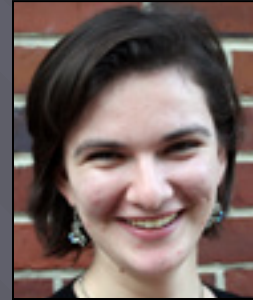




SIX

Editors: Claire Fleitz, Evie Hempler, Jessalyn Kilgour,
Mari Kyle, Jocelyn Perez, Kelly Scandone, & Victoria Sunnergren
Designers: Jessalyn Kilgour & Gabrielle Taylor
Council Advisor: Associate Dean Scott Shamp
2016 College Leadership Council for the College of Fine Arts



Dear Readers,

I am proud to present to you the sixth annual edition of *SIX Magazine*, a publication of the College Leadership Council for the College of Fine Arts. The College Leadership Council is a select group of undergraduate and graduate student leaders representing each of the six programs within the college – Art, Art Education, Art History, Dance, Interior Architecture + Design, and Theatre. As well as arranging student events and programs throughout the year, this council is responsible for *SIX Magazine*, an annual publication to showcase student achievement. Selected works highlight the spirit of our college community, as well as the hard work of individual contributors.

This year marks the sixth publication of *SIX Magazine*, and it is our hope that it reflects the tradition of excellent student work from the College of Fine Arts, while moving forward in exciting ways. The students included in this issue have worked hard to create works that reflect their experience at Florida State University. If you are interested in joining the council and working on next year's publication, or just want more information about council events, visit: cfa.fsu.edu/people/students/student-leadership-council/

Thank you,

Victoria Sunnergren

2015-2016 Chair of the College Leadership Council for the College of Fine Arts



Untitled, Brittany Crafton, 2016

I focus most of my art on how women are negatively affected by mass media and general societal influence. I personally have struggled and continue to struggle with my sense of identity and general confidence because I find it greatly difficult to connect with today's icons of perfection. I will never be these people, I am myself- or at least I keep pushing myself to feel okay about. I am a physical example of my work, for I among many women understand how difficult it truly is to put your best foot forward in a world so geared toward a size 1 long-haired small waisted image. We cannot all be this, and embracing ourselves for what we are is a battle we must seek to win to ultimately overcome the war of insecurity.

The deterioration of self love and appreciation women feel towards who they truly are due to how our media filters what is seen as acceptable and beautiful.

With this work I sought to highlight the objectification of women in modern society by displaying a sense of morbidity to the female form; as result of societal pressures to meet some universal standard, we break down who we truly are until it may eventually be irrelevant. With

this, women are constantly being mentally manipulated by today's ideologies of what one "should be" and should appear as. My sculpture shows a rather emaciated woman draped with a large garbage bag to symbolize a riddance of her original self. Her arm draped lifelessly at her side, is holding a mesh wire mask I sculpted to project a 3-dimensional shadow. The wire construction is metaphorical to the masks women wear to adhere to what is thought to be the ideological self; the shadow is dull, mirroring what is left of one's individuality.

This work is very personal to me in the sense that women are continuously being told what is and what is not okay to present oneself as. I focused on making a lifesized, deconstructed torso of a woman to drive home how our gender is pieced apart time and time again. I feel at times disfigured, as I try to incorporate someone who I really am not into who I am. At this point, this subconscious rendering leaves me confused and unsatisfied. I hope to achieve a shift in thinking when people understand the depth of my work, and this very piece illuminates how we need to understand the importance of self preservation in a world of conformity.

I am passionate about depicting the subjects of the spiritual realm or the realm that is unseen or invisible in our reality. Our physical form consists of a spirit and the world that we live in also consists of spiritual forces. With the landscapes that I create I am exploring to depict the realms of our internal self and the external spiritual forces that resides outside of us. When I'm speaking about the external forces I'm am not simply referring to ghosts and evil spirits but I am focusing on the superior being, the being that transcends all knowledge and power and place.

