

Alexandra Chriscoe and Anne Codd  
Joint Fourth Year Art Award Proposal

*Tutkimus*: The Art and Culture of Helsinki, St. Petersburg and  
Jyväskylä through the lens of collaborative Print Media

## **Description**

“Tutkimus” is the Finnish term for research, exploration, or investigation. For our joint Fourth Year Art Award, we will travel to Finland and Russia alongside our Printmaking professor, Dean Dass. We will travel from October 1st through October 11th to the Balkans to study the origins of printmaking as an art form. This exploration of art and culture will involve participation in the Graphica Creativa, the oldest international printmaking exhibition in the Nordic countries, in Jyväskylä, a university city 200 km north of Helsinki. Subsequently, we will take a bookmaking course with the graduate students at Helsinki’s Academy of Fine Arts. Professor Dass has been invited to lecture in Finland, and to teach this course, and has proposed expanding it into a collaborative project with our UVa printmaking programs. Professor Dass has taught throughout Finland over a period of twenty years. Annu Vertanen, Professor at the Fine Arts Academy in Helsinki, has likewise been to UVa three times, lecturing and exhibiting her works, and has otherwise collaborated a number of times on books, exhibitions, and installations. At the Graphica Creativa exhibition, we will meet with world-renowned printmakers, join the artists in formal dinners, lectures & workshops, and attend the opening of the exhibition at various locations throughout Jyväskylä on October 6th and 7th. Following our visit to Jyväskylä, we will travel south to Helsinki to take part in a printmaking course at the Fine Arts Academy, the premier graduate art school in Finland.

We will begin our ten days abroad in St. Petersburg, the cultural capital of Russia. During this excursion we aim to expose ourselves to the art of the region by attending a ballet performance at the Mariinski Theatre, visiting art galleries and museums such as the Academy of Fine Arts Museum and the Erarta Museum and Gallery of Contemporary Art, and by sketching the ornate architecture of St. Petersburg’s famous Church of the Saviour on Spilled Blood. St. Petersburg would be a significant trip for Alex, as she is also majoring in government and has taken several courses on Russian politics with Alan Lynch. As an intersection of her unique studies, several days spent in St. Petersburg would provide her an opportunity to explore both her passions in politics and art. St. Petersburg is only a short train away from Finland, where we will meet our fellow printmakers to continue our trip.

Through attendance at the Jyväskylä Centre’s Graphica Creativa Conference and the Academy of Fine Arts in Helsinki, this Art Award would fund an intense exploration of our own concentration and the culture of the Balkic. We share an interest in exploring the potential for artistic interaction between a largely professional group of artists and two younger, less experienced artists who hope to learn from the experienced, while still managing to contribute a unique angle to the workshop atmosphere. This joint Fourth Year Award would fund this exploration of contemporary art, while also answering our questions regarding how differences in age, experience, technical complexity, and

cultural background can impact collaborative artistic ventures alongside discussion of the same piece of art, theme, or project.

Our professor and advisor, Dean Dass, will be traveling in tandem with us as well as serving as an instructor at the Academy of Fine Arts. At the Academy, the premiere graduate school for art in Finland, we will study with Professor. Dass and Annu Vertanen and partake in a bookmaking workshop class alongside Finnish printmaking students. Vertanen, one of the most decorated printmakers in the world, has visited UVa a number of times over the last 20 years, and has previously hosted Dean as a visiting professor at South Karelia Polytechnic University. Dean will teach the course in which we will learn to implement more advanced printing techniques and produce a collaborative book. This book will follow the theme “Hamartia,” which we suggested to Dean and Annu. Professor Vertanen and her colleagues have expressed great enthusiasm for this theme. Our theme will guide the content of the prints and books made for our publication with the students and professors in Helsinki. “Hamartia,” a term for “error” or “mistake,” stems from the tradition of Greek tragedy. Under this tradition, the “error” itself appears tragic. We will be answering questions concerning whether or not we make mistakes on fundamental or epic levels. The term intersects well with printmaking processes and the radical acceptance of what happens relative to one’s own intentions. While in Finland, we hope to develop new procedures that demand slippage, errors, process, mis-registrations, ambiguity, and confusion. This productive escape of intention will result in a collaborative book that will be produced in an edition equal to the number of participants plus a few additional copies for archiving and exhibition purposes.

