

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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Emily Curro

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Luis Lopez-Maldonado

Claire Verduyssen

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

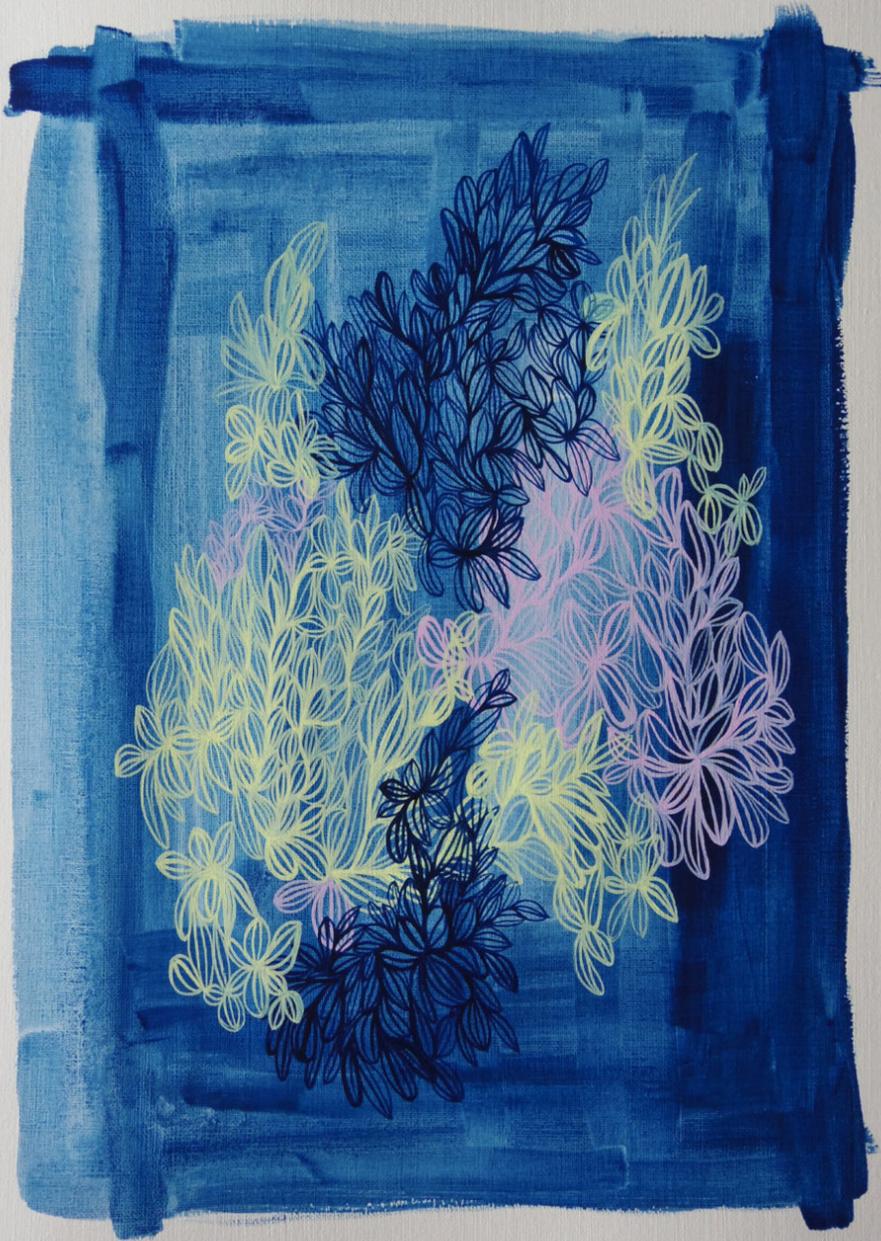
Abstract to *Revelation and Temporality in the Trinity Apocalypse*, 2013