Eventually my goal as an artist is to depict this intimate connection that we have with God or that intimate connection that God longs to have with each individual being. I explore the spiritual realm because God himself is a spirit and we too consist of a spirit. In order to achieve this goal, I work on large wall sized surfaces to depict God's grandiosity and his omnipresent, omnipotent, and omniscient nature. The materials that are often incorporated in my works are non-precious materials such as poster boards, old discarded drawings, and cheap packaging paper and on clearance house paints. I use these non-precious materials to repurpose them so that these materials can be glorified as an artwork. This is a direct metaphor towards the subject of my work, as individuals will find new purpose and new life through their connection with the Creator. Translucent paper, brown packaging paper, colored paper, and old drawings are cut or torn into shapes and are glued together to form a spiritual abstract landscape. On the surface of the duct-taped poster boards, there are layers of saturated and de-saturated colors that interact with one another to create a landscape that is distorted and retranslated to depict an invisible spiritual realm.



Untitled, Mary Chong, 2016



Untitled, Shaimaa Khanam, 2016

Through my work in photography I have explored the various viewpoints and interpretations of aesthetically pleasing sights. Depending on details and perspectives, a beautiful woman can be seen as a beautiful woman, a slut/whore, a helpless person, an overpowering person, a bold person, or a stupid person. The idea is that anything can be explored differently through varying "lights" if you will. I demonstrate how the thoughts on a piece can be manipulated through the details. For example, the effects of the posture of a model can lead people to assume things about their personality, and make assumptions as to their motive and intentions as a person. I like to take these themes further than portraits and apply them also to abstracted photography.

I've read some of the works of the photographer Susan Sontag, and I feel like her ideas have certainly influenced my pieces.

It has to do with framing, and how minute details can change the impression left on the viewer. This is something the viewer does not generally think about in their place. They don't think about how they are seeing exactly what they are meant to see.

I believe it very well represents me, as I try to always look at something new from 25 different perspectives.

"How and Why HBO's 'Game of Thrones' Appropriates Medieval Stereotypes for Ratings"

McKenna Mulvany, 2016

In Western culture, the terms "Middle Ages" and "The Dark Ages" are used interchangeably. When thought of, the two terms conjure up images of a gritty, dirty time in which there were knights on horseback, damsels in distress, and perennially bad weather. In modern depictions of the Middle Ages, such as "Game of Thrones", this is the medieval aesthetic that is most commonly shown. However, as common as the term "The Dark Ages" has come to be to describe that period of time, it is not an era that has ever actually been proven to exist.

The term "Middle Ages" is derived from the Latin Phrase Medium Aevum, which was used to describe the period of time from the fall of the Roman Empire to the beginning of the Renaissance. Italian writers saw the Medium Aevum as a time of decline, where no new art or literature was being made. It was therefore "unenlightened", or "dark".

This supposed darkness was translated by English speaking writers in the 17th and 18th century, and began to take on a more literal meaning. They described those who lived during this time as being "uncivilized barbarians", although there were little records or sources from the Middle Ages to support these claims. By the 19th century, the two terms became synonymous with one another, with the stereotypes associated with the "Dark Ages" becoming more popular in literature, and later pop culture such as movies and television.

The question is why "Game of Thrones", a television show that seems deeply rooted in magic and the fantastical, has been labeled by the media, its writers, and George R.R. Martin himself as being "medieval. Martin has said before that he was inspired by J.R.R. Tolkien's "Lord of the Rings", another fantasy based franchise that falls under the umbrella of medievalism in pop

culture. However, in the books, Martin does not provide any clear or specific time period in which the events are meant to take place. So why would the writers decide to set the show in "The Dark Ages", with seemingly no provocation other than Martin comparing the world of Westeros to Tolkien's Middle Earth?

The writers are presenting "Game of Thrones" medieval as taking place in the "Dark Ages" because that is what has become familiar to viewers. When the general public thinks of medieval, they think of that which has been presented to them before in pop culture: one which is dark and violent. Viewers will be more apt to return to something that they already know well and are a fan of, and by placing Westeros in a stereotyped version of the "Dark Ages", they had the plan of capitalizing on the rampant medieval fan base that had been developed by aficionados of Tolkien and movies such as Braveheart.

