

Kirsten Hemrich
Mini Grant Outcome Report
Fall 2017

Book Arts

As I mention in my proposal, I have been exploring how the book as an object relates to artistic medium for almost a year now: working in both contemporary publishing and single edition artist books. With financial assistance from a Miller grant, I had the opportunity to continue exploring book arts by enrolling in Dean Dass's bookmaking course within the printmaking department this fall. I used funds to cover the cost of materials for the class, which I have listed in the budget report below.

Professor Dass's bookmaking course was one of the best classes I have taken at UVA. In addition to learning and practicing many different methods of bookbinding, our class was introduced to the short but rich history of artists' books. I also learned a handful of printmaking techniques which have dramatically expanded my ability circulate books by means of making multiple editions.

As I originally proposed, my final project for the class was a handbound artist book exploring themes relating to time and memory. I have titled the book *Fragments*, which is carved by hand along with other textures into the exposed book-board cover. The concept of exposure is very important to the book which is why I also used the coptic method to bind the book. The book contains 48 pages of close-up and cropped images from my personal snapshots of my friends and home. It also contains transfer drawings from my various visual diaries and obscured text from my journals. Like the snapshots, all of the drawings and text are related to events that have taken place in my house.

The book as a medium adds an element of time to fixed media, which sets it apart from paintings, sculptures and prints. The book unfolds over time. Traditionally this has manifested in a lyric or literary narrative. For this reason, poetry has informed many of the decisions regarding the making of this book. *Fragments* is largely inspired by a collection of Sappho fragments translated by Anne Carson called, *If not Winter*. The scraps of poetry we have from Sappho are fascinating in the way they have withered, remained, and altered over time. Of course, we cannot know what her poems might have looked like before their fragmented state, but between the lines we can imagine what has been erased, what might of been, and what has been forgotten.

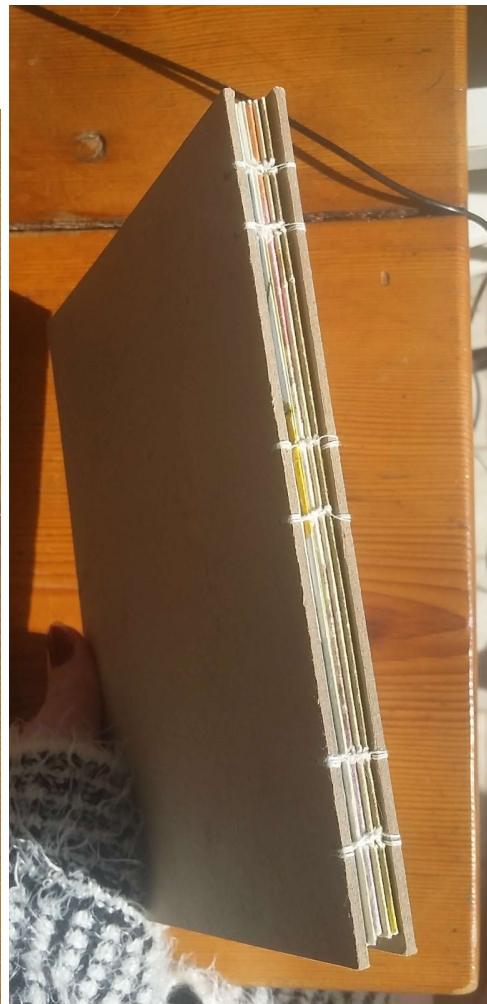
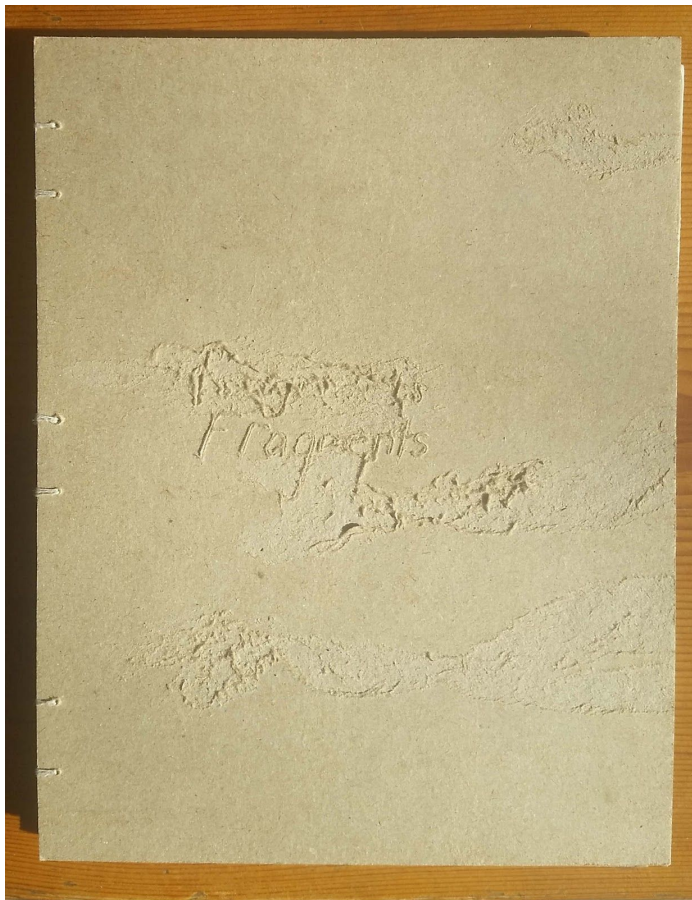
I have embraced this erasive quality of time in my own book, as I find it a simultaneously fighting and beautiful reality. Essentially I have made a scrapbook. It contains documentary evidence and remnants of my life. I have allowed the narratives of these images to get lost and altered in my process. As I see it, this book does not speak so much to my life as it does the malleable nature of memory.

