

SIX began in 2011 with the idea of collaboration as its primary aim. All of the art and scholarship in SIX is submitted by students and showcases the extraordinary work that FSU's College of Visual Arts, Theatre & Dance generates each year.

This is our third iteration of SIX, and perhaps our most comprehensive yet. Our College is unique in that so many facets of one creative discipline can coexist and form symbiotic relationships. Individual practices and skills are bred in a collaborative environment that hones student interaction and participation. SIX demonstrates the relationship between student and art, and art and life.

The College Leadership Council for the College of Visual Arts, Theatre & Dance is proud to present the 2013 volume of SIX.

Concept design for Kitchen
Eva Caro
Department of Interior Design





Director/Producer Blayze Teicher

Assistant Director Jiana Estes

Music Director Casey Vaughan

Stage Manager Katie Cassidy

Lighting Designer Bri Weintraub

Scenic Designer Jordan Moore

Costume Designer Rachel Wendorph

Properties Master Darius Rivera

Dramaturg Garrett Sanders

Assistant Stage Managers

Edward Miller, Gina Scheraldi

Associate Producer Jonathan O'Leary

A Night Like This

Performed by Matthew Janisse, Tanner Lane, Katie Bottomley, and

Mark Bacon

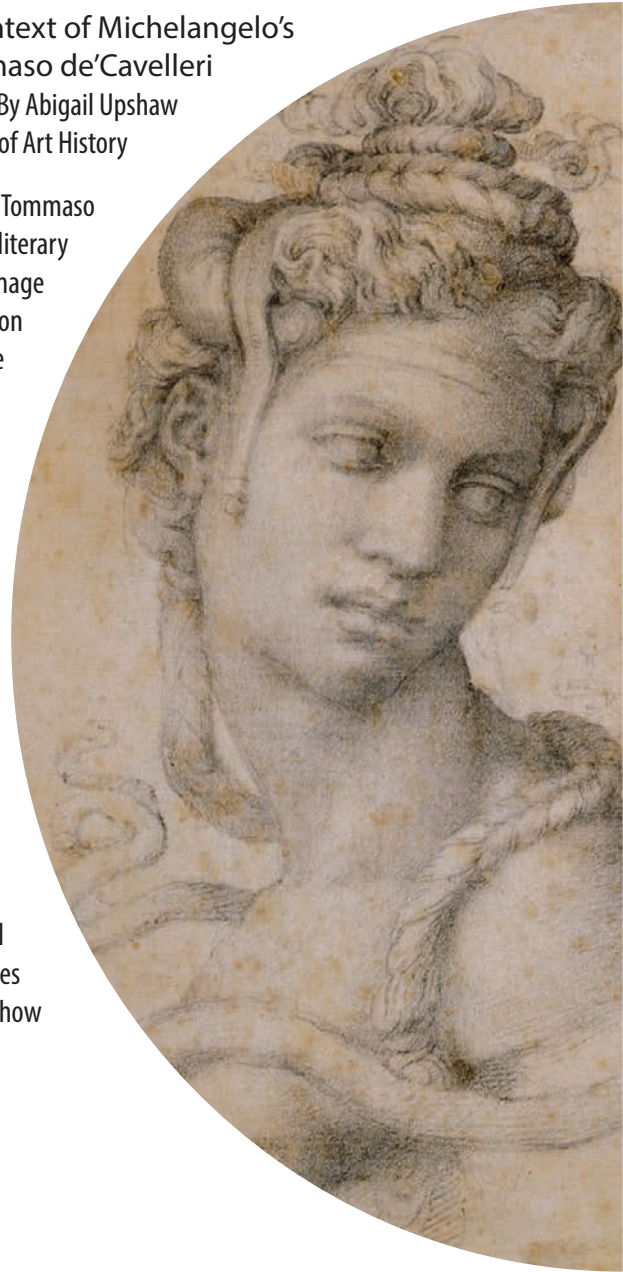
School of Theatre

Abstract for The Political Context of Michelangelo's
Cleopatra for Tommaso de'Cavalleri

By Abigail Upshaw
Department of Art History

In this thesis I argue that Michelangelo's drawing Cleopatra for his friend Tommaso de'Cavalieri has been isolated from its historical circumstances, its literary and visual context, and ultimately its political context as well. The image of Cleopatra, and particularly her suicide, is never a static representation of a female figure. Indeed, in order to understand the meaning of one such image we must consider the motivations of the author, artist, or patron responsible for the presentation. I suggest that Michelangelo's image of the queen at the moment of her suicide consciously recalls ancient accounts that describe the event. This summation ultimately probes the question: why would Michelangelo choose to present such a potent image to his friend? I propose that the meaning of Michelangelo's Cleopatra can best be understood by considering the historical context of the artist's relationship with Cavalieri. I provide in this thesis a new understanding of Michelangelo and Cavalieri's relationship based on both men's civic-mindedness, demonstrated through an active involvement in the government of their respective cities. In light of the significant role politics played in Michelangelo and Cavalieri's friendship, the artist's reference to a pivotal figure in the history of the Roman Republic takes on new meaning. I argue throughout this thesis that the Cleopatra conveyed heightened political meaning for the two friends. My study of the Cleopatra not only illuminates the meaning of the drawing, but also adds to our understanding of how politics informed Michelangelo and Cavalieri's life-long friendship.

