In the late summer afternoons of 2019, I regularly walked to the archaeological museum in central Athens from the studio where I was undertaking a 5-week residency. From the first visit to the museum, I felt at ease in the collection; amongst friends. Hundreds of statues depicting ancient bodies populating the museum's galleries, most with broken surfaces and sustained losses; lost noses, cocks, fingers, feet, whole arms, whole halves at times. These forms fractured from wear or vandalism, before their museum stasis.

Many of the statues depict the young. The *Kouros* (youths, boys, of noble rank) are free-standing nudes. These figures and their female sculptural counterparts *Kore* stand in opposition to the aged, bearded and ripped gods. The Kouros were typically sculpted from marble yet also rendered in limestone, wood, bronze, ivory and terracotta. However, many, if not most of the original statues have been destroyed, the versions seen in museums worldwide today are typically Roman replicas.

Around the time of visiting the museum, an uncanny trend was developing in big-budget feature films. The use of a technique to digitally alter an actor's face making them appear decades younger; 'de-ageing' or 'youthification'. In some ways, for me, these two temporal narrative occurrences became entwined.

It is commonly considered the word 'youth' describes a time when you are young or the state of being young. It can also define a group of individuals in that state, in the plural form. Contemporary depictions of youth around us seem to point towards extreme anxiety about the state's loss—an ebbing away of the most definitive and urgent version of self. An individual's retrospective desire for youth could be described as wanting an ungraspable, irretrievable thing. This loss signifies something we cannot regain; our un-lived lives, a transgression, a tearing apart of time, a lack of freedom, the loss of innocence and authenticity. Yet I also wish to suggest that this projected youthful state may also be a simulacrum. In his book *Missing Out*, the writer and psychoanalyst Adam Philips writes of an inherent tragic-comedy in such wanting being at the heart of many grand narratives. Phillips further suggests, if not careful, our whole lives can become projects of recovery or restitution.

My project *Youth in Parts* aims to examine the broken object of youth. The project will begin with questions and conversations around this topic. I will undertake a series of interviews with writers, artists, curators, historians. I plan to discuss the historical and contemporary definitions of youth, the history of its depiction and the transgressions created in its absence. I plan to respond to this research by writing a series of 'fragments'. And, through this experimental writing to find analogies in other broken forms; ruptured skin, fragmented bodies, shattered ruins, and various debris. I hope this writing will build as a collection to sustain a narrative dissonance, where protagonists may become objects, and objects brake apart.

The research will suggest the form for the prose's fragmentation. I will consider processes found in both literature and visual art; physical and formal degradation and translation, alongside more contemporary modes of fragmentation, such of polyphonic or dialogic narrative construction.

The Kouros statues are the genesis of the project, and in many ways, I see this research as an expanded sculptural project. Perhaps where sculpture has been misplaced or become broken. In my wider studio-based practice, I am interested in the absent thing rather than the manifest one. I have always been more excited by the mould, rather than the cast. I am drawn to the lost ones, the transparent things and fascinated by the acts or forces creating an object rather than the resultant lumpen form. So, I now see writing as a crucial tool to manifest these lost parts. Yet, I plan to sustain my interested in the materiality of these questions and as is common in many of my studio-based projects, I hope for this research to fracture and, or get knocked off course, during its development.

I will present the interviews, conversations and fragments on a purposefully designed project website; a vessel or container housing the content as it grows. I plan for the site's design; the use of imagery, the site's layout and specially designed typeface to draw on the project's motifs—perhaps reflecting a state of youthfulness in its function and technology.

A core element of the project will be the bringing together an artist editorial mentoring circle. The group will comprise of four mentors, enabling discussion, critique and review of the project as it develops. The ultimate aim to create a unique document of gathered scattered parts which I plan to propose for print publication, once the project is complete.