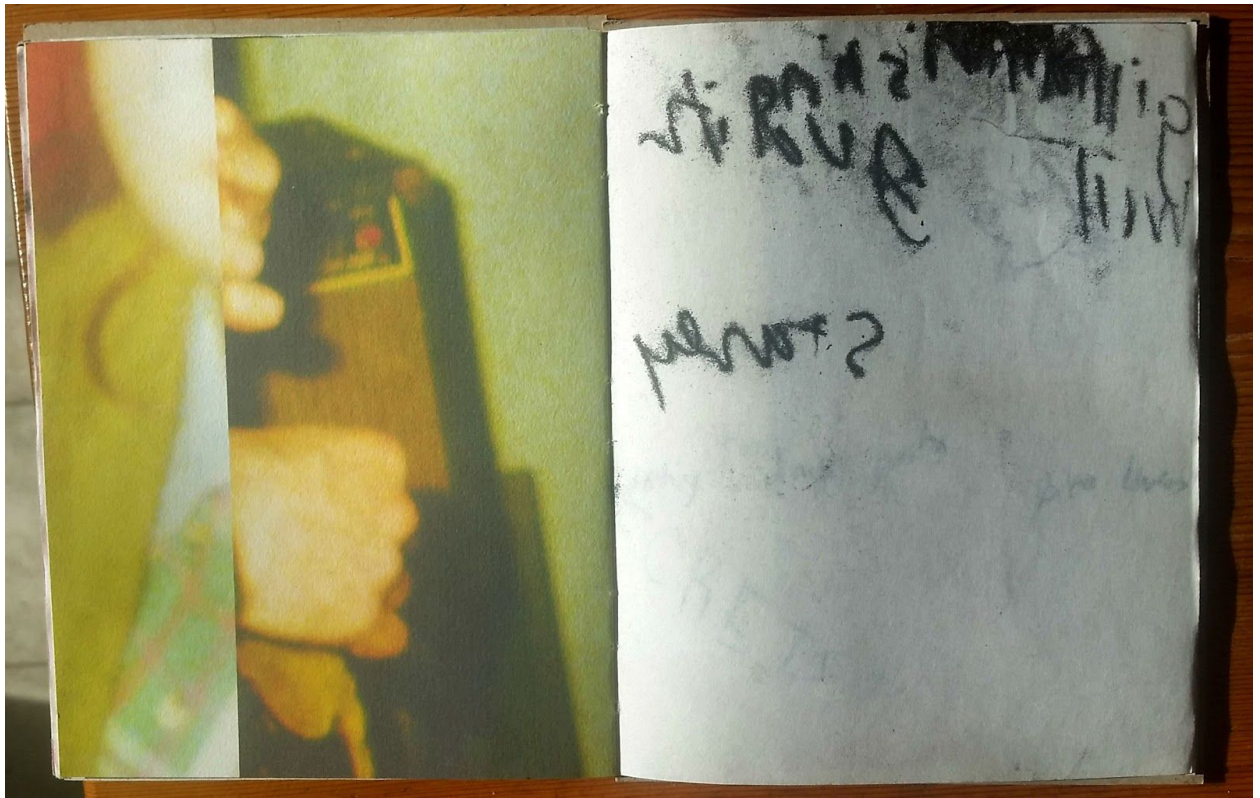
Budget Report

EXPENSES

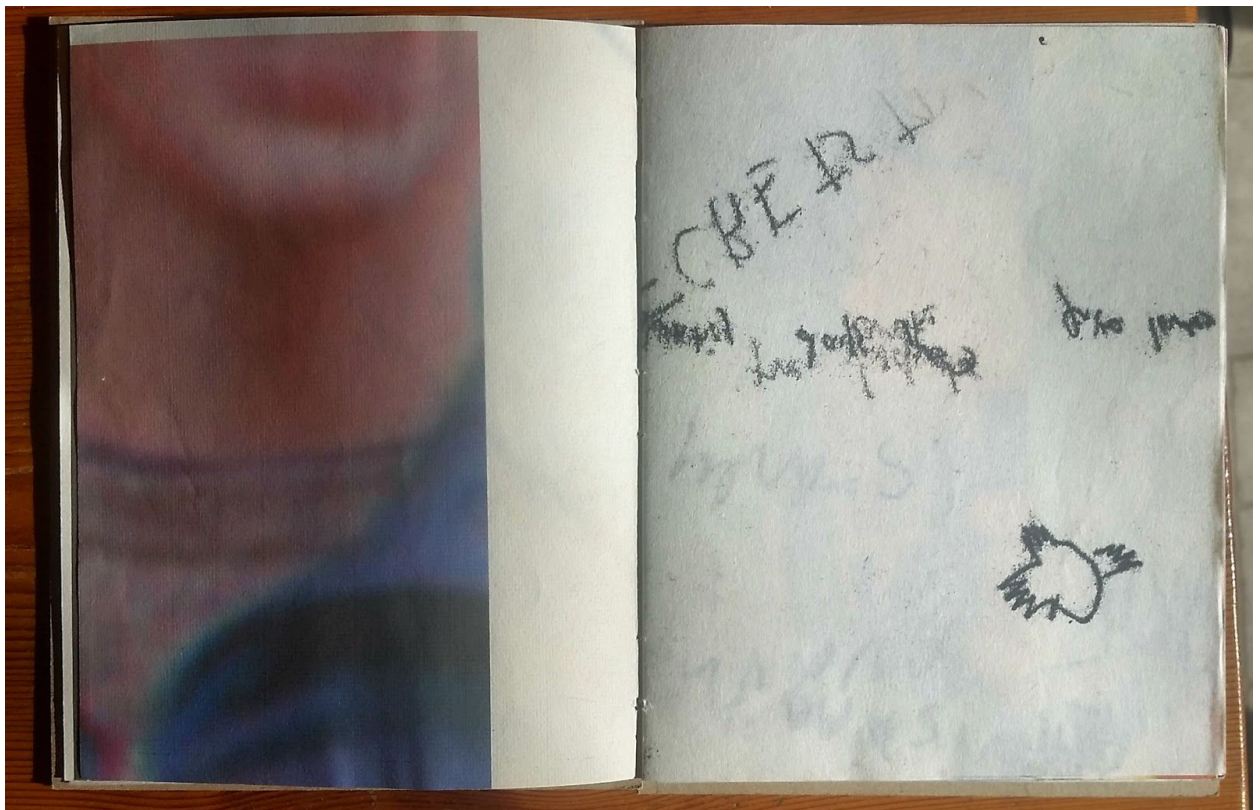
| | |
|---|--------------|
| handmade and Asian papers | \$200 |
| bookbinding supplies: thread, tools, book board | \$100 |
| book cloth supplies: fabric, mediums | \$75 |
| drawing, painting, print materials | \$125 |
| TOTAL: | \$500 |

SELECTED IMAGES OF FINAL PRODUCT





Handwritten text on the right page of the notebook, including the word "parent" and other illegible scribbles.



Handwritten text on the right page of the notebook, including the word "CHEER" and a small drawing of a bird or animal.