This is also why every character in "Game of Thrones" falls under the customary medieval stereotypes of the "Hero", the "Villain", and the "Damsel in Distress". There is little grey area in terms of the character's intentions; the viewers watch the

show knowing what to expect from them. However, what the writers of "Game of Thrones" are doing is toying with the idea of the "modern medieval", by placing these stereotypical medieval characters in situations that the audience can relate to. These stereotypes are in turn used as vehicles to allow the audience to personally connect with the characters. The writers are then able to use the fan's loyalty to the show and its characters to subtly manipulate them into accepting what they are being sold, which is a version of the medieval where the "uncivilized barbarians" are not too dissimilar from us.

The writers are very much aware that they are appropriating the Middle Ages, but they are also aware of what their audience wants to see. This essay will investigate how the writers of "Game of Thrones" use an appropriation of the Middle Ages to their advantage, why they are doing so, and what affect this has on their viewers.

Does the omnipresence of the "Game of Thrones" fandom, as well as its diversity, mean that the show is filling some sort of gap in medievalism in pop culture? In Breen's article, he

states, “Martin has created a fantasy world that chimes perfectly with the destabilized and increasingly non-western planetary order today.” “Game of Thrones” is revolutionary in the way that it depicts the medieval as incredibly modern. The characters, although stereotypical representations of medieval clichés, have been placed in a world that is not so far removed from that in which we inhabit. There is war, power struggles, lost love, terrorism, and abuse, all of which are still rampant in modern society. Never before have audiences been so able and so willing to connect with the medieval through popular media.

There is no question that “Game of Thrones” is influencing an entire generation’s perception of the medieval era. Some historians argue that the show is falsifying and degrading years and years of study that they have put into the field, however, even if millennials were to completely disregard the medieval in pop culture and focus solely on literature, there is no way that modern society will ever truly be able to understand the Middle Ages. Although appropriations of the era, shows and movies like “Game of Thrones” are what keep the Middle Ages relevant. With “Game of

Thrones” groundbreaking dedication towards modernity, audiences are connecting to the medieval now more than ever. A few inaccuracies seem minute compared to a universal loss of interest in the time period.

It is impossible to answer whether or not the writers of “Game of Thrones” actually care about the medieval, or if it was simply the easiest scenario for them to create to get their points across about the innate and universal moral flaws of humanity. I can only suggest that so long as the medieval is used as a vehicle for people’s entertainment, the entertainment value will remain more important than the medieval itself.