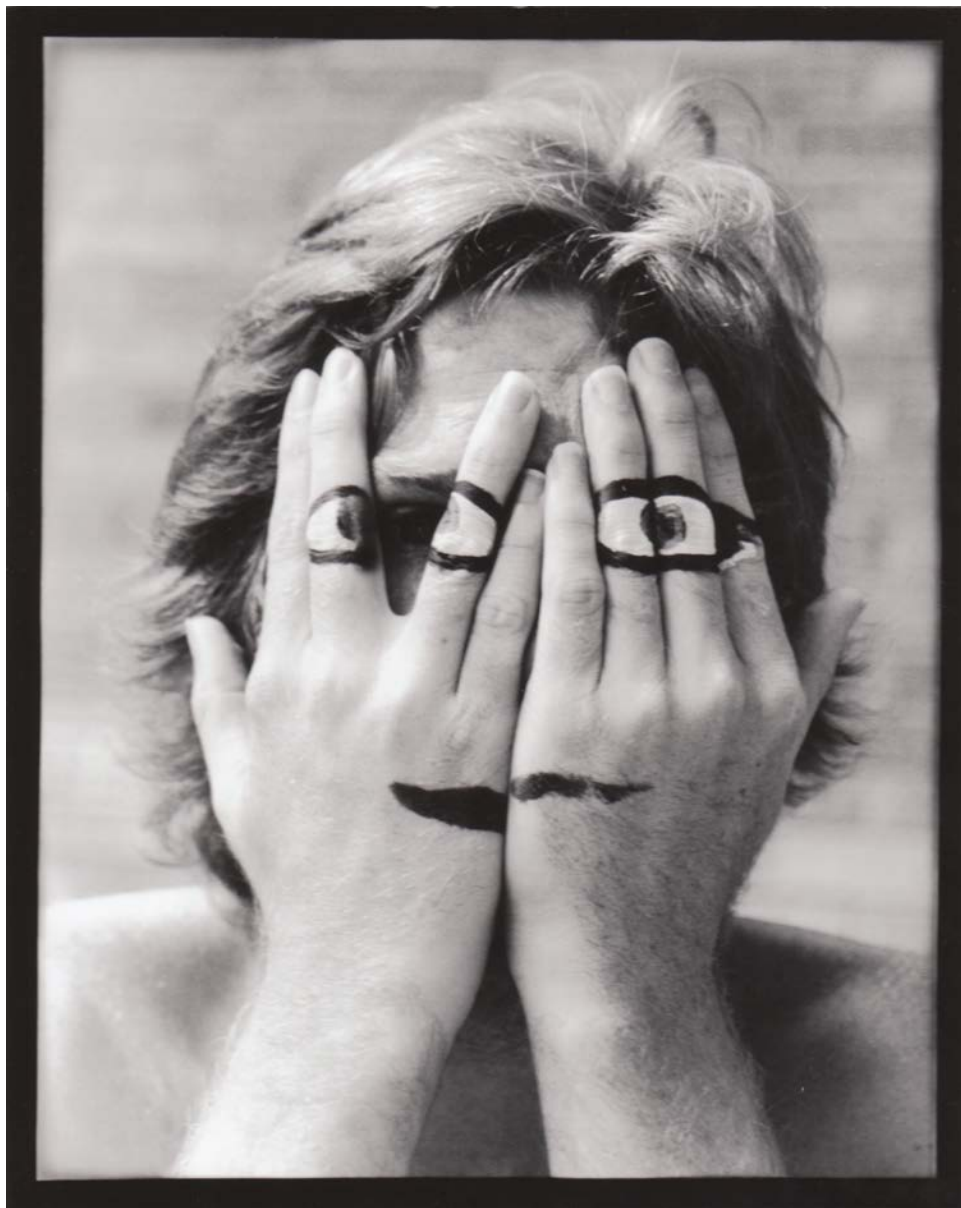
Portrait of Cleopatra the Great | Michelangelo | Florence, Italy





Envelop
Slip, sleeved shirt
Michelle Bazzani
Department of Art

Not-So Human Expression
Photograph
Ashley Allen
Department of Art





- Skeleton in the Closet
Dancer Megan Callahan
Choreography by Harper Addison

Engulf
Performed and Choreographed
by Trent Williams

Bridgette Williams
Dance photography
School of Dance



- Duel
Dancers Cassidy Samelian and Nicole Morris
Choreographed by Loren Davidson

Department of Art Education,
Administration, and Therapy



For the third year, students from the Department of Art Education teamed up with the 7 Days of Opening Nights festival to present the community mural project. Designed by students in the art therapy program and organized by students of arts administration, "Tallahassee through Time" depicts a history of Florida State University and the Tallahassee area. From February 7-18, members from the department and the community worked on the mural. See the final result on Tennessee Street behind Target Copy, and look for more collaborations in the future.

Project administrated by Brittany Javins and Laurie Tabachnick
Mural design by Frances, Leeanna Mantica, and Samantha Maederer





Untitled
Wood, rope, vines, clay
Scott Geraci
Department of Art

Alveolus
Roofing tar on pantyhose,
stuffing, glitter
Tenee Hart
Department of Art



Abstract to There Is an Art Museum in My School: A New Model of Museum-School Partnerships

Yi-Wen Wei

Department of Art Education

The purpose of this paper is to provide an applied idea of museum-school partnerships for public elementary school art education in Taiwan.

First, I describe the initiation of my interest in museum-school partnerships, and then, compare museum-school partnerships in the United States with these in Taiwan. Third, an existing gap due to the cultural and environmental difference between the United States and Taiwan is discussed. Fourth, a new model of museum-school partnerships is suggested when applying the idea of museum-school partnerships to local school settings in Taiwan. I use Sin-Pu Elementary School as an example. Details of the school's surroundings and information are represented to enhance the SWOT analysis. This paper ends with suggestions on the strategies of developing the new model. I predict that Taiwan's public elementary schools will become hubs for arts education in these schools' community in the future.