In anticipation of our trip, preliminary work will be done at UVa to make preparations for working within the theme of “Hamartia” *in our collaborative project*. Under Dean’s advisory, each of us will make an individual artist’s book to take on the trip for sketching and journaling to serve as documentation of our time abroad. We will also partake in video conferences to explore the ideas, progress, and aims of the students in Helsinki. In such conferences, we will serve as the representatives for our Printmaking Department. Our hope is that this trip will serve as part of a semester-long conversation between our two programs. Further, prior to our travel, we will research the international artists that will be present at the exhibition to improve our experience in collaborating and learning from them. Such research and preparation will allow us to optimize our time spent abroad.

This Art Award would facilitate an immersion into the foreign manifestations of song, dance, print, theatre, and architecture. Our exposure to these new cultures will inspire our artmaking as we consider different cultural, social, and historical perspectives. Exposure to these various art forms will foster a greater appreciation for artists outside of our own concentrations. Our time in Helsinki will involve personal efforts to immerse ourselves in the unique art and culture of the area. During our time in Finland not spent printing at the Academy of Fine Arts, we will visit a number of Finnish museums including The Museum of Contemporary Art Kiasma, The Ateneum, and The HAM Helsinki. The Baltic region is rich in the history of printmaking, and as part of our trip, we intend to learn more about Akseli Gallen-Kallela, the national artist of Finland who studied in Paris in the 1890s alongside Edvard Munch.

Following our exposure to this wide variety of experienced artists, this trip would serve as a fundamental element of our fourth year coursework in Advanced Printmaking, undoubtedly influencing our work, approach, and technical skills. We will have the opportunity to interact with master printers in the areas of contemporary lithography, intaglio etchings, and relief prints. It is appropriate that this opportunity will come during the Fall semester of our fourth year. This period will be a critical time for planning our thesis exhibitions as we near the end of our undergraduate studies at the University. Further, interaction with some of the more experienced artists in our field will be invaluable to our critical approach to these exhibitions.

While in Russia and Finland, we will use our handmade books to document our travels, experiences at the Jyväskylä Centre, notes from our workshop at the Academy of Fine Arts, analyses of artwork encountered in museums and galleries, and the process of creating a collaborative publication. Once we return to the United States, on October 11th, we will organize and consolidate our photographs, sketches, and journal writings that display our experience and exposure to art in a different culture. This will allow us to present our findings from our travels at the Spring 2017 outcome presentations. If granted this fourth year award, we hope to present the product of our bookmaking project with the Academy of Fine Arts students, the answers to our questions presented to the professional printmakers at the Jyväskylä Centre, and our personal accounts of cultural immersion through exposition of our hand-made sketchbooks. Further, we hope to display, through the works completed while back at UVa, how our exposure to the culture and knowledge of the Academy of Fine Arts influenced our own approach to printmaking at the advanced level.

### **Anticipated Schedule**

#### **Summer 2016**

Apply for tourist visa to Russia.

Complete application for International Travel through the International Studies Office.

Bind two books to be used as journals while abroad.

Purchase airfare tickets and make hotel arrangements.

#### **August - September 2016**

Initiate research of the artists and participants in the conference in Helsinki.

Introduce the topic of "Hamartia" to UVa printmaking students. Meet with Dean

Dass to organize travel arrangements and confirm details of the book. Organize video conferences with Finnish participants in Hamartia project.

