

**Documenting the Creative and Immersive Process:  
Reflecting on Cultural Barriers through Arts**  
Annalee Jackson, Rising Fourth Year

Overview

As an individual interested in becoming a teacher, I am becoming increasingly aware of the limited perspective through which I view the world. I hope to broaden this perspective through an intentional and engaged learning experience abroad followed by a reflective art making process once I return home. Once home, I plan to create a series of prints. My goal is to combine both art and education my two areas of academic interest in a project, which will document my thinking and inform my understanding of a different culture. Throughout this reflective process I will draw on documentation from my travel including: textural rubbings, both personal and academic journaling, sketching, and photography. In the next year, I propose to explore *place*, *barriers*, and *reflection/translation* as themes in my art utilizing exhaustive documentation and reflection from my time abroad in Italy.

Through my studies as a Youth and Social Innovation major, I have become interested in culturally and linguistically responsive teaching. This type of teaching puts students' culture at the forefront of education, acknowledging students' linguistic backgrounds and challenges while celebrating their strengths. The three tenants of culturally responsive teaching include: instilling students with academic success, cultural competence, and a critical consciousness, which may be employed to challenge inequalities. To become a successful culturally and linguistically responsive teacher, I must first become more aware of my own learning and experience of other cultures.

It seems fitting to embark on this pursuit in Italy, a place rich with the juxtaposition between ancient and contemporary culture. From May 24<sup>th</sup> to June 18<sup>th</sup>, I will take two 3 credit courses, ARTS 2511 Pinhole Photography in Italy and ARTH 2472 Modern Art in Italy. As a candidate for the Distinguished Majors Program in Studio Art, both courses are vital due to scheduling restraints during my final fall and spring semesters. I have traveled for a few days in Italy before as a tourist with very little contextual or art historical knowledge, and I plan to compare the difference in experiences. Furthermore, I plan to use my art as a tool for deeper immersion into Italian culture as both student and artist utilizing and practicing keen observational skills. Additionally, in Venice I will attend the contemporary International Arts Biennale accompanied by program participants and directors. The Biennale is among the most celebrated arts events in the world and will add dynamism to my work by allowing me to view international art alongside Italian art and reflect upon that experience. I am looking forward to the opportunity to devote three to four weeks this summer entirely to the arts. I am excited to explore the new media of photography and the ways in which it can inform my understanding of the printmaking process. I anticipate significant overlap between the two media, as I will be taking black and white photographs. I am looking forward to documenting the similarities and differences between techniques which both have the potential for single and multiple production.

Finally, I am applying for a grant of \$4,401 dollars to cover program fees, course materials, meals, and local transportation. A grant of \$3,000 would similarly make my trip feasible; however the additional \$1,401 dollars I am requesting would greatly enhance my experience particularly because \$3,000 would not even cover the full program fees. The additional \$1,401 would greatly lessen budget burdens and spare my personal funds for additional cultural immersive experiences that may arise rather than on materials or transportation. A grant of \$4,401 would allow me peace of mind free of budgetary stress ensuring a more productive reflective and creative process. The study abroad portion of my project comes with the highest costs, and I would be greatly appreciative of help funding this incredible opportunity.

### Addressing Concerns

I do not expect to become fully immersed in Italian culture and language in just a few weeks, however I plan to use my art as a means to immerse myself as much as possible. I will log my progress through documentation mentioned above and enrich my understanding and experience through further reflection and exploration upon returning home to create work. I am both aware of the language barrier challenge presented to my immersion as well as interested in exploring and reflecting upon this barrier by documenting the experience in writing and within my artwork. In a way this challenge will enrich my creative process and provide me with the opportunity to impart a critical consciousness within my art, a skill that I hope to improve throughout this project.

### Schedule

Mid-May to mid-June I will have the most freedom to explore my creative process. The remainder of my summer will be spent in Charlottesville as the Education Intern at the Kluge-Ruhe Aboriginal Art Museum. I expect learning about aboriginal art for the remainder of the summer will provide an interesting contrast to my education abroad, which will inform and influence my continued reflection on what it means to immerse ones' self within and to learn about different cultures. Come fall, my schoolwork and commitments as a full time student will put considerable restrictions upon my time. While I am prepared to compromise and relocate my time, I cannot give up previous commitments. Reflective documentation and my final series of prints will prove learning to a certain extent. Furthermore, I plan to journal and reflect on my art making process as well. I am excited to see how my engaged cultural experience as well as knowledge of a new arts media, photography, will inform my continued study in printmaking.

Throughout the creation of my work, Akemi Rollando, will provide advice and critique throughout the academic year. Conveniently, Akemi is both my academic advisor and mentor for this project ensuring monthly check in conversations and critiques will keep my project on track to produce a set of prints before April. As I collect information, I will further develop ideas on how to best express my reflective documentation into a body of work. Therefore, upon completion of this yearlong project, I will present a unified and cohesive portfolio demonstrating my exploration of perspectives, experiences, and cultural immersion.

A condensed timeline is as follows:

- Summer 2017: Study Abroad in Rome, Castiglion Fiorentino (outside Florence), and Venice, Italy from May 24<sup>th</sup> through June 18<sup>th</sup> during which time I will take Pinhole Photography and Contemporary Art History culminating in a portfolio of ten photographs, an academic journal, as well as two papers demonstrating mastery of movements and contexts relevant to Modern and Contemporary Italian art.
- Fall 2017: Continually reflect on my art making process. Compare and contrast between my experience abroad and working at home as well as my experience working with photography versus printmaking. Create a series of prints drawing on my summer documentation.
- Spring 2018: Complete iterations of my prints and finalize work. Complete outcome report. Present my work to the public at the Annual Awards Outcome event in April.

### Evidence of Participation in the Arts

I have been active and invested in UVA arts from my first semester taking arts classes, participating in extracurricular activities, and seeking leadership opportunities. The first major I declared and which I personally consider my primary major is Studio Art. I am concentrating in printmaking. I have taken an art class every semester at UVA including: Drawing I with Amy Chan, Drawing II as well as Printmaking I & II with Akemi Rollando, New Media with Dana Ollestad, and Special Topics in Printmaking: Artists' Books and Intermediate Printmaking (which I am currently taking) with Dean Dass.

I am a student receptionist, student docent, and serve on the docent Executive Board at The Fralin Museum of Art. I am on the UPC Arts and Enrichment Committee and am planning a Co-Sponsored event with the Fralin to help increase their visibility to students across grounds. I serve on the 1515 arts gallery committee formulated by Kate Melton. I work as a McIntire Art and Commerce Committee Intern through attending committee meetings and planning a student exhibit, Art Across Grounds, for McIntire this April. I have served as an Arts Mentor to two elementary students throughout my time at UVA. I have seen the positive effects the arts and creative fields have not only on these students and myself but also on the community. I am active in the Arts Administration community George Sampson has created as well. I have taken Principles and Practices of Arts Administration (ARAD) as well as Introduction to Design Thinking. Furthermore, I am preparing to teach Arts Business with a fellow ARAD student this coming fall upon approval. We hope to continue the legacy of this course in its eighth iteration by connecting with guest speakers from auction houses, galleries, and museums to impart arts literacy, creative thinking, and a critical consciousness to our students.

Arts Scholars is my most recent commitment to the college arts experience. Following my application in the spring of 2016, I was accepted into the program as a Studio Art Scholar. I have attended the fall 2016 CASS seminar and am currently enrolled in the spring 2017 CASS seminar. I have spent this past year taking in the

roles, responsibilities, and opportunities associated with the J. Sanford Miller Arts Scholars Program. I am very humbled to be a part of this incredible community and grateful for the experiences it has afforded me. I was recently selected as member of Dean Baucom and Associate Dean Fiorani’s arts planning committee, which works with Brightspot, a strategic consultant group, to create a vision for the future of UVA arts. I thoroughly enjoyed the first five-hour brainstorming session alongside some of UVA’s most distinguished arts community members. I am excited to become a veteran of the Arts Scholars program this upcoming year and provide any and all the support I am able to give to new members.

Budget

To complete this project, I am applying for a grant of \$4, 401. This grant would cover program fees, course materials, meals, and local transportation (all of which are bolded below). The complete budget estimates for an out-of-state student are listed below. I will pay additional costs from savings and my college fund. I will also be applying to additional scholarship foundations with hopes to make this experience as economical as possible.

<i>Item</i>	<i>Cost</i>
(Out-of-state) Tuition:	\$2,670
<b>Program Fees:</b>	<b>\$3,801</b>
Non-Refundable Deposit:	\$500
Airfare:	\$1,700
<b>Course Materials:</b>	<b>\$200</b>
<b>Meals:</b>	<b>\$300</b>
Personal Expenses:	\$125
Other:	\$135
<b>Local Transportation:</b>	<b>\$100</b>
Total:	\$9, 531

Conclusion

I plan to use this project to intentionally frame my thinking and learning both as artist, student, and educator during my final year at UVA. By choosing to impart a critical consciousness I will further explore how context, both educational and structural, influences my experiences and perspectives. I am ready to be inspired by the new sights, sounds, and textures surrounding me and to use my senses to explore and break down to the best of my ability any cultural and linguistic barriers (perceived or otherwise). I am eager to study abroad, immerse myself in a different culture in an intentional way, and use my art as a lens for reflection. I would be honored to receive a grant to make the expenses of studying abroad and the nature of my project a bit more feasible.