

SIXIV

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 of students in FSU's College of Visual Arts, Theatre & Dance.

This is our fourth iteration of SIX. 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 2014 volume of SIX.

## 2013 College Leadership Council

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Special thanks to our department administrator Carolyn Henne, Duraprint, and Florida State University Student Government Association.





Abigail Lucien  
*Rebeckah, Rebeckah, Rebeckah, Rebeckah*, 2013  
Multimedia print  
Department of Art



Angela Whited  
*Lost At Sea*, 2013  
Poloroid Lifts  
Department of Art





David Valdez  
Publicity image for  
*The Love of a Nightingale*, 2013  
Digital photography  
School of Theatre

Ashlyn Eldridge  
*Better Than Banksy*, 2013  
Powdered tempera, flour  
Department of Art Education







Britt Boler

Abstract to *Revelation and Temporality in the Trinity Apocalypse*, 2013

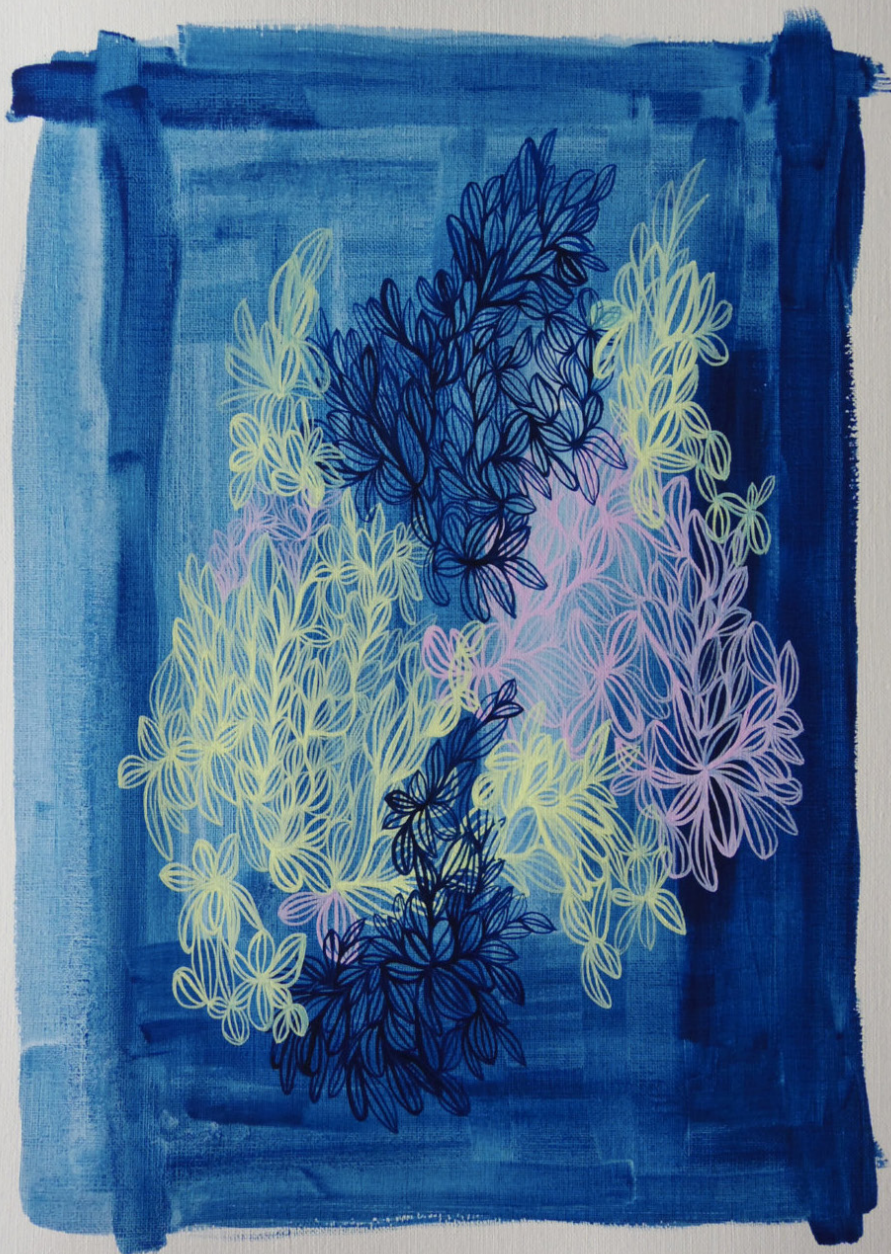
Department of Art History

The Trinity Apocalypse is a medieval English illuminated manuscript created around 1255-60 during a period of apocalyptic anticipation when theologians were anticipating the imminent coming of the Last Judgment. This manuscript includes the text of Revelation, a commentary by Berengaudus, and is prefaced by a hagiographic account of the life of St. John, the supposed author of Revelation. The inclusion of the hagiographic narrative is central to this paper's analysis of the temporality and spatiality of the imagery in the Trinity Apocalypse. Such temporality and spatiality simultaneously affirms the past, present, and future significance of the apocalyptic visions. By considering the medieval apocalyptic worldview of recapitulated history and the four-layer reading of scripture this paper argues that the time and place depicted in the imagery of the Trinity Apocalypse are meant to inform the reader of the end of the Church Age and provoke them to seek salvation.

Rashad Horne  
*Liberation*, 2013  
Digital media  
Department of Art







Jacquelyn Juaristi  
*Orbela Series I + II*, 2013  
 Gouache on canvas  
 Department of Art





Emily Iva Floyd  
*Bellatrix*, 2013  
Photography  
School of Dance





Miriam Rana  
*The Qalam Series: Modern  
Miniature Paintings, 2013*  
Gouache on paper  
