

Miller Arts Scholars Award Application
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Second-Hand Summer: A Narrative of Growth

My life comprises a dichotomy of experiences split between my summers spent along the Chesapeake Bay of rural Virginia, and my school years spent in New York City. My summers and winters were characterized by their similarities to the childhood happenings of my Irish New Yorker father and rural Virginian mother. During my June through August Virginia world, I continued to split my time. Throughout this season, I experienced my maternal lineage's childhood spent at my grandparent's sprawling farm and my great-grandfather's creaking, salty, bayside cottage. Following recent summers spent in New York City, I am returning to the small town of Burgess, Virginia to spend this coming summer. Accompanied by a sense of clarity and recognition for my own growth due to the sixteen consecutive summers spent in the largely isolated landscape, I am intrigued by the ability of shared bedrooms, coastlines, and views to shape my maturation in ways similar to that of my mother and grandmother. Within a common landscape and architecture, however, I have created my own unique growth process; largely contingent upon the setting and time spent exploring different art mediums while inside and outside the farmhouse and barns.

There is a sense of nostalgia associated with a trigenerational familiarity with the symbols and motifs of the antiquated and unchanging white house, the hardworking grandfather who maintains the land, the nurturing grandmother, the secluded bay inlet, and the unique inhabitants of the five-hundred person town. Across three generations, a shared life on shared land, passage through shared rooms, and a familiarity with the perpetual Burgess summertime have fostered a desire to portray my own experience through a combination of numerous art mediums. This personalization of a ritualized summertime, through my use of art as a means of interaction with the estate's Chesapeake Bay watershed identity, begs further exploration of the land, home, and history through an intimate, narrative artist's book.

An artist's book is the ideal approach to encapsulate the idiosyncrasies of a unique, yet shared summer experience. Within a self-contained entity, I will employ numerous mediums to depict the quintessential images and memories of my consecutive summers in concrete, representational forms alongside more abstract creations. Further, a three-chapter organization of the book will facilitate exploration into the experience of each generation. I plan to employ drawing, water-based painting, printmaking, and papermaking techniques. I envision the pages of the artist's book being filled with small, detail oriented watercolors, linoleum, and woodcut depictions of the Chesapeake Bay, the wildlife, my great grandfather's cottage built between the holly trees, memories of myself counting the rings on cross sections of felled trees, shucking corn behind the shed in late August, and the reflection of yellow shades on my skin as I held my arms above the flower patches.

I believe this exploration and research is worthy of a yearlong study for personal and communal education. I will attempt to substantiate my claim that the disposition of three generations of women is contingent upon one season, one farmhouse, and one coastline. I believe that this validation has potential to reveal the common threads that have made the women in my family so similar. Further, the product of my studies will serve as a quasi-almanac for the many relatives who too have spent a summer in the

home built by our common ancestor. Conversely, the project could serve to educate me in ways other than lineage. The simultaneous use of various mediums will allow for exploration into my own capacity to work in greater detail on a much smaller scale than I am accustomed to. Unlike the larger pieces I have worked with over the past few years, a small book requires a change in approach and execution of image creation. Following one year of this dual exploration, it is my hope that I will develop a more critical and analytical approach to narrative artwork.

This grant would greatly facilitate a familial and technical exploration with the potential to expose new truths regarding my family's most common child-rearing custom. It would ease the financial cost associated with the documentation and analysis of my experience in the rural landscape passed down through three generations of my maternal family line. Finally, this grant would allow for reproduction of the artist's book for distribution among the many members of my family who have similarly spent their formative years in the very location I strive to portray.

Anticipated Schedule

The start of this project is contingent upon initiation of the bookbinding process. Once the book is completed, I will begin the creation of interrelated, but simultaneously unique pieces. The three months of this summer will be spent collecting information and material for the content from the farm and the bay cottage. Simultaneously, I will be creating the individual pieces to fill the book's pages. Following the start of the school year, I will continue to create more pieces through use of the material collected over the summer, and material gathered upon return to Burgess. I hope to reproduce this artist's book to give to my many family members who have spent time in Burgess, Virginia. I anticipate creation of approximately ten copies.

I imagine that the completed book will be composed of approximately thirty to forty pages of work. I hope to follow a schedule of one print or painting per week- thus allowing the three chapters of approximately ten pieces each to be completed with time for the professional printing process. The small town is two hours away from UVA, and therefore is very accessible to me during weekends and holidays if necessary.

Intermittently, throughout creation of these pieces, my advisor, Akemi Rollando will serve as a reference for critique and advice throughout the academic year. Conveniently, Akemi will be my Intermediate Printmaking I professor in the fall, thus facilitating monthly check-in conversation and critiques to ensure that the project remains on track to produce a completed book before April. Therefore, upon completion of this yearlong project, I will present a unified, cohesive, and self-contained portfolio of my reflective personal study in the form of a book.

Evidence of Participation in the Arts

First and foremost, my participation in the UVa arts community is characterized by my enrollment in various academic courses in the different art departments. I have enrolled in at least one art course per semester since my first semester, first year at the university. In the fall of 2013, I enrolled in Drawing I with Barbara Bernstein, which sparked my interest in university level art and the possibility in majoring in the area. Subsequently, in the spring of 2014, I enrolled in Drawing II with Barbara Bernstein. This past fall, I enrolled in Printmaking I with Dean Dass to study Intaglio printmaking, thus solidifying printmaking as the concentration I would choose to pursue within a Studio Art Major. I also enrolled in an Introduction to the Orchestra class with Kate Tamarkin to reacquaint myself with the musical knowledge I learned as a pianist. Finally, this semester I am enrolled in Printmaking II with Akemi Rollando in which I study lithography and woodcut techniques. Additionally, I am enrolled in my first art history class at the university, Avant-Gardes Art and Film with Ksenya Gurshtein. I plan to declare my Studio Art Major within the coming weeks. I intend to concentrate in Printmaking.

My extracurricular involvement in the Arts was largely solidified during my first year as I selected a number of activities that best suited my interests, while allowing me to meet many other artists and students from multiple backgrounds and departments of study. I joined the University's First Year Players during this first semester and worked as a member of both the set-painting staff and costume design staff for *Legally Blonde* and *Kiss Me, Kate*. I continue to act as a General Member of the First Year Players organization. Additionally, in my first semester, first year, I became a member of Student Council's Arts Advocates. I thoroughly enjoyed serving as the liaison between the arts events around grounds and the member of my first year dorm. While I became more aware of the arts events occurring each week, I was also able to notify a multitude of other people as well. In the spring of my first year I became a member of Kappa Delta Sorority and immediately became interested in the opportunities for publicity and public relations associated with such a large group of women. This past fall, I ran for and was elected the Appointed Officer under Public Relations. Through this position, I have the opportunity to incorporate my artwork, ideas, and sketches into the T-shirts worn by chapter members.

Arts Scholars is my most recent, and most formal commitment to the college arts experience. Following my application in the spring of 2014, I was accepted into the program to be a Studio Art Scholar. I have attended both the Fall 2014 and Spring 2015 CASS seminars and have spent this past year absorbing information regarding the roles, responsibilities, and opportunities associated with the J. Sanford Miller Arts Scholars Program. I am excited to switch roles next year, as I become more of a veteran in the program and can help the incoming art scholars as they become a part of the diverse program.

Budget

This grant would cover the costs of bookbinding materials, paper and papermaking tools, linoleum blocks, ink, and a watercolor set. Following a meeting with my advisor, Akemi Rollando, the following budget was outlined. Much of this budget is allocated towards the creation of a working printmaking studio at my grandparent's farm. The paper, ink, and paint cost includes consideration for the amount of material needed for thirty to forty pages of the artist's book. A breakdown of each component of the budget is as follows:

<u>Item</u>	<u>Cost</u>
Professional Copies	\$300
Mulberry and Canson Paper	\$100
Papermaking Station	\$100
i.e. hardwood deckle, screens, Drain racks, couch sheets, press bar.	
Watercolor, Gouache, Acrylic Paint Sets	\$140
Block Printing Ink (7 colors and tint base extender)	\$100
Bookbinding tools	\$80
Birch Wood and Speedball Linoleum blocks (3x4)	\$80
Hanco Lithographic Ink	\$15
Gelli Arts Portable Printing plate	\$15
Blick Citra Solv and Spray Adhesive	\$30
Plexi Glass	\$15
Steel Scraper and Spatula	\$25
Brayers (3)	\$30
Archival Portfolio Book	\$20
Tracing and Newsprint Pads	\$25
Disposable Gloves	\$20
Anticipated Total Cost:	\$1,100