

Julia Pedrick  
Arts Award April 2014  
Studio Art

Title: Continuation of Mother and Archetypes Study

Proposed project:

In my previous Arts Award, I created a piece and studied the mother archetype as described by Jung. I described that Jung designed a theory of collective unconscious that is the knowledge of universal human concepts. These concepts, which are very often figures of some sort, are called archetypes. Of the seven key archetypes that Jung describes, I was, and still am, most drawn to the mother archetype. In my piece I examined the therapeutic qualities of a mother figure by making it interactive. The piece is larger than life and is just a torso of a soft, fleshy mother.

I am interested in further exploring the mother archetype, but also the other archetypal figures. My goal is to make as many of the seven figures in a sculptural or performance art form. I want the audience to experience the collective unconscious by interacting with three-dimensional works, or by interacting with a space or myself in a performance piece. This project is intended to have a definite sculpture to end with, but it also serves as research or a study of the archetypes on a personal level.

Also this summer I am doing an internship at either the Philadelphia Museum of Art or the Alzheimer's Association in Virginia. Both programs are based in the arts, but the Philadelphia Museum of Art is a museum studies program while the Alzheimer's Association is an art therapy program. With either program I end up doing, I will be examining the role of art in psychology and audience involvement, whether it be purely visual or physically therapeutic. I plan to do research from my own experience in the field but also from reading psychology and art books, potentially with a written paper at the end of the summer examining what I learned.

Project time line:

Summer: Internship at either Philadelphia Museum of Art or Alzheimer's Association, written paper at the end of the summer about experiences.

Fall: work with Professor Bennett on creating an overall picture of creating sculptures for each of the archetypes. Plan how they would work together in a gallery space and whether an archetypal figure would be better served as a three dimensional object or as a performance piece (or both). The decision will be heavily based on the interaction. Begin working on building the physical sculpture

Spring: Build the sculptures and build space for a performance piece. Incorporate psychological measure, whether it is through self-report or filming and analyzing audience participation.

Budget:

- Modeling supplies (\$400) (much already at Ruffin)
  - o Clay
  - o Plaster
  - o Mold material

- Tools
  - Clay modeling tools
- Armature materials
- Hiring a model (\$200)
- Bronze casting supplies
  - Ingot (\$100)
- Books (\$100)
- Flexible mold and casting supplies (\$300)
  - Rubber, separating agent, coloring agents
- Safety equipment (\$100)
  - Respirator, gloves, goggles, steel-toed shoes, ear protection
- Train Pass for PMA
  - \$135 per month (for three months)
- OR gas money for Alzheimer's Association
  - \$117.6 for whole internship
- Video camera for filming gallery space (\$100)

Total: \$1435

#### Involvement in the arts:

I feel that my relationship to the Arts on grounds is frequent and strong. A majority of my academic and extracurricular activities are centered in the arts, and I find the entire arts grounds to be a second home. Academically, I have taken many classes in the art studio, including Introduction to Drawing I with Professor Saunders, Introduction to Drawing II with Professor Schoyer, Introduction to Painting I with Professor Marlatt, Introduction to Sculpture I with Professor Bennett, and I am currently in Introduction to Sculpture II. I have also taken many art history courses, with Art Since 1945 (with Professor Singerman) impacting me the most in my studio art endeavors. I am a member of Arts Students Society, and greatly enjoy their projects such as the Orphan Portraits, which I participated in last year. I am currently a trained and qualified museum docent at the Fralin Museum of Art, and have enjoyed learning about curation and art from an academic view since Fall 2012.

As an independent artist, Fall 2012 I submitted a proposal for the Open Doors exhibit, and was selected. This 4<sup>th</sup> year arts administration thesis project was focused around how art has 'opened doors' and was an amazing opportunity. I was given a door in November and had until February to do whatever I wanted with it. Over the course of those next few months I focused on how art has grown in me and I created a piece called *Birth*. It was a 3D relief on the door made of all different kinds of art materials and focused on hands, with the tornado-like collection of material wrapping around the door.

Last semester, I participated in many events through the Sculpture department. During my Introduction to Sculpture I class we assisted David Bosun with his totem pole sculpture. I learned many wood carving techniques, ranging from de-barking a tree, to slimming down the trunk and carving with large chisels, to very finite detail. Right when that project finished my class planned, and created the props for the Oriforme flash mob sculpture performance during Final Fridays at the Fralin Museum. Finally, I assisted Patrick Dougherty with his Stickworks project, with my duties ranging from picking the saplings, to removing the leaves, to setting up the scaffolding, to starting one of the 'huts'

by bending limbs and tying together key parts. This semester I have had the pleasure of working with Nathan Wiser on his performance art pieces.

As an Arts Scholar from the start of the program, I've really enjoyed watching and helping the program grow. I was very involved my first year in our discussion and outside events, and even in the spring became the unofficial secretary note taker. Although in the fall of my second year I was not able to attend the seminar, I still went to dinners in order to meet the new members. Since Fall 2012, I have participated in the seminar without hesitation, and am now elected as the Studio Art Representative. I notify the studio artists of opportunities that might interest them, have been a large organizer and idea maker of the studio art portion of the Lab Series, and have been a resource especially for the first years with questions. I look forward to continuing being a part of the leadership of Arts Scholars because I find great satisfaction in helping the program grow stronger.

#### Portfolio:

1. *Modern Rosary*, 11 inches x 3 inches, bronze.  
- Chosen because of the techniques used and the modeling.
2. *Mother Goddess*, 14 inches x 8 inches, plaster with diamond mesh core.  
- Chosen based on techniques used and three dimensional, figural shape.
3. *Ancient Fertility Figure*, 14 inches x 2 inches, wood, graphite, aluminum.  
- Chosen based on abstract reinterpretations of the figure
4. *Judgmental Self Portrait*, 13 inches x 10 inches, plaster.  
- Chosen based on technique and portrait modeling.
5. *Birth*, 30 inches x 86 inches, Multi media (paper, wire, paint, tissue paper), created for the Open Door Exhibit, 2013.  
- Chosen due to the use of relief and sculptural materials in an unusual way.