Dance Photography by Christina Ramos
Performed by Gabby Shaul and
Michelle Russell
School of Dance



Grey Matter
Oil on Canvas
Jaye Whitehead
Department of Art

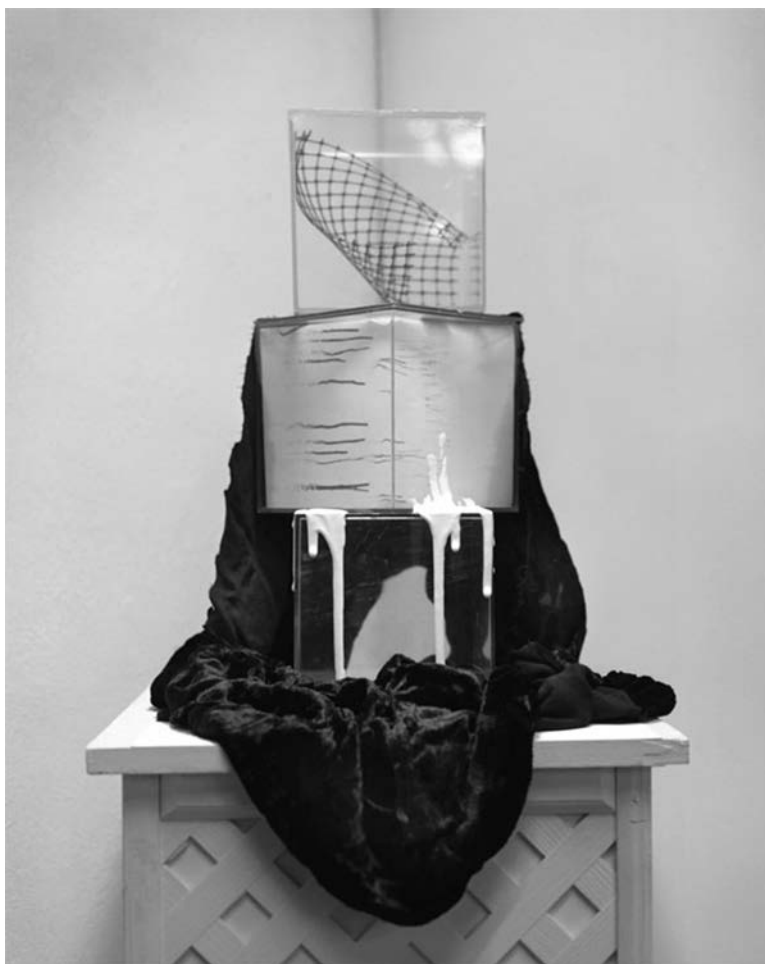




Concept design for PRONK Boutique Hotel

Alexandria Leadon

Department of Interior Design



Still Life_001

Large format photograph

Caitlin Carr

Department of Art



Nomads
Vintage photograph, acrylic on panel
Emily Wilson
Department of Art

Puddle Jumpers
Photograph of impromptu dance
Emily Floyd
School of Dance





Concept design for Belveder Yacht

Julianne Collins

Department of Interior Design

Abstract for The Art of a Copy:
Appropriation v. Forgery
Caroline Keegan
Department of Art History

The rejection of modernism and the implementation of post-modernism occurred in American art in the later half of the 20th century. Within post-modernism, a movement of artists worked as deliberate appropriationists, taking photographs of existing photographs. These artists, known as rephotographers, are often considered akin to forgers. Despite this comparison, the monetary value of the appropriation works have skyrocketed into the millions in recent years, while forgeries remain stagnant in their limited value, sold primarily to collectors who were interested in the deception, or purchasers who cannot afford the original work. An inherent dichotomy between the two genres exists at a conceptual level, if not a visual one. Accordingly, I detail the premise that there exists more supply than demand for forgery, and the opposite for appropriation art. The importance of the appropriation movement can be validated using a number of scholars. I show that these scholars, in conjunction, validate the appropriation movement by simultaneously explaining their originality and their own rejection of the notion of the authentic original. I utilize Immanuel Kant



to revisit Sheri Irvin's previous scholarship on forgery v. appropriation, "Appropriation and Authorship in Contemporary Art." In arguing these works as original and artistically valid, I suggest their uniqueness comes in their rejection and questioning of ownership, authorship, and authenticity. In contrast, I examine the history of forgery as well as several case studies in order to evidence my claim of superficial intent. Whereas forgeries' deception causes adverse and irreparable damages to art historical discourse, appropriation art adds to this discourse. I then describe the concepts behind appropriation art and rephotography, and exemplify them with specific readings of artists working within the movements, namely Andy Warhol, Richard Prince, and Sherrie Levine. I then describe the relationship (or lack thereof) between forgery and appropriation art. Finally, I detail how the difference in artistic intent is also explanatory of the economic value difference. I conclude with the argument that Prince's rephotograph that sold for over a million dollars was justly priced.

