each): 2175 × 1668 × 102 mm. Tate Modern, London.
- Krasner, L. (1960). *Charred Landscape* (Oil paint on canvas). 177.8 × 248.9 cm. Denver Art Museum, Denver.
- Prempeh, E. (2022). *By the Fire Side* (Digital Illustration). 2m × 1m. Oslo School of Art.
- Prempeh, E. (2022). *Motley* (Digital Illustration). 1m × 1m. Oslo School of Art.
- Prempeh, E. (2022). *Family Portrait* (Digital Illustration). 1m × 1m. Oslo School of Art.
- Prempeh, E. (2022). *Thou Art Dead* (Digital Illustration). 1m × 1m. Oslo School of Art.
- Prempeh, E. (2022). *Exodus* (Digital Illustration). 150mm × 150mm. Oslo School of Art.

Avieson, B., Giles, F., & Joseph, S. (2017). *Mediating Memory: Tracing the Limits of Memoir* (1st edition.). Routledge.