

Kirsten Hemrich  
Outcome Report, Miller Arts Scholars Mini Grant  
August 2016

*trash, memory, and other monuments*

Over the course of the past two months, and with financial assistance from a Miller Arts Scholars Mini Grant, I have completed a body of work by the title of *trash, memory, and other monuments*. The body of work includes twelve mixed media drawings. It primarily explores collage methods and the use of lost snapshots. My original proposal outlined a plan to create three large scale paintings in which I would invent narratives out of the forgotten faces in photographs. However, after collecting my materials, I modified the plan because I became more interested in the documentative quality of the photographs as materials as opposed to the stories they were suggesting.

I am fascinated by lost snapshots because they are surprisingly monumental. On the surface, they are simply examples of amateur photography, documenting ordinary people and ordinary life. However, the images also express a sort of urgency. Despite not knowing the people in pictures, the person who took them, where they were taken, or when, there is something exciting about the fact that they still exist. They act as remnants of past times and past lives. However, there is also something sad about the photos I find. I wonder how they end up in the dusty corners of antique stores and estate sales. Is there no one left with personal connections to the photos or the people who took them? I wonder what happened to the people in the pictures and how long their faces have been forgotten.

These ideas about memory and death prompted me to question how we go about documenting our lives and constructing memories. Throughout this project I have tried to visually express ideas about the shifting nature of memory, how we hold on to certain faces and moments, and how memory is not as exact as we assume it to be. Ultimately, our personal histories are defined by the pictures we take and the stories we tell. However, those things are only reconstructions. This idea of reconstruction also guided my project.

Many of my collages also incorporate trash I have collected off streets as well as documents that express record keeping. They are materials that act as remnants of past moments. I have arranged them so that they interact with the backgrounds and frames of photos. One of my intentions by playing with the frames and backgrounds is to express the way memory is always being reconstructed, and the irony of how essential these shifting memories are to our identities.

Thanks to the funds provided by the Miller Arts Scholars for art supplies, I have been able to focus on a body of work that is distinct from the work I do in class. It has allowed me the resources to experiment in technique and style. I am satisfied with the work I have made over the past few months and plan to continue making work based on the threads and ideas I have discovered during this project. Moving forward, I plan to submit this work to various online art

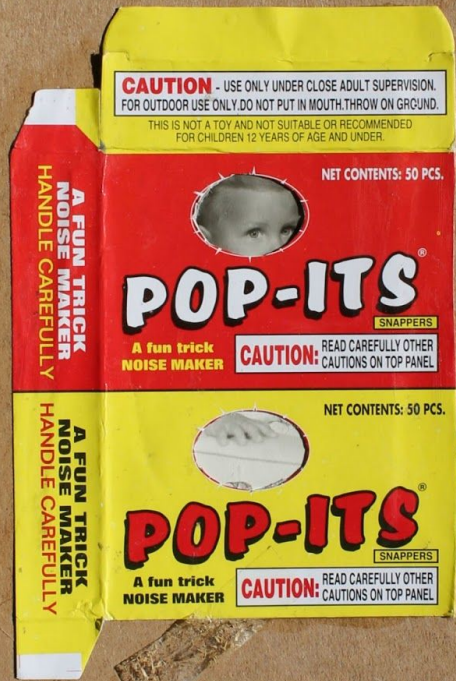
magazines and other art spaces in Charlottesville. The complete body of work, as well as any late additions, can be found on my blog <https://www.behance.net/kirstenhemrich>.

### Budget Report

<u>Item</u>	<u>Amount</u>	<u>Cost</u>
Snapshots and other collage materials	approximately 50 items	68.00
Art supplies	paper, gouache, neocolor, markers, sketching materials, etc.	272.00
Gas for travel	3 round trips (50-100 miles)	60.00
Framing Materials	6 frames	100.00
	<b>Total use of funds:</b>	<b>500.00</b>

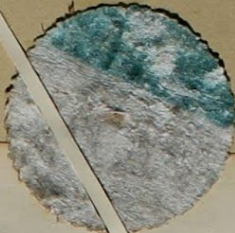












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