Richard Prince | Untitled (cowboy) | 1989



World Powers; or I Love The 80s
Oil on canvas
Morgan Hamilton
Department of Art

Explorations on Love, Sex, & Ghetto Speak
(Bro Code & Friends in Equilateral)

Written by Aaren Lasky & Andrew Rincon

School of Theatre



Photo manipulation of dance performance

Kelsey Grills

School of dance



Abstract for Dividing Lines: An Un-Combining of Robert Rauschenberg's 'Painting with Grey Wing'

Over a period of sixty years, Robert Rauschenberg worked as one of the most innovative and prolific artists, in a variety of mediums that included painting, sculpture, and performance art. The success he achieved with his Combine creations, so named for their combination of painting and sculptural elements, began Rauschenberg's reign as a leading figure of postwar art. My research calls into question two types of dividing lines in Rauschenberg scholarship. The first line, or rather circle, encloses the Combines as a cohesive group of works. This line shifts some on the temporal level, but the general periodization of Rauschenberg's career is ubiquitous among scholars. The second and more complex dividing line occurs between Rauschenberg scholars such as Leo Steinberg, Branden Joseph, Yves-Alain Bois, Jonathan Katz and Thomas Crow, regarding methods of interpretation

This second line divides scholars who disagree on the appropriate method of interpreting Rauschenberg's works and how to read the combine creations—either as legible collections of meaningful objects or as works of pure materiality resistant to metaphor and narrative.

In this paper, I work from a viewpoint of what I call an “un-combining of the Combines,” which argues for a less rigid grouping of Rauschenberg's 1950s works. To address the dividing line between scholars, my analysis favors comprehensive and focused discussions of materiality over broad thematic or iconographic strategies. I focus on one work, *Painting with Grey Wing*, created in 1959. This work's composition includes printed-paper, various photographs, fabric fragments, a Mercury dime, a blank paint-by-number board, a reproduction of a Francisco de Goya print, and a taxidermy bird wing fastened to the canvas with twine.

Krystle Stricklin
Department of Art History



Painting with Grey Wing
Robert Rauschenberg
Los Angeles, CA

Living in the expectation,
I felt constrained.
Where should I go?
I did not know.
Because I was blinded by my anger.
I thought my anger can set me free,
but I found I was just in another trap.

看看别人家的孩子 这句话
真是让我感觉到难以呼吸
看不到方向
已然不知道何去何从
因为愤怒蒙蔽了我的双眼
本以为愤怒可以让我获得自由
却想不到不过是另一种禁锢

Living in the Expectation
Performance photographs
Huisi He
Department of Art



The Trestle at Pope Lick Creek

Performed by Ashley Cohen, Dayne Catalano, Deandra Egan, Taylor Smith & Tanner Lane

Director/Producer Blayze Teicher

Assistant Director Cory Dunn

Stage Manager Darius Rivera

Scenic Design Jordan Moore

Lighting Design Heather Reynolds

Costume Design Dana Wuycheck

Sound Design Jonathan Bazile & Asdrubal Quintero

Properties Master Zachary Ragland





Photographed by Parker Ovalle
Performed by Joe Casanova, Sara Eckman, Veronica Jiao, Emily
Lievsay, Bianca Masterson, Kaely Schuh, Rami Shafi, Bailey
Timmerman and Herman Ramos



Still from Black Comedy
Eda Rodriguez
School of Theatre

Abstract for New Topographics
and Generic Transformation
in Landscape Photography
of the 1970s
Lauren Higbee
Department of Art History