Department of Art



Mattie Codling

Abstract to *Les fleurs du bonté: Aspects of Modernity and the Avant- Garde in Toulouse-Lautrec's "Elles", 2013*

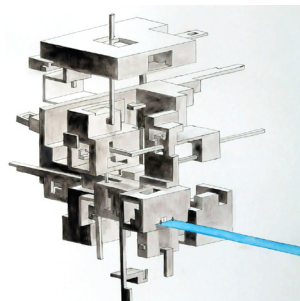
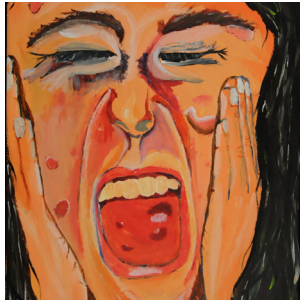
Department of Art History

In this article I discuss the importance of Henri de Toulouse- Lautrec's collection of lithographs, *Elles*, and place it within the context of the avant-garde movement in nineteenth century France. *Elles* primarily features the inmates of a brothel in Montmartre, where the figures hold positions of outsiders. Lautrec shared the psychological condition of being ostracized and he not only illustrates it in these works, but he humanizes the women portrayed.

This article is unique in its evaluation of *Elles*, as there has been very little scholarship directly referencing the collection and their connection with the avant-garde movement. In this essay, I will attempt to redefine their place within the history of modern art. In *Elles*, the artist is morphing what art can and cannot be through his innovations in lithography. *Elles* captures a glimpse of the heart of modern Paris, the side that is not often shown. It is raw and unsavory, yet wholesome, and above all, human.



ELLES  
ELLES  
ELLES



Adriane Pereira  
*Doing What I Want In Art*, 2013  
Collaborative project  
Department of Art Education

How do students experience a learner-directed art class in high school? I observed one high school class, informally interviewed students while they worked, and talked with the teacher about her teaching and learning structure. I found that in this class the teacher provided a structure to support students' decision-making about subject matter and/or media. Students selected to work on a teacher suggested theme or develop their own theme to create art. Some students selected topics to address over time, which included (but were not limited to) themes inspired by plants and animals, visual culture, architecture, human emotions, relationships, the natural world, their feelings, and what they learned in other classes. As a group, these young artists used a variety of media and techniques such as marker, acrylic paint, coffee, watercolor, fabric, stitching, collage, needle felting, paper, paper cut outs, and crayon engraving and mixed media.

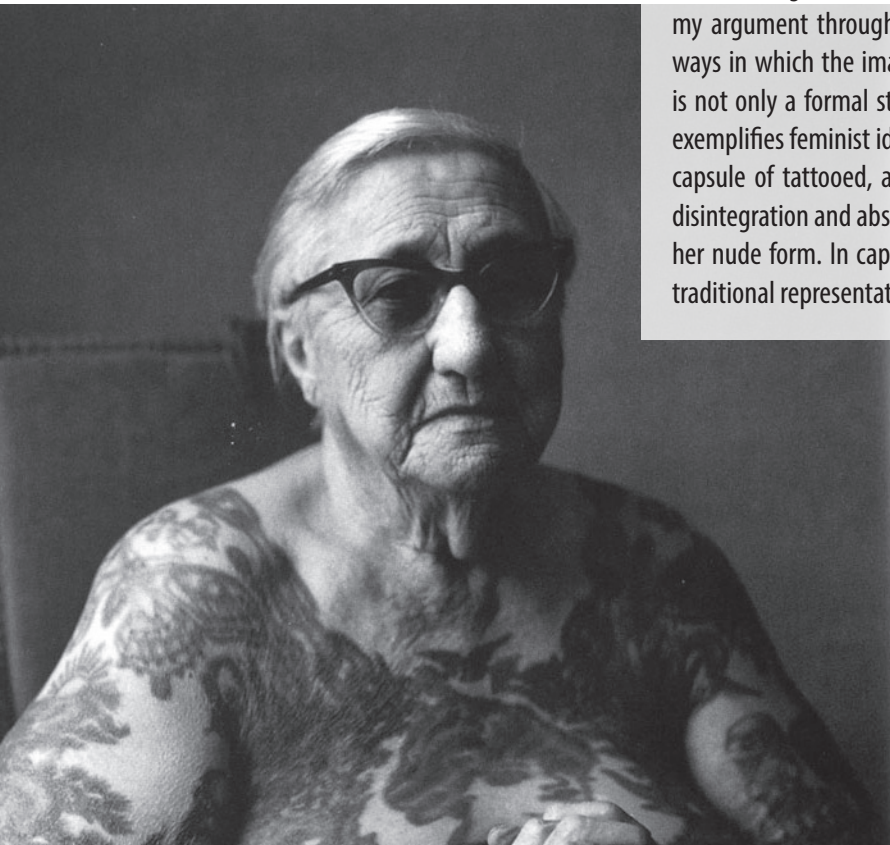
Students were self-directed as they selected materials from small containers provided for easy access, engaged in dialogue with peers to generate ideas, made decisions about the direction of their work, and sought the guidance of their teacher. Some students described their experience as the ability to "do what I want in art" which meant that they had the choice to consider topics that mattered to them and the authority to choose the media with which to express themselves. Several expressed appreciation for the autonomy extended by their teacher to direct their own learning by considering topics that were personally meaningful.

Special Thanks to Ms. "Mona" and her student participants. Thank you.





Caitlyn Cooney  
Abstract to *Imogen Cunningham: Femininity  
in the Unconventional Image*, 2013  
Department of Art History



Imogen Cunningham's photographic portrait of Irene "Bobbie" Library challenges many societal standards of feminine beauty based off of her heavily tattooed, aging body. Cunningham not only brought to light an alternate image within the realm of femininity, but also used her trademark aesthetic to find artistic beauty in an unconventional subject. An analysis of the photograph's composition and pose, the subject's challenged femininity within her historic context, the visual cues attached to the age, symbolic nature of Bobbie's tattoos, and Cunningham's artistic style and reputation serve to structure my argument throughout the paper, continuously reverting to the ways in which the image challenges traditional feminine roles. She is not only a formal study for Cunningham, but also a woman who exemplifies feminist ideals and self-expression wrapped up in a time capsule of tattooed, aging flesh. Her femininity is suggested in its disintegration and absence rather than in underlying connotations in her nude form. In capturing this image, Cunningham redefined the traditional representation of femininity in both art and culture.





Sarah Meftah  
*Katherine*, 2013  
Photography  
Department of Art

Jee Eun Ahn  
*Black Tears...*, 2013  
Dance performance  
School of Dance





Sarah Daiker  
2013

*Presentation of Architectural Sculpture at The Cloisters*  
Department of Art History

This past summer I was an intern in the education department at The Cloisters, the Metropolitan Museum of Art's branch of medieval art. One aspect of my internship included researching a topic over the course of the internship and presenting that topic in the form of a special gallery talk for museum visitors. My presentation, titled "Architectural Sculpture at The Cloisters," focused on five French and Italian architectural elements dated to the twelfth and thirteenth centuries. I discussed the imagery, original locations, and intended audiences of these works in order to convey their functional and visual importance for medieval viewers. For example, viewers of a twelfth century Italian doorway that depicts Christ's Entry into Jerusalem may have understood the scene in the context of medieval pilgrimage. My goal was to share information about these works in a way that was informative, accessible, and interesting to modern museum visitors.





