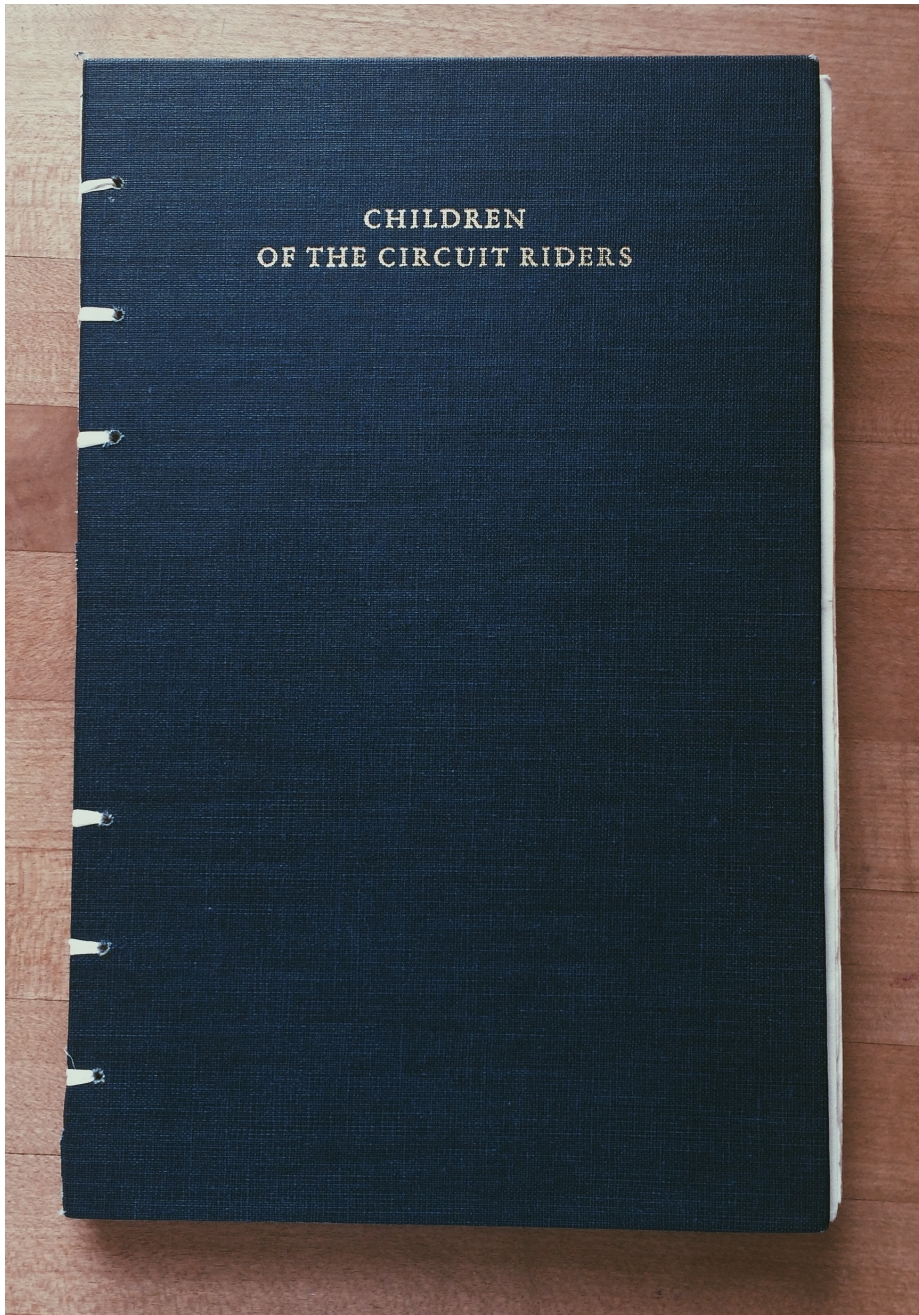


Arts Scholars Award Outcome
Anne Codd



Last spring I received funding for my project, *Second Hand Summer: A Narrative of Growth*. I proposed the creation of a hand made book that delineated my family's unique experience with summertime and maturation along the Chesapeake Bay. I anticipated that this book would contain sketches, watercolors, and linoleum cuts of the architecture, wildlife, people, and topography of the miniature town of Burgess, Virginia. Through this project, a testament to the capacity of a shared landscape to shape a childhood, I hoped to document specific memories and moments that occurred in the lifetimes of my grandmother, my mother, and myself. I proposed professional reproduction of the book, following its completion, to allow for distribution among the many family members who have shared a similar experience with my grandparents' farm and bay cottage.

I began by establishing a studio space at my grandparents' farm. This studio allowed me to sketch and paint in the space that served as the setting in many of the memories I chose to portray through my book. Subsequently, I decided to use a "found" book to use as the book cover. I made this decision because I felt that the incorporation of part of an older and previously used book would be in tune with my theme of recycled experience and passed down tradition. After searching through used book stores, I found a copy of *Children of the Circuit Riders*. I made the decision to not read any of the original content within the novel or any online description of the 1985 novel. I came to this conclusion because I felt that the title worked well with my theme and did not want any of novel's content to impact my perception of its meaning. This title fit well within my project because the term "circuit riders" implies a sense of being fixed on a predetermined or predestined track. Further, the idea that the title surrounds the children of these "circuit riders" conveys the participation of numerous generations of individuals along the same path of action.

Initially, I anticipated the division of the book into three chapters or sections. Each chapter would be dedicated to the idiosyncrasies of the otherwise highly similar experiences of my grandmother, my mother, and myself. However, this plan changed following consideration of the realities of this shared experience. While all three of us spent our childhood in the same location, the boundaries of each experience are in no way distinct. Much of my grandmother's experience with Burgess, Virginia has included my mother and her grandchildren. Much of my mother's experience with the farm and the bay has included my sisters and myself. Additionally, following reflection on what I have learned of my family members' experiences in Burgess, I realized that we actually don't discuss the topic much and thus, I know very little about how exactly their summers were spent. There are details and memories of their past that have never been shared with me because they have been forgotten or deemed not important enough to bring up in conversation.

I found this reality to be very interesting and felt that I should, in turn, make my book more amorphous, ambiguous, and abstract that my original plan of strict

narration and reality. This turning point led me to include page long essays opposite each watercolor painting. These essays are at times nonsensical and more aimed toward my stream of consciousness than toward structure and topic. Often, I would pick a random photograph out of my grandmother's box of old pictures or one of her well organized albums and then sketch an abstracted version. From the final painting and the original photograph, a slew of words, phrases, memories, and images would flood into my mind. I would rapidly write down as much detail of these thoughts as possible. This process became equally important to the product that it yielded. As a result, a more appropriate name for this project would be "Secondhand Summer: An Exploration of Growth."

I would like to thank all the supporters of the Miller Arts Scholars Program, with a special thanks to Sandy and Vinie Miller and Evie and Stephen Colbert. Without the help of this grant, I would not have been able to explore what it means to share spaces with others in your family across generations and decades of time. This exploration allowed me to investigate what it means to divulge or withhold information. Ultimately, while I have since been able to ascertain more information through conversation with my mother and grandmother, I am happy to have grown up with the concept that the land was mine to discover, characterize, experience, and interpret.