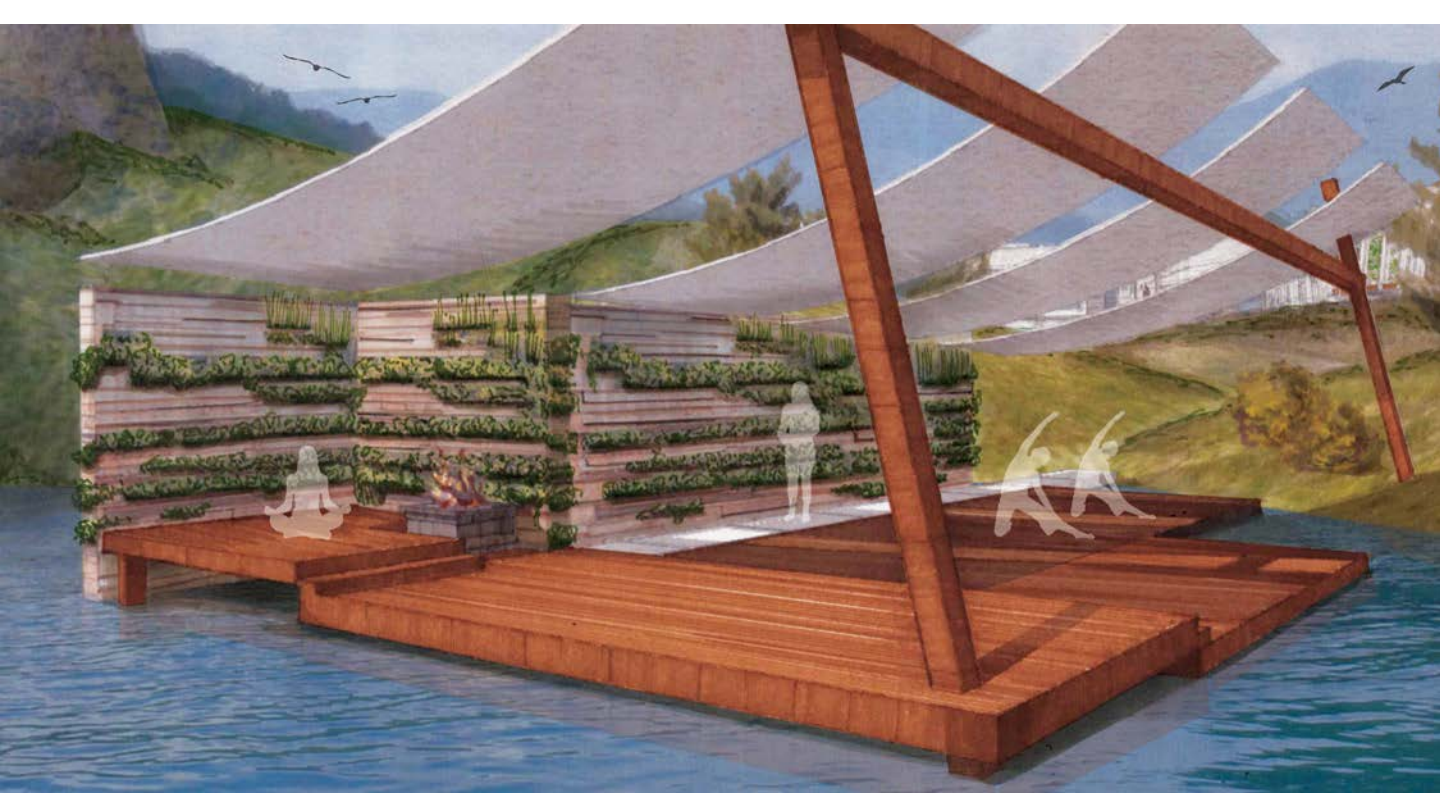


The 1975 exhibition *New Topographics: Photographs of a Man-Altered Landscape*, at the George Eastman House in Rochester, New York aimed to redefine the genre of landscape in photography. Curator William Jenkins asserted that the photographs in the show were characterized by documentary style, objective description, and status as document. The characteristics Jenkins identified in new landscape photography were first brought to the public's attention by Nathan Lyons' 1966 exhibition *Toward a Social Landscape* at Eastman House and John Szarkowski's 1967 exhibition *New Documents* at the Museum of Modern Art. I argue that Jenkins' conception of new landscape photography took part in a growing trend in the 1970s of the theory and criticism of established genres in literature and film. The demythologization of the landscape genre in *New Topographics* mirrors what film theorist and critic John G. Cawelti described in his 1977 article, "Chinatown and Generic Transformation in Recent American Films," as the demythologization of the genre's founding myth.



Concept design for Land Rover Yacht
Katherine Timmerman
Department of Interior Design





Biophilic Design Healing Resort Pavilion

Amanda Cleveland

Department of Interior Design

Abstract for Revisioning Cézanne Dissolving a Narrative of Failure

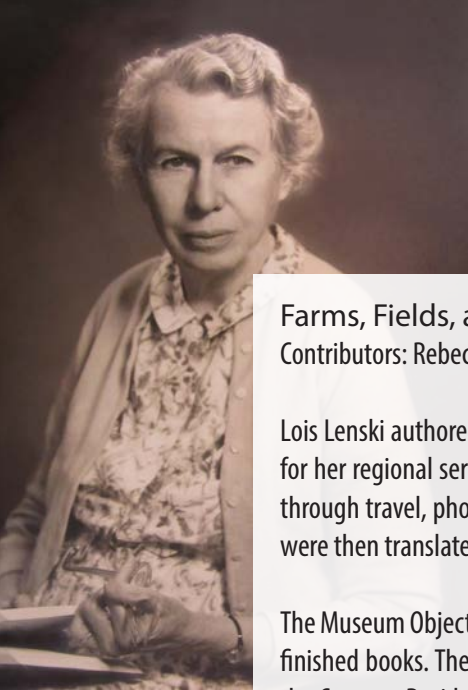
Natalie Marie Mandziuk
Department of Art History

Modern scholarship's conception of Paul Cézanne as an artistic failure tortured by sexual and social anxieties stems from sensationalized narrative rather than historical fact. Through an examination of primary evidence, my thesis refutes the conception of failure to normalize Cézanne amongst independent artists of his time. Émile Zola's unflattering fictional representation of Cézanne in *The Masterpiece* (1885), Émile Bernard and Ambroise Vollard's exaggerated biographies of the artist, and the twentieth-century critical emphasis on psychoanalysis cemented Cézanne's image as a failure. Rather than follow the tradition of Cézanne's as a failure, I promote formalist critic Roger Fry and structuralist scholar Richard Shiff's analysis. While I concede that Cézanne's reclusive personality and lack of public exhibitions furthered public's misconception of him as a failure, I disagree with modern scholars' portrayal of Cézanne as a victim of his own insecurities.

An investigation of Cézanne's refusals by the Salon des beaux-arts and his lack of gallery exhibition does not evidence technical failure, but rather individual artistic vision. Cézanne dismissed academic convention to focus on a tangible connection between the artist's eye, his hand, and his creation. In this thesis, Cézanne's late bather paintings provide a case study to disprove assumptions of failure. The three *Large Bathers* paintings are not manifestations of Cézanne's fear of women and discomfort with nude models, but studies in composition and figural abstraction. Referencing the 2012 *Gauguin, Cézanne, Matisse: Visions of Arcadia* exhibition at the Philadelphia Museum of Arts, I counter the presence of Arcadian myth within Cézanne's late work. Ultimately, my thesis argues that Cézanne's legacy should not be shrouded in a myth of rejection, but rather should emphasize the artist's revolutionary focus on plasticity, materiality, and experiential act of painting.

The Large Bathers | Paul Cézanne | Philadelphia, PA





Farms, Fields, and Florida: Lois Lenski Illustrating the South

Contributors: Rebecca Woofter & Alex Zastera

Lois Lenski authored and illustrated nearly 100 books during her prolific career. She was perhaps best known, for her regional series depicting children from different areas of the United States. She did extensive research through travel, photography, sketching and journaling throughout the areas that she visited. These materials were then translated in books for children and young adults.

The Museum Object exhibition will emphasize her process by showing her manuscripts and sketches next to her finished books. The books highlighted are: *Strawberry Girl*, *Florida My Florida*, *Judy's Journey*, and *We Live in the Country*. Besides honoring Lenski's life work, the purpose of the exercise is to familiarize students with the process of developing a museum-like exhibition. *Farms, Fields, and Florida: Lois Lenski Illustrating the South* will include both a physical exhibition and an accompanying online version (<http://loislenski.omeka.net/>); stressing the collaborative effort between the education, curatorial, design and online teams.

The undergraduate Museum Object class researches, develops, and installs a group exhibition in FSU's Strozier Library Special Collections exhibition space every spring semester. For the spring of 2013, the exhibition uses materials from the Lois Lenski Collection. Lenski, an author and illustrator of children's books, donated the collection to FSU beginning in the 1960s. The collection consists of drawings, books, articles manuscripts, letters and other miscellaneous items. The class has selected items for the exhibition using a regional theme of books written about the Southeast. Lenski's process of observing, interviewing, photographing, and sketching will be demonstrated along with biographical information about the author's life and her interactions with children.

Christina Arbona, Diane Barber, Diana Baucom, Kirk Berger, Chelsey Burke, Caitlyn Cooney, Sarah Daiker, Valerie De Leon, Flynn Dobbs, Ashley Fowler, Austin Heil, Raven Jokinen, Allen Kowalczyk, Maureen Malles, Michelle Methven, Shannon Nortz, Sarah Shaw, Jane Snevel, Danielle Steele, Brigitte Stephenson, Rebecca Woofter, Alex Zastera

Alex Hovi
Text from solo performance
School of Theatre

"CRAVE" BY SARAH KANE

"If I die here
I was murdered by daytime television"
While I listened to you fuck
For about ten minutes today.
You laughed,
And she laughed,
And I laughed
Only, I was reading a play.
Then C laughed and
I laughed again;
You only lasted ten minutes.
Tomorrow we will talk
And we'll only laugh inside.
I'll play housewife in my room
You'll wash the dishes.
Maybe we can watch HBO?

76TH AVENUE

I can taste the leftover Chinese food
That filled the refrigerator of my childhood
And fed me for days when I wasn't hungry
Reheating and re-eating cold wontons
In a prehistoric microwave whose existence
Predated the apartment/townhouse/home
That was built upon that courtyard
Raising itself three stories high, one story
Below where neighbors, relatives, and friends
Couldn't sleep due to constant stomping
And stretching from young dancers and artists
In the making playing pretend and growing
And fattening themselves on leftovers
Like fried dumplings and moo goo gai pan.

FRIENDS ON A SUNDAY

We weren't supposed to hang out

We were supposed to do homework

But every time we're together

That is homework

We work together (but mostly play)

And we are home (but mostly going out)

We were going home,

But then we just laughed more.

Fuck it—this is homework.

"When he wants something,

He always says the right thing."

Erkki Paunonen
Selected Text from solo
performance Evergreen
School of Theatre

BUZZ

Nicotine buzz,

Sips of wine,

Cappuccino + afternoon nap (but really sex)

Then, I eat food and sit in the sun.

If a cop asked me, I couldn't walk a straight line.

I'm utterly wasted:

It's like all the drugs in the world become my bloodstream.

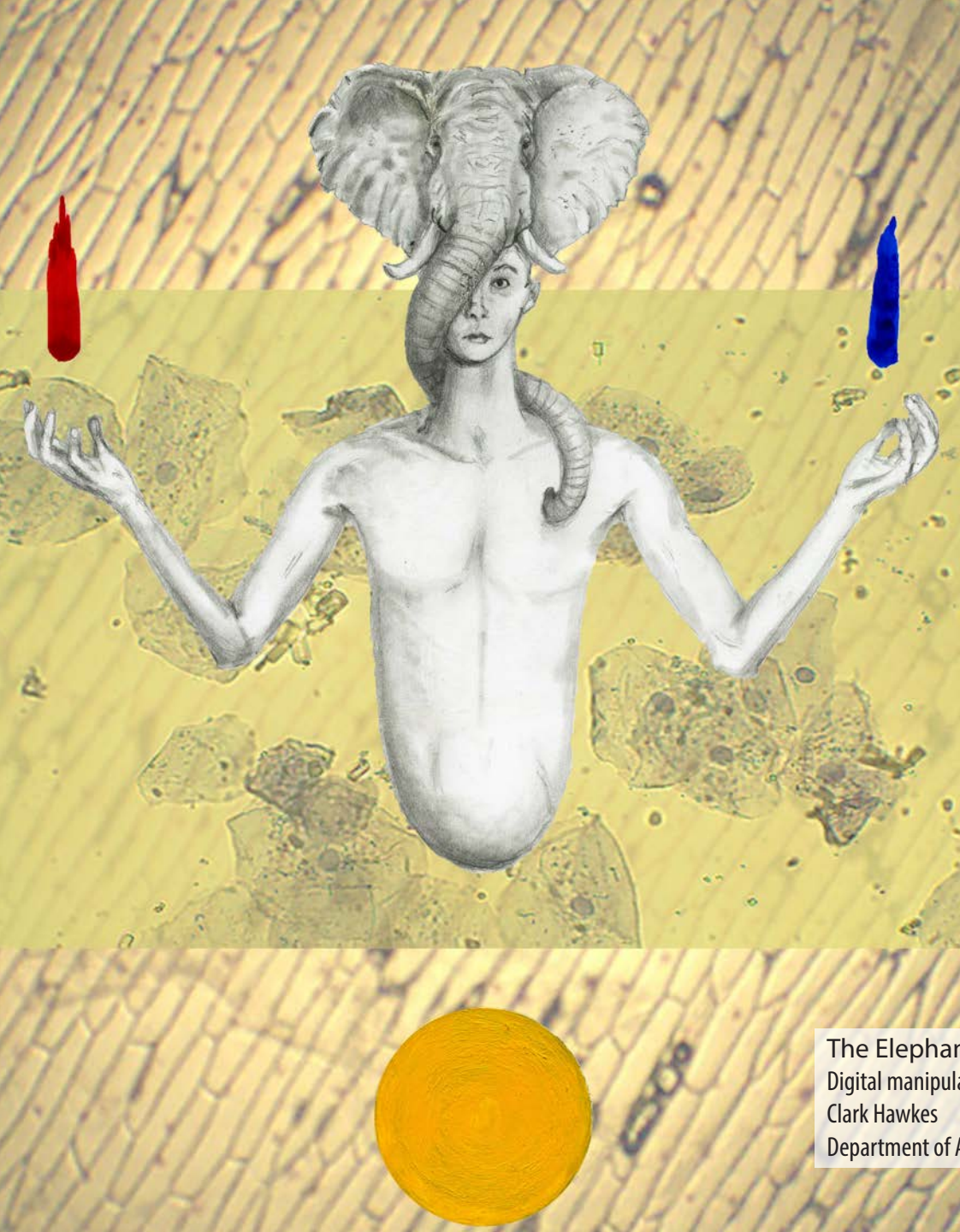
Am I out of my senses?