Abstract to *The Southwest Vestibule Mosaic of Hagia Sophia: Negotiating Imperial and Patriarchal Power in the Middle Byzantine Liturgical Ceremonies*  
Department of Art History

Katie Townsend  
2013

In this paper, I argue that the southwest vestibule mosaic of Hagia Sophia reflects a negotiation of Middle Byzantine imperial and patriarchal power. The mosaic depicts the centrally enthroned Theotokos and Christ Child flanked by the emperors Constantine I (r. 324-37) and Justinian I (r. 527-65). Since its uncovering in the late nineteenth century, the mosaic has remained at the center of a scholarly debate concerning its meaning and unknown commission. Recent scholarship suggests that it serves as a message of salvation and imperial piety, represented by the image of past emperors offering gifts to the Mother of God. Other contributions to the research propose a message of Constantinopolitan legacy. This paper analyzes the mosaic's multivalent meaning and situates it within the liturgical ceremonies of the Middle Byzantine period. My research engages the choreography and ritual acts of the ceremonial as recorded in the Book of Ceremonies (tenth century).

Through my examination, I propose a new understanding of the mosaic as a symbol of patriarchal authority. I begin by emphasizing its location above the Beautiful Door at the inner narthex. During the liturgical ceremonies, this location served as the emperor's point of entry where he was divested of his crown. The Beautiful Door held a symbolic purpose as the threshold to sacred space — God's heavenly court. Within this space, supremacy belonged to the patriarch as head of the clergy. Thus, the divestment of the emperor's crown upon his entry into Hagia Sophia represented a temporary shift in power to the patriarch. I connect this act to the mosaic's depiction of the past emperors who are shown subservient to the Theotokos. Furthermore, I highlight the patriarchal mimesis of the Theotokos as a

Middle Byzantine visual tradition. The Mother of God was a fitting image for the patriarch

who also served as the mediator between the people and God. It is from

this premise that I draw a correlation between the patriarch and the

image of the Theotokos in the mosaic. This paper ultimately

establishes the vestibule mosaic as a representation of

the complex theological and political nature of the

Middle Byzantine liturgy.





Melanie Murata  
*Aurora Boutique Hotel*, 2013  
 Digital rendering  
 Department of Interior Design







Luis Lopez-Maldonado  
*You and I*, 2014  
Performance  
School of Dance



Brad Blair  
*Invade To Protect*, 2013  
Multimedia, found object  
Department of Art



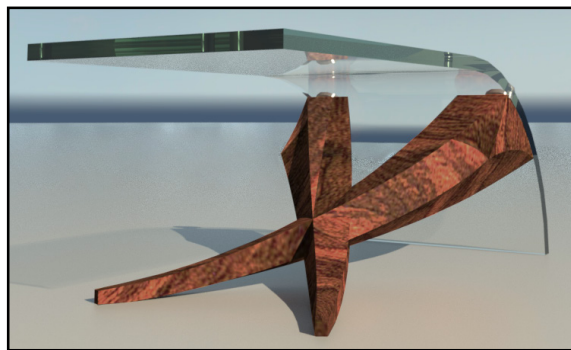
Andrew Tobias  
*Apex Table*, 2013  
 Digital rendering  
 Department of Interior Design

# APEX TABLE

The Apex Table is constructed from carved local wood and custom-formed, tempered glass. This design is scalable and can act as side, accent, or cocktail tables. A dynamic cantilever is secured with large steel screws to provide the necessary support.

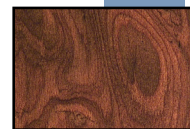
## CONCEPT INSPIRATION:

An intriguing feature of any steep terrain is Banner Clouds. Banner clouds are a cloud formation that seem to flow off the top of a mountain peak and resemble a flag or banner. This flowing motion has been derived into simplified forms and implemented in the profile of the Apex Table. Keeping the complexity of the mountain environment in mind, the highly sculptural base evokes interest from a distance and similar to the Italian Alps, the facets create intense shadows.