#### **October 2016**

**October 1st:** fly to St. Petersburg, Russia.

**October 4th:** train to Jyväskylä, Finland

**October 6th:** opening of triennial Graphica Creativa, dinner and introduction to artists

**October 8th:** train to Helsinki, Finland.

**October 11th:** fly back to Charlottesville.

**October 12th:** begin working on gathering documentation/sketches/photographs

## **Before April 2017**

Create presentation on travels and findings based on our handmade books, written reflections, and hard copy of the portfolio of international prints. Meet with Dean Dass before winter break and before spring break to check in with the status of our conclusions and presentation.

## **Budget**

\*Separate from our budget request, Dass Research Funds has pledged to contribute \$1,000 each to fund our trip to Helsinki and St. Petersburg.

**Bookmaking Materials for Artists Books: \$200**

**Tourist Visa: (\$150 each) \$300**

**Airfare: (\$1,500 round trip each) \$3,000 round trip**

**Train Fare: (from St. Petersburg to Jyväskylä: \$150 each) \$300**

(8 day pass throughout Finland: \$430 each) **\$860**

**Hotels/AirBNB:**

### **St. Petersburg**

Trezzini Palace Hotel: October 1st - October 4th (depart for Finland)

\$100 per night: **\$300**

### **Finland**

AirBnB: October 4th- October 11th (depart for Charlottesville)

\$100 per night: **\$600**

**Meals: \$100 each per day x 10 days: \$2,000**

**Museums: (\$150 each) \$300**

**Mariinsky Theatre Ballet Tickets: (\$100 each) \$200**

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**Total: \$8,060**

## **Evidence of Participation in the Arts**

### **Alexandra Chriscoe**

As a largely inexperienced artist, I thought my first semester at UVa would be a good opportunity to expand my technical skills in drawing. With no real intention of majoring in Studio Art, I took my first college-level art class with Amy Chan. Drawing I for me was significant in that it made me believe in myself as an artist as well as gave me the vocabulary I needed to seriously analyze compositional elements within art. By chance, I ran into Akemi Rollando, who is now my advisor, in the hallway of Ruffin, where my self-portrait hung on the wall. She stopped me and asked if I was considering a major in art, and when my response was uncertain, she asked me “why not?” I can trace my decision to major in Studio Art back to that conversation in the hallway with Akemi—where it became clear to me how important art is to my life. Because of this interaction in my first year, I had the confidence to continue my study of art as I enrolled in Drawing II with Alyssa Mumtaz. I didn’t really find my place in art until I took Printmaking I with Dean Dass in the fall of my second year. I found something beautiful in the process as I

learned how to make intaglio etchings in copper and zinc. That same semester, I took an Art History class, where I studied Modern Art in the period of 1900-1945. This provided me with historical context for my pursuits in contemporary art and offered inspiration from artists like Kazimir Malevich and Theo von Doesburg. I continued my studies of printmaking in techniques like lithography, linoleum and woodcuts, and multiple-color plates with Akemi in Printmaking II. After this course, I was certain that I wanted my concentration to be in Printmaking and I continued with Intermediate. I began to fulfill my other area requirements in studio art with Painting I and New Media. These classes have offered perspectives in art beyond printmaking and have assisted me in my technical abilities. This semester I have been focusing on papermaking and bookmaking in an Advanced Project with both Dean and Annie.

In my studies with Dean, I realized we both shared a passion for the environment as a major theme within our work. Inspired by the artists of the “Dark Mountain Manifesto,” we immediately began planning a seminar for the spring semester of my second year in Environmental Arts Activism, with supervision from visiting artist Natalie Jeremijenko. We worked on projects including a Moth Cinema in the Ruffin Courtyard, building cold frames for papermaking fibers, and an Environmental Arts Activism festival in tandem with Natalie’s work. This is one of the largest projects I have been involved in within the arts community at UVa. I have also served as a performer for Esther Eiger, another printmaker, in her fourth year Distinguished Majors exhibition. Another important part of my experience in Charlottesville has been my internship with local textile artist and designer Jessica Lee, founder of the company Willow Knows. I have learned so much from being a part of her studio, and have actually used silk scraps from clothing to make paper for printmaking. Finally, one of my most significant involvements in the art community at UVa is with the Miller Arts Scholars. I applied to join Arts Scholars when I heard about it in the spring of my second year, shortly after I had declared my major in printmaking. Arts Scholars has become a way for me to interact with other artists in fields other than my own, as well as a way to collaborate on new ideas to serve the University as a whole.

### **Anne Codd**

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 am a Studio Art Major in the College of Arts and Sciences with a concentration in Printmaking. 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. In the fall of 2014, I enrolled in Printmaking I with Dean Dass to study Intaglio printmaking, thus solidifying printmaking as the concentration I would choose to pursue. 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. In Spring of 2015, I enrolled in Printmaking II with Akemi Rollando in which I studied lithography and woodcut techniques. Additionally, I enrolled in my first art history class at the university, Avant-Gardes Art and Film with Ksenya Gurshtein. This past fall I

enrolled in Intermediate Printmaking I with Akemi Rollando and also enrolled in an independent study course under Akemi's guidance. This semester I am enrolled in Introduction to New Media I with Dana Ollestad and am taking a Papermaking and Bookmaking Independent Study course under Dean Dass alongside Alex.

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. In the fall of 2014, I ran for and was elected the Appointed Officer under Public Relations. Through this position, I had the opportunity to incorporate my artwork, ideas, and sketches into the T-shirts worn by chapter members. This past January I was re-elected to this Appointed Officer position for the Spring 2016 and Fall 2016 semesters.

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 over the past two years and have spent this time absorbing information regarding the roles, responsibilities, and opportunities associated with the J. Sanford Miller Arts Scholars Program. Throughout this past year, I have enjoyed acting as a veteran in the program and helping the newer art scholars become a part of the diverse program.

## **Portfolio Guide**

### **Anne Codd**

1. *Epistatic Ego*  
Medium: Zinc Intaglio – Hard Ground  
Dimensions: 6 in X 8 in  
Date: November 2015
2. *A Welcome Invasion*  
Medium: Stone Lithography (Yellow)  
Dimensions: 11 in X 14 in  
Date: January 2015
3. *Tonic Turgor*

Medium: Zinc Intaglio - Hard Ground  
Dimensions: 6 in X 8 in  
Date: October 2015

4. *Genesis*

Medium: Zinc Intaglio: Aquatint and Hard Ground  
Dimensions: 9 in x 12 in  
Date: November 2014

5. *Entoptic Kaleidoscope*

Medium: Linoleum Relief  
Dimensions: 9 in x 12 in  
Date: March 2015

The above pieces were chosen because they exemplify my interest in printmaking techniques that has been fostered over the course of the past two academic years. I am interested in the interaction between these printmaking techniques and the terminology and concepts of biology and chemistry that stem from my studies as a pre-medical studio art major.

**Alexandra Chriscoe**

1. *Ode to a Toad*

Medium: Stone Lithography (Gray)  
Dimensions: 9 x 11 in  
Date: February 2015  
Edition of 4

2. *Circle No. 3*

Medium: Linoleum Relief  
Dimensions: 8.5 x 10.5 in  
Date: April 2015  
Edition of 4

3. *Mass Destruction*

Medium: Pronto Plate, Mulberry Paper  
Dimensions: 9.5 x 13 in  
Date: September 2015  
Edition of 23

4. *Missed Connections*

Medium: Zinc Intaglio- Aquatint with Chine Colle  
Dimensions: 15 x 22 in  
Date: November 2015

5. *Train Bridge*

Medium: Zinc Intaglio- Three Plate, Multicolor  
Dimensions: 9.5 x 11 in  
Date: December 2015  
Edition of 4

These pieces were chosen to represent my growth as an artist as well as my exploration of different techniques within printmaking. Much of my work is thematically related to the

conflict between man and nature, and I feel that these pieces demonstrate my conscientiousness of this conflict. Most of these prints were also editioned, which strengthened my ability to precisely recreate the same image through print, and also will be a critical skill as we edition our book that we will produce while in Finland.