No: I've sunk into them like quicksand.

Sometimes it's hard, but this is easy.

We have the gold frame but need to make the painting.

Why not spray the paint in our mouths and wipe it off on each other.



The Elephant in the Room
Digital manipulation
Clark Hawkes
Department of Art

The Taste of My Mouth
George McConnell PhD,
Samantha Johns & Billy Mullaney
School of Theatre

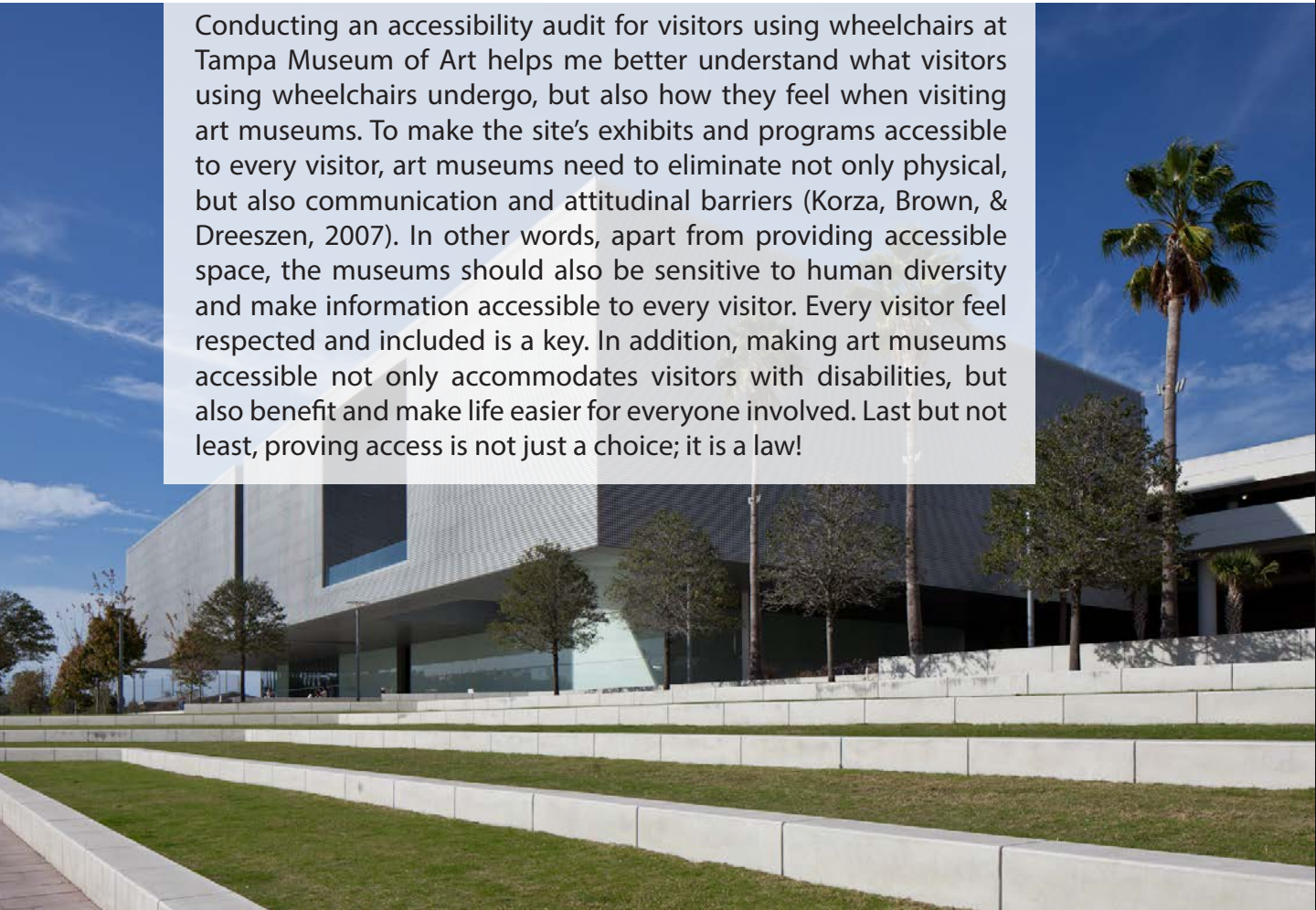


Performed by (Claudia Castillo, Alex Hovi, Tori Hendry, Tyharra Cozier, Lauren Hlubny, Jiana Estes, Erkki Paunonen, Daniel Mutis, Candice Singleton, Jasmine Jordan, Audrey Polinski, Kaylyn Carter, Justin Dodd, and Katie Friedman)