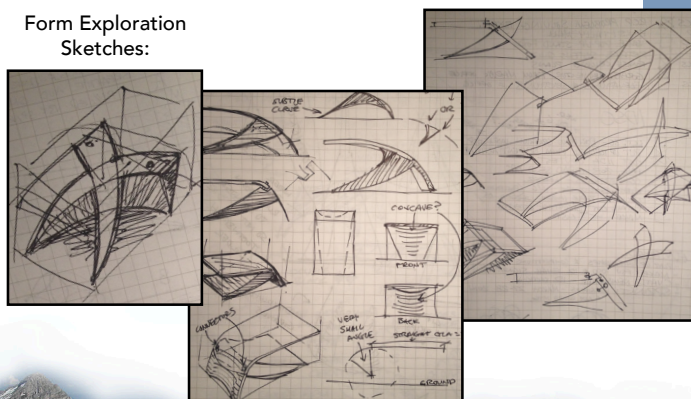


Glass Top

Mahogany Burl  
 Wood Base



## Form Exploration Sketches:



porada

INTERNATIONAL  
 DESIGN  
 AWARD 2013

POLI.DESIGN  
 ASSOCIATION  
 OF DESIGNERS  
 AND ARCHITECTS

Codice/Code:

S 4 3 2 8 6 4

APEX TABLE



TAV.  
 01

OVERVIEW, SCENARIOS AND TERMS OF USE, RENDERING, GENERAL CONCEPT





Cassidy Routh  
*We Need To Talk*, 2014  
 Performance  
 Department of Art

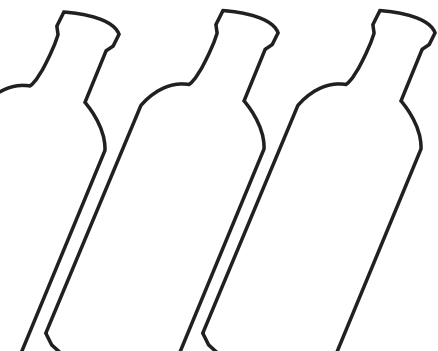


Abstract to *The Female Hand in Female Representation: The Advertising Images of Grete Stern and Ellen Auerbach of the Studio Ringl + Pit, and the Photomontages of Hannah Höch*  
Department of Art History

Consumerism coupled with the abundance and accessibility of photography created a new relationship between women and advertising images in Weimar Germany. In a politically tumultuous time, superficial product advertisements claimed to promote a woman's sense of autonomy but were actually carefully disguised messages that only served to reinforce a woman's role as an object. These advertisements encouraged women to empower themselves through their wallets rather than the ballot box. Weimar female artists working with photography oppose this male gaze through their own methods of control and humor. In this paper I identify the ways female artists engage with mass media in order to assert their control over female representation through humor, satire, and fragmentation. In doing so I explore the relationship between German artists Grete Stern and Ellen Auerbach, of the studio Ringl + Pit and their advertising images alongside the political responses within Hannah Höch's photomontages.



Sara Jackson  
2014



Kim Gregory  
*Vessel Arrangement No. IV*, 2013  
Porcelain  
Department of Art





# The Retreat

RESIDENT SUITE



GUEST CHAIRS



CHAIR FABRIC



READING LIGHTS



WALL COLOR



BED LINENS



ARMOIRE



ADJUSTABLE BED



Madeline Frost  
*The Retreat: A Senior Living Facility, 2013*  
 Multi media  
 Department of Interior Design



Landon Perkins

*City Arrangement in Yellow, Grey, White & Black, 2013*

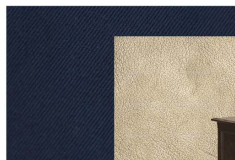
Gouache, silk screen

Department of Art





PILLOWS FOR WINDOW SEAT



NAVY COTTON FOR CUSHIONS



WALL COLORS

YELLOW LEATHER FOR  
DESK CHAIR



OFFICE DESK SPECIFIED IN  
ESPRESSO



LIGHTING FIXTURE

MINOR PERSPECTIVE

SAVANNAH ROSE

Savannah Resch  
*Studio II Condominium, 2013*  
Multi Media  
Department of Interior Design

Kelsey Vidic  
Costume Designs for *Red Light Winter* by Adam Rapp, 2013  
China silk, polyester  
School of Theatre





