

Book of Remembrance

Can a book be read in random order and still make sense? Can a performance be a reading experience?

Keywords: Collective memory, Commemoration, Artist books, Reception theory, Performance.

This page describes the artistic research by professor Hilde Kramer (UiB) leading up to the performative bookwerk and exhibition *Book of Remembrance* by Imi Maufe and Hilde Kramer for the Artistic Research Project Illuminating the Non-Representable.

Book designers, illustrators and artists have for decades explored the potential of the book. In recent years a cross-fertilization between industrially produced books and the artist book has taken place (Ommundsen 2014). With all the modern printing technology and paper available, one might expect that also the publishing houses were as eager to use these possibilities in every book project. We know the reality is different. We also know that the time people spend on reading books is decreasing. Is the time of the book over? Or has the book become a shapeshifter that can display new and unexpected features, if we only take time to explore what is possible?

MATERIALITY AND SPATIAL AFFORDANCES OF BOOKS

The books volume, colour and materiality is perceived by our eyes, the ink, glue and paper by our nose, the surfaces and spaciality by our hands. Artist books often apply unconventional methods of folding and binding and use these aspects as conceptual elements of their construction.

How will this book be used? should be the first question from a design perspective. Who is the intended reader, and in what kind of settings will it be read? How will the reading process unfold?

A BOOK FOR COMMEMORATION

The intention behind this project is 'to bring human challenges to the forefront of todays society', to quote the index page. It developed with the intention of bringing understanding of how the children from Litzmannstadt ghetto lived and died during the Naz-German occupation. In our application for funding we wrote: