

Julia Pedrick
3rd Year Arts Award
Studio Art

Project title: Sculptural and symbolic study of the mother archetype.

Proposed Project:

Throughout my psychology studies, I have found that Jung's collective unconscious is a fascinating psychological theory that I would like to put into artistic terms. The collective unconscious is the idea (albeit very theoretical) that within a species, all members have some sort of innate, unconscious 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 am most drawn to the mother archetype. Relating to the idea of the 'universal mother', I am also interested in the therapeutic idea of a mother. In therapy, the therapist passes no judgment and offers the patient almost no personal information about him or herself. By doing this, the therapist in a way simulates unconditional love; a sensation most people only feel with their mothers (and fathers) when they are very young.

My goal is to unify these two psychological aspects in a tangible, artistic sculpture that a viewer could see and maybe understand (or subconsciously understand) the ideas behind it. By asking Professor Bennett to be my academic advisor, I plan on making the endeavor three dimensional and sculptural. This sculpture would be a mother figure, leaning more towards a realistic representation, but without a head, as it is a universal mother with no individual identity. Also relating to the lack of a head, an infant's first relationship after being born is to the breast of the mother, not the mother herself. Therefore I plan on doing some sort of torso of a mother, with the focus being from the neck to the hips. This sculpture will also have arms.

I plan to make many different studies of this universal, ancient, and yet personal mother piece. One of my goals is to make an interactive mother sculpture, whose arms actually close around the viewer when the viewer hugs it (presses against the sculpture's chest). Another study would be more performance based, where my hands would fit into the casting and hug viewer. Depending on how I plan on having the sculpture interact with the viewer, the materials will change with each study. Ones with a more realistic focus will be rubber cast from a model I will create. Others may draw on more natural, ancient materials, such as dirt, wood, or dust.

This project is intended to have a definite sculpture to end with, but it also serves as research or a study of the mother figure on a personal level. I want to physically manifest my own relationship with my mother and also my relationship to the idea of a general mother. My other main goal is to interact with the audience. This would be accomplished either by creating an independent, interactive sculpture or by putting on a performance piece that would only fully exist when the artist (myself) is present. This will depend on the study and my goal with the study. If I were fully satisfied with more than one sculpture, my presentation would be a multi-piece show on the archetypal mother. I would present this as a gallery show in Ruffin or in the Center for Undergraduate Excellence.

The equipment and assistance I will be using will be in the sculpture department, metal shop, and wood shop. Professor Bennett and I will go over techniques and much of this research will be acquiring technical skill from Professor Bennett. I plan to attend weekly life-modeling sessions at Ruffin hall in order to practice sculpting the human form.

Outside of the arts, I am involved in psychology research under Professor Dennis Proffitt. I work closely with a graduate student on her studies of perception, and I plan to work with her to create a way to psychologically measure the effect my piece has on the viewer. I hope to gain insight into the emotions one feels after hugging the mother piece, and the general perception of an art show. I am developing a feasible way to measure this, although it will heavily depend on the final version of the piece.

Project Timeline:

Fall:

- Under Prof. Bennett's supervision, purchase first round of materials
- Design support structure/basic layout of sculpture in order to mold onto
- Attend weekly model classes at Ruffin
- Create first casting or molding
- Model and build basic version of sculpture
- Finish

Winter:

- Bring modeling products home
- Design second possible sculpture
- Model miniature versions of ideas
- Purchase second round of materials
- Work at high school art department

Spring:

- Create larger scale support structure for second idea
- Work on first idea
- Model second idea
- Finish
- (if time) repeat for 3rd idea
- Design exhibit space/sculpture layout

April 1 – Present at Center for Undergraduate Excellence

Budget (created with Professor Bennett):

- Modeling supplies (\$400) (much already at Ruffin)
 - o Clay
 - o Plaster
 - o Mold material
 - o Tools
 - Clay modeling tools
 - o Armature materials
- Hiring a model (\$200)
- Bronze casting supplies
 - o Ingot (\$100)

- Books (\$100)
 - Flexible mold and casting supplies (\$300)
 - o Rubber, separating agent, coloring agents
 - Safety equipment (\$100)
 - o Respirator, gloves, goggles, steel-toed shoes, ear protection
- Total: \$1200

Participation 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, and I am currently in Introduction to Sculpture I with Professor Bennett. 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, last fall I submitted a proposal for the Open Doors exhibit, and was selected. This 4th 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.

So far in this semester, I have 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 am currently assisting 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.

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. *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.
2. *Contrasting Still Life*, 48 inches x 48 inches, multi media (paper, charcoal, tissue paper, oil stick), created during Introduction to Drawing II (with Professor Schoyer), 2012.
- Chosen due to the saturation of color and use of mediums while incorporating nontraditional materials
3. *Vessel*, 2 inches x 1.5 inches x 4 inches, clay, created during Introduction to Sculpture I (with Professor Bennett), 2013.
- Chosen because it is a sculptural piece, molding clay
4. *Stick Model*, 1 inch x 1 inch x 7 inches, clay, created during Introduction to Sculpture I (with Professor Bennett), 2013.
- Chosen because it was modeled after a large, real life object, so that would relate to molding after a model.
5. *Stick*, 1.5 inches x 1.5 inches x 14 inches, wood, created during Introduction to Sculpture I (with Professor Bennett), 2013.
- Chosen because it is a sculptural work using carving and a subtractive technique.