Jee Eun Ahn  
*Bridal Mask*, 2013  
Dance performance  
School of Dance



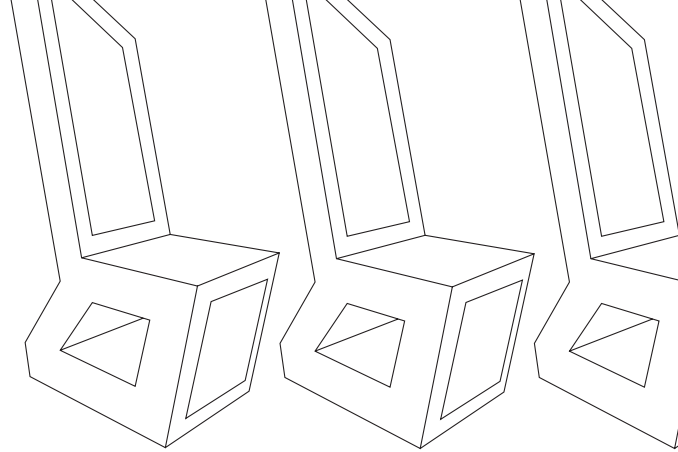


Lucas Knowles  
*Genesis*, 2012  
Multimedia  
Department of Art



Taylor Lang  
*Doors of Decision*, 2013  
Oil on canvas  
Department of Art Education





Devin Chase  
*Furniture Design*, 2013  
 Cardboard  
 Department of Interior Design



Luis Lopez-Maldonado  
*Looking Up*, 2014  
Performance  
School of Dance



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i stretch my hands to the sky reaching for something unknown, my brown fingers stretched beyond reality, creating an endless line of energy, the long legs of a ballerina, and my toes go on relevé, my torso suspends like a floating balloon, my chest heart faces up and out. This moment is frozen in time, like a photograph, your eyes glued to mine—we are infinite, you and i. Poetry writes itself on our bodies like tattoos, you the ink across my face and stomach, the rhythm beneath my fingernails, the way the lights only light up half of my body, the other half lost in the darkness nowhere to be found. i float for what seems like eternity, balancing on two feet, blisters and cuts between my toes, my *corazón* shooting up into the blue as you whisper an i love you, or an i hate you, it doesn't really matter. Words are tattooed on my hands too, your metaphors sneaking up my pink shirt and across my wide back—an infinite field of roses grows inside of me. Lights out. The open door to the dressing room is your breath, cold, mysterious and longing for someone to step through.

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Emily Iva Floyd  
*Dancing With Poetry*, 2013  
Poem  
School of Dance



Luis Lopez-Maldonado  
*Touched*, 2014  
Dance performance  
School of Dance

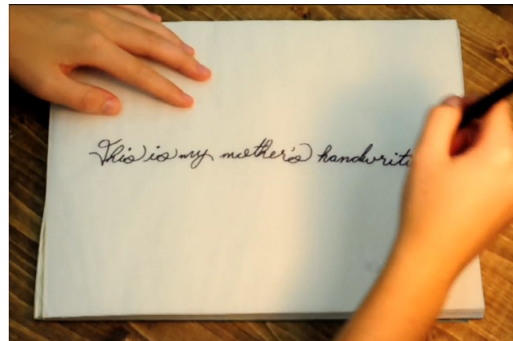
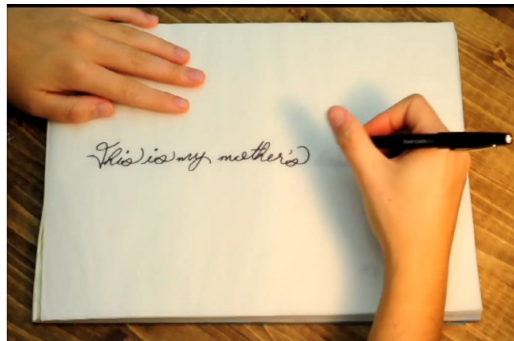
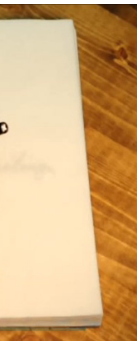




Lauren Hlubny  
*DALI*, 2014  
Performance  
School of Theatre







Haley Lauw  
*My Mother's Handwriting Copied By Hand*, 2013  
Video  
Department of Art