Untitled, Carla Clymo, 2016



Untitled, Carla Clymo, 2016



Untitled, Carla Clymo, 2016



Untitled, Carla Clymo, 2016



Untitled,
Evie Hempler, 2016



Untitled,
Evie Hempler, 2016



Untitled,
Jessica Staley, 2016



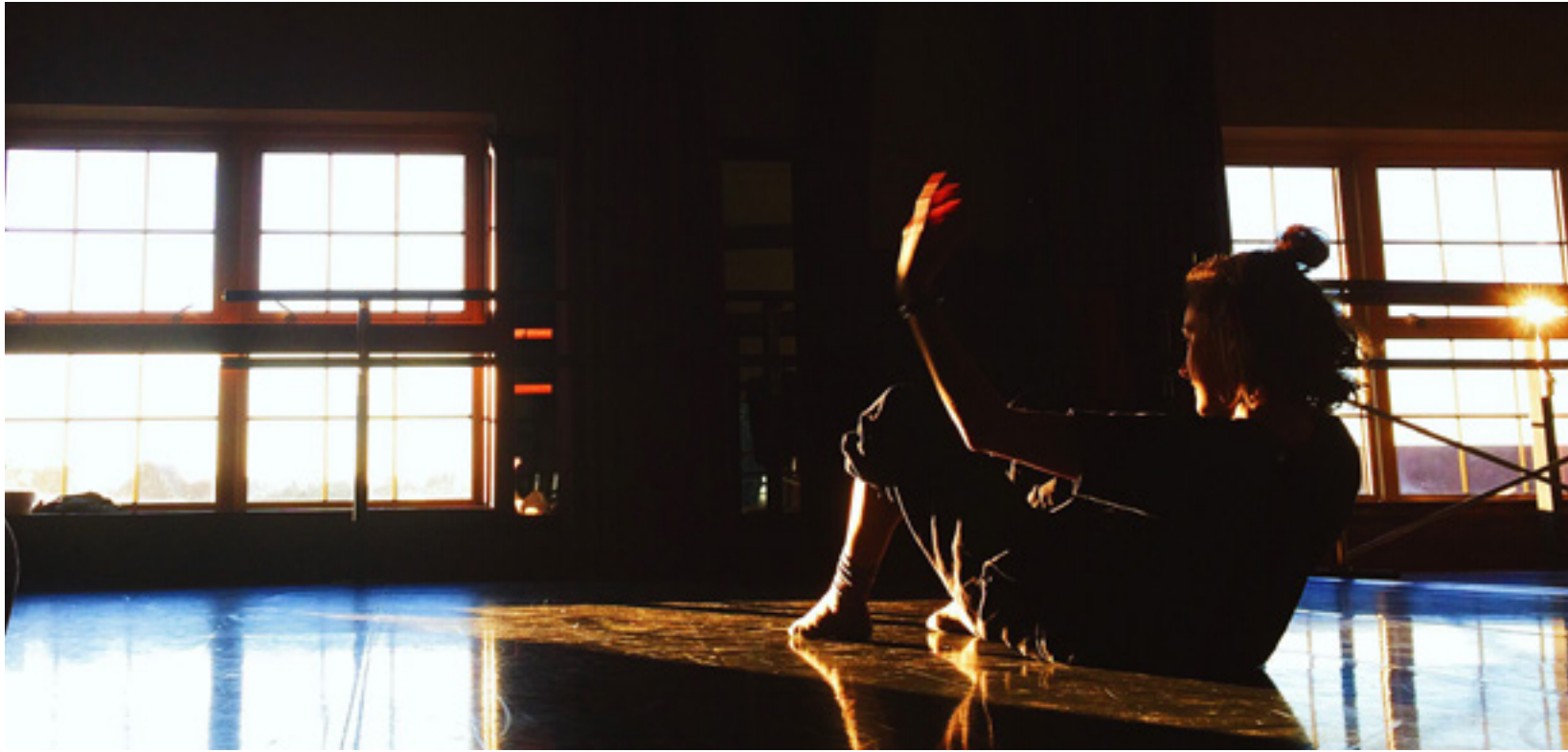
Untitled, Madisen Kae Hansen, 2016



Untitled, Madisen Kae Hansen, 2016



Untitled, Madisen Kae Hansen, 2016



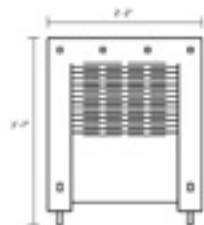
"The Sun Sets and Rehearsals Begin" is a captured moment during a rehearsal for Jocelyn Perez's MFA concert, "Embers, Quakes, and Echoes." The dancer, Sara Ramsey, is warming up and taking advantage of the extra heat from the rapidly receding rays of sun.

The Sun Sets and Rehearsals Begin,
Kayla McClellan, 2016

ÉT STYKKE

Austin Gauley

The primary objective of this piece was to create a chair completely out of plywood that was friction held and was flatpack. The inspiration for Et Stykke was primarily mid-century modern furniture, especially work by danish designers, but also pieces that showcase flexible plywood. The first component of the design was creating the seat and arms that would be one piece tied together by the flexible section. Once that was established tapered legs were used as the profile, fitting the mid-century modern aesthetic. With the form complete the balance of function was next. Struts were created to connect the profiles as well as run underneath the seat creating support. There are basically two kinds of joinery. First, the basic mortise and tenon technique is used to connect the seat and arms to the body. The other joinery for the struts is a rotating lock. The overall nature of the piece is of elegant, clean lines that evoke danish styled furniture with also showcasing the flexible plywood front and center.



Et Stykke,
Austin Gauley, 2016

The goal of this project is to reimagine a rustic furniture, combined wood and metal collocation. About this project I just think of the hexagon and the tree growing in the hive. There are few of this kind of furniture in real life. First of all, for the shelf, I have a shelf frame, which is connected by bolt welding, rod screw, nail, pivot etc. Moreover, There is several individual shelves which can be assembled casually. For the second, the single chair which is in its function has the hexagon area to storage belongings under the chair. Inspired by rustic semi modern design, the honey comb has created a rustic modular piece.