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



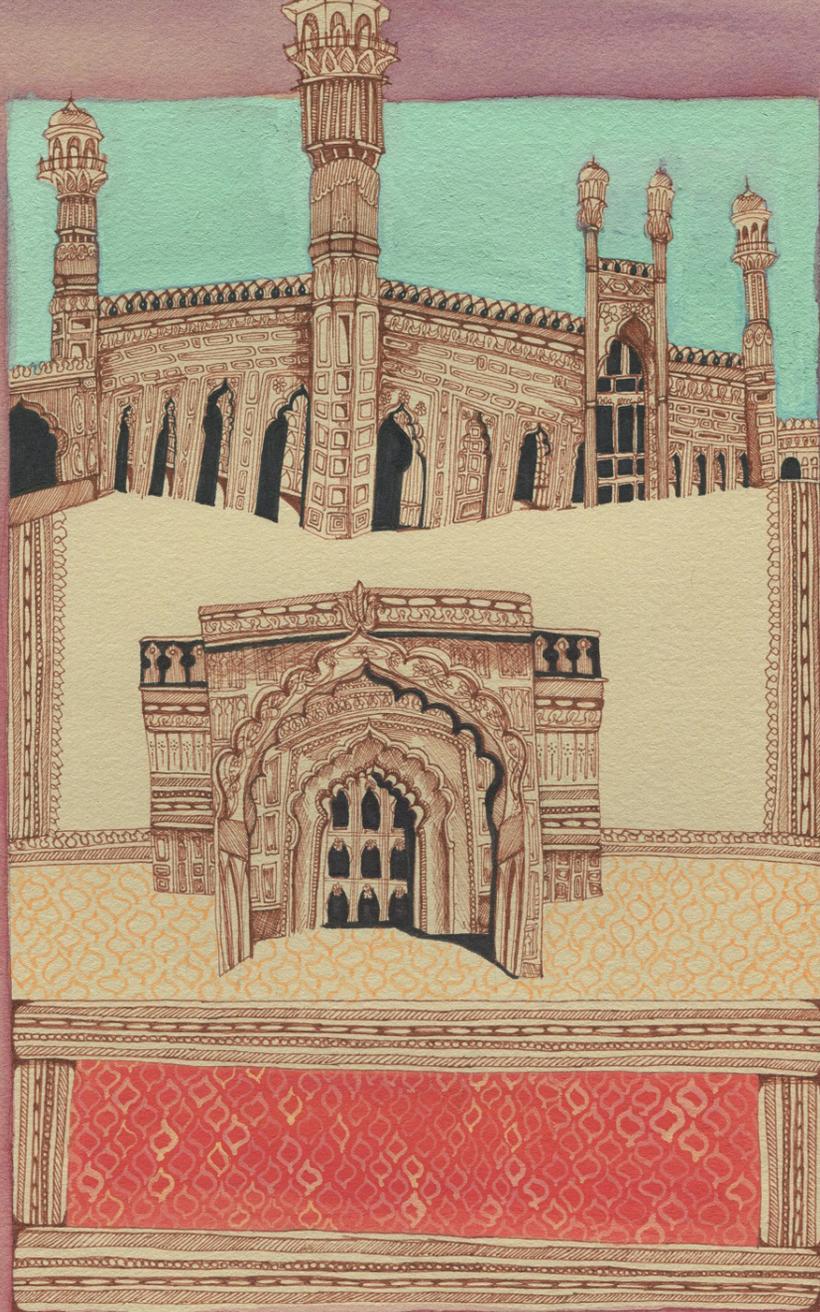


Jacquelyn Juaristi
Orbela Series I + II, 2013
Gouache on canvas
Department of Art

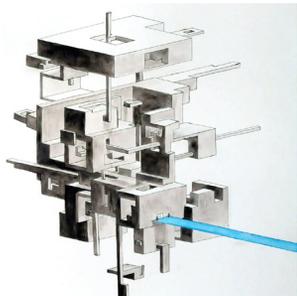
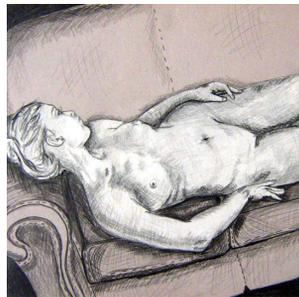


Emily Iva Floyd
Bellatrix, 2013
Photography
School of Dance





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



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



GRAND STAIRCASE



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

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



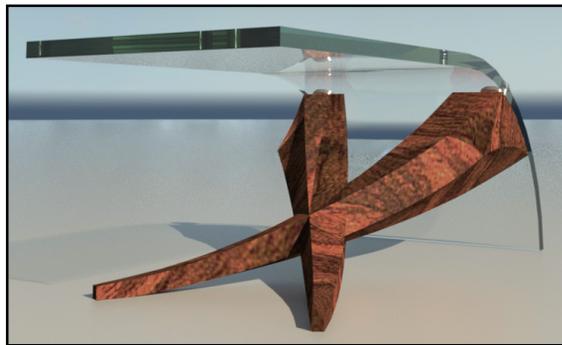
Andrew Tobias
Apex Table, 2013
 Digital rendering
 Department of Interior Design

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.

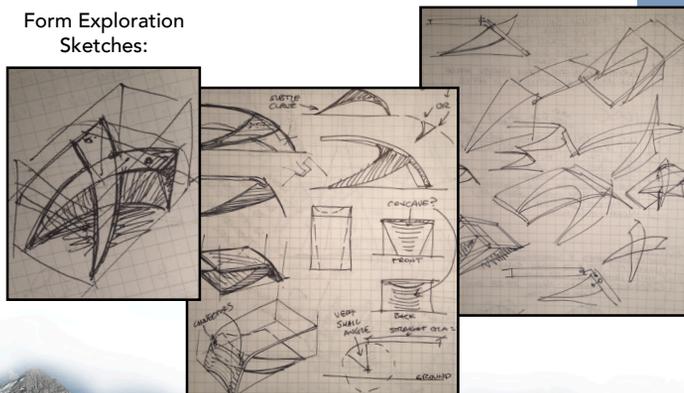


Glass Top

Mahogany Burl
 Wood Base



Form Exploration Sketches:



porada

INTERNATIONAL
 DESIGN
 AWARD 2013

POLI.DESIGN
 AN ASSOCIATION
 OF ARCHITECTS
 AND DESIGNERS

Codice / Code:

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APEX TABLE



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



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

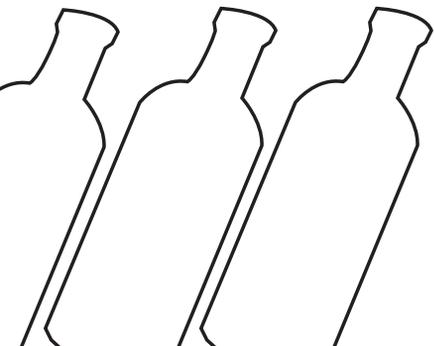


Abstract to *The Female Hand in Female Representation: The Advertising Images of Grete Stern and Ellen Auerbach of the Studio Ringl + Pit, and the Photomontages of Hannah Höch*
Department of Art History

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



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

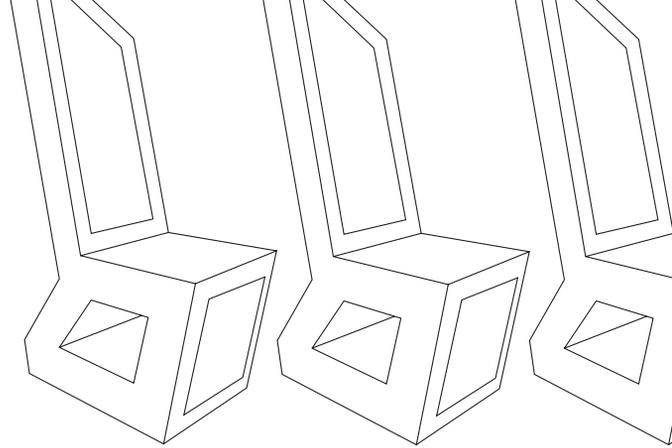




Lucas Knowles
Genesis, 2012
Multimedia
Department of Art



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



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.

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

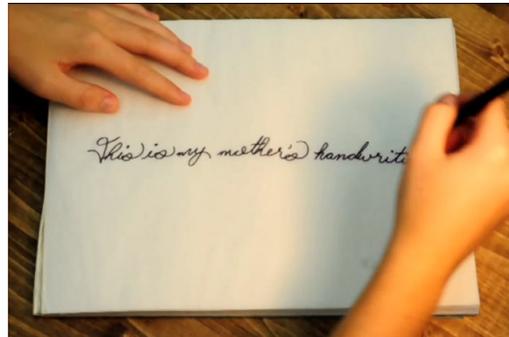
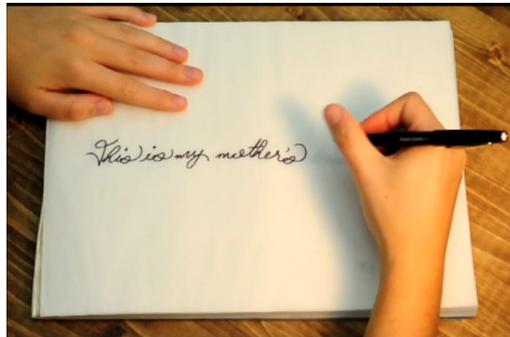
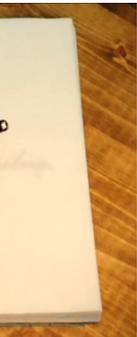
Luis Lopez-Maldonado
Touched, 2014
Dance performance
School of Dance





Lauren Hlubny
DALI, 2014
Performance
School of Theatre





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