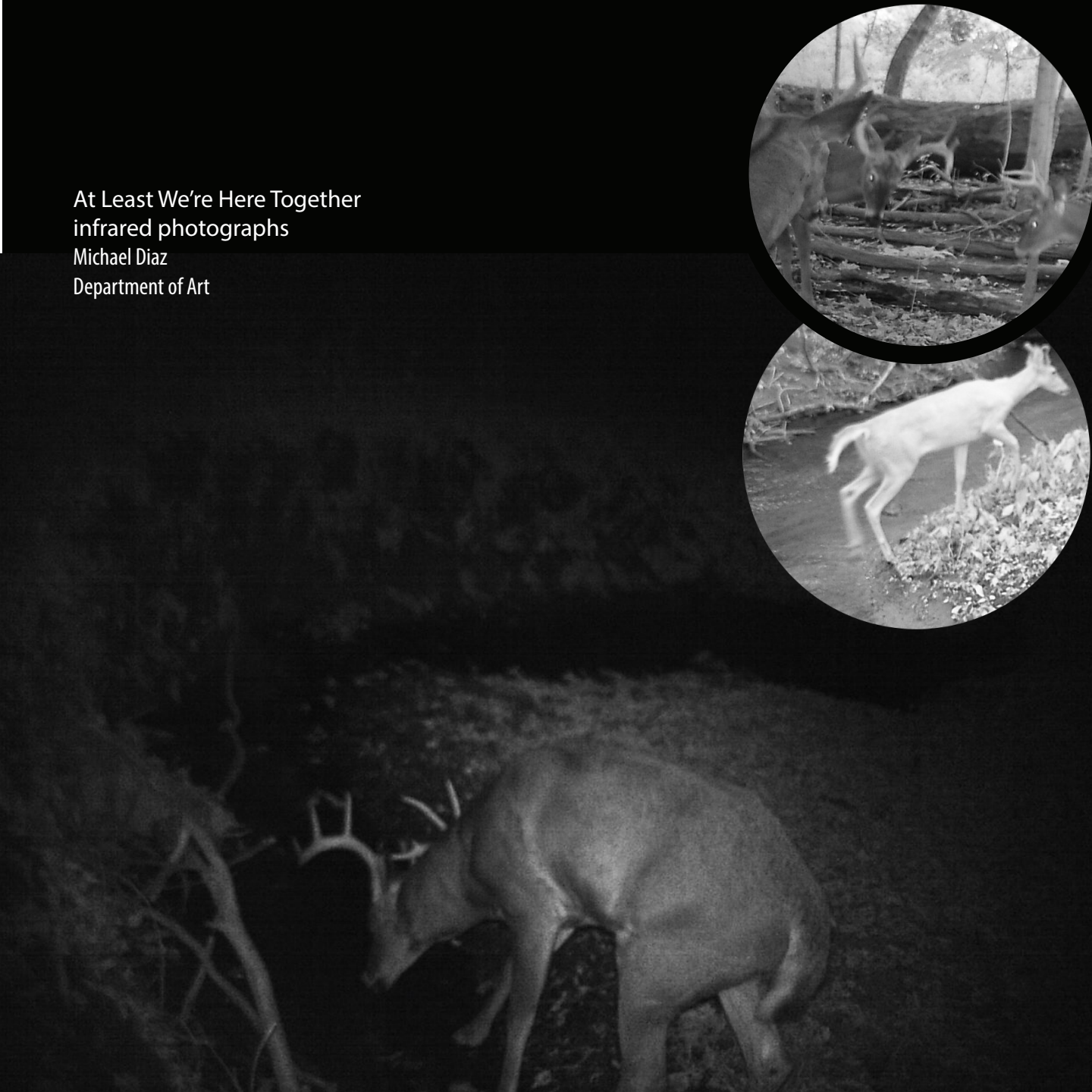


Abstract for Accessibility Audit for Visitors Using
Wheelchairs in Tampa Museum of Art
Sitthiporn Thongnopnua
Department of Art Education

Conducting an accessibility audit for visitors using wheelchairs at Tampa Museum of Art helps me better understand what visitors using wheelchairs undergo, but also how they feel when visiting art museums. To make the site's exhibits and programs accessible to every visitor, art museums need to eliminate not only physical, but also communication and attitudinal barriers (Korza, Brown, & Dreeszen, 2007). In other words, apart from providing accessible space, the museums should also be sensitive to human diversity and make information accessible to every visitor. Every visitor feel respected and included is a key. In addition, making art museums accessible not only accommodates visitors with disabilities, but also benefit and make life easier for everyone involved. Last but not least, proving access is not just a choice; it is a law!



At Least We're Here Together
infrared photographs
Michael Diaz
Department of Art



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Please visit our website at <http://cvatd.fsu.edu/Student-Leadership-Council/SIX>