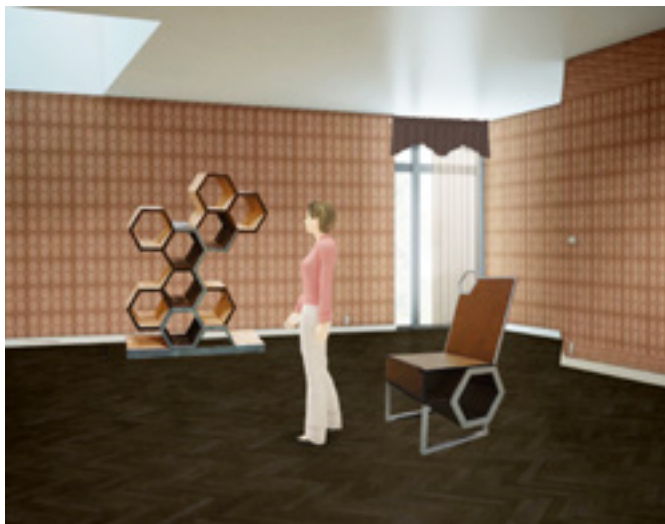


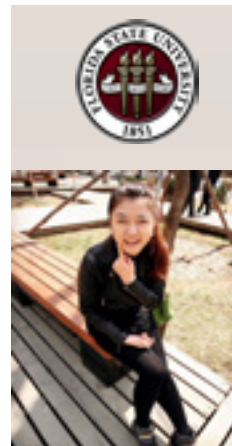
Figure 1 illustrates the design of the honeycomb structure. (a) Front elevation: A hexagonal honeycomb lattice structure. The overall width is 51.3, and the height of the central section is 13.6. A small inset shows a detail of the hexagonal cells with a width of 3. (b) Left elevation: A vertical stack of 12 layers. The total height is 64.3. (c) A 3D perspective view of the honeycomb structure. (d) A detail of the metal connecting piece, showing two rectangular blocks connected by a central pin.

It can be combined into a variety of mood with the shape of shelf. And its main core structure is a metal frame, and other part are made of wood.

The technical drawing illustrates the dimensions for a chair frame. It includes three main views: front elevation, left elevation, and plan. Dimensions are provided in millimeters (mm).

- Front Elevation:** Shows the overall height of 520 mm, a seat height of 450 mm, and a seat width of 420 mm. The backrest height is 170 mm, and the backrest width is 120 mm. The backrest is composed of five horizontal slats, each 20 mm thick. The backrest is attached to the seat frame via a hinge mechanism.
- Left Elevation:** Shows the side profile of the chair. The total height is 520 mm, and the seat height is 450 mm. The backrest height is 170 mm, and the backrest width is 120 mm. The backrest is attached to the seat frame via a hinge mechanism.
- Plan:** Shows the top view of the chair. The seat is rectangular, measuring 420 mm by 420 mm. The backrest is rectangular, measuring 120 mm by 170 mm. The backrest is attached to the seat frame via a hinge mechanism.

A hexagonal metal frame is adopted in the side of the chair, and the chair has a small hexagonal element to decorate.



Jiayu Li has already completed her Bachelor's degree in environmental design which include interior design at Luxun Academic of Fine arts in China and is now a first year graduate student at Florida State University pursuing a Master's of Science in Interior Design. She has good foundation in fine arts and excellent ability in hand-painting. Also, she has always been interested in several parts of arts and design, like painting, watercolor, sketches, and interior design. This is her first furniture design project individually which design concept of a desk is derived from the shape of the honeycomb. Jiayu plans to focus on retail design on the formation of the original and colorful branding interior spaces. In addition, she later wants to pursue a career of interior designer.

Jiarui Li
lijiaruilareina@hotmail.com

Honey Comb,
Jiarui Li, 2016

The goal of this project is to reimagine a rustic furniture, combined wood and metal collocation. In the project, there are few of this kind of furniture in real life. First of all, for the shelf, I have a shelf frame, which is connected by bolt welding, rod screw, nail, pivot etc. Moreover, There is several individual shelves which can be assembled casually. For the second, the single chair which is in its function has the hexagon area to storage belongings under the chair. Inspired by rustic semi modern design, the honey comb has created a rustic modular piece.

A honeycomb make me have
inspiration to design that furniture.

The design is derived from my understanding of nature and balance. The curve of my whole seat stretcher show balance. And the side table can not only be that but also be a rocking foot pedal. By the way, it also can hold magazines or books in it. What i want to design is a functional chair, which is convenient to students in school. It have many room for storage and also a laptop table.

This kiosk is designed for decade 00's (2000-2009). World economy grew due to the rapid development of high technology and information systems. In this decade, Apple developed multiple devices. The Apple iPhone transformed the world's idea of what a cellular phone is. The USB flash drive replaced the Floppy disk and the government allowed civilian use of the military's advanced GPS signal. All cellular phone networks worldwide use a portion of the radio frequency spectrum, which inspires this kiosk. The kiosk exhibits technologies related to this decade in order to show the way of the future.

Mahsa Javaherian completed her Master's degree in Architecture at Azad University Central Tehran Branch and is now a second year graduate student at Florida State University pursuing a Master's of Fine Arts in Interior Design. Through reviewing enormous traditional architecture and classic interior designs, I can see that these wonderful buildings and designs are the reflection of the designer's respect toward the nature. This is a bridge connects past and present. On the one

hand, interior design needs to achieve harmony with nature to optimize its function.

On the other hand, combining traditional and modern elements will improve a design in an aesthetic sense. Accordingly, a new identity of both traditional and modern will be added to the design with the consideration of nature, which will offer people a better living space.

I believe that a designer should be an integrated and balanced role, on the one hand, meet the market demands, on the other hand, also present the value of art: innovative beauty, harmony and the soul of designer.



Untitled, Masha Javaherian, 2016

Divan

di·van

də'van, 'di, van/
noun

noun: divan; plural noun: divans

1.a long low sofa without a back or arms, typically placed against a wall.

synonyms: settee, sofa, couch, chesterfield; More

2.historical

a legislative body, council chamber, or court of justice in the Middle East.

The purpose of my design is to provide a comfortable chair which has a combination of traditional and modern design.

After using laser cut to build a model. The final chair pieces had to be created by CNC router in 4'x8' sheet of plywood. In order to prevent waste of material, I designed a little table which can embed under the chair.



Concept



Mahsa Javaherian

Divian, Masha Javaherian, 2016

Paisley Collection

I believe that a designer should be an integrated and balanced role, on the one hand, meet the market demands, on the other hand, also present the value of art, innovative beauty, harmony and the soul of designer. The primary goal of my design is to offer a simple and natural living. I believe that integration of nature in the living places can generate positive energy. To emphasize the philosophy of natural living, my design incorporates natural materials and pattern in order to create a functional, comfortable and beautiful furniture.

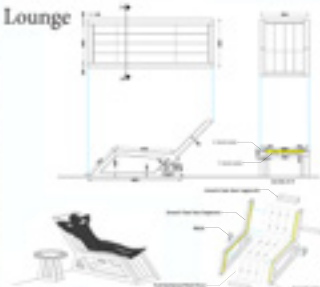


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Paisley table



Lounge



Mahsa Javaherian, a designer, has been working in the field of design for over 10 years. She is a graduate of the University of Art and Architecture, Tehran, Iran. She is currently working as a designer for a furniture company. She has designed many pieces of furniture, including chairs, tables, and sofas. She is passionate about her work and is always looking for new ways to improve her designs.

Mahsa Javaherian
88 1384@my.furniture

Paisley Collection, Masha Javaherian, 2016



"My Blue Dreamboat" developed as a means to explore the presentation of an artwork with a primarily non-visual focus and the relationship between the listener and an interactive installation. The piece is a highly intimate one, with phrases extracted from interviews with friends, field recordings taken in locations with personal significance, and a few reengineered sounds produced from favorite compositions. The auditory component is a twenty-minute conglomeration of these elements composed to take the listener through a variety of experiences as they progress through the work.

The project was made accessible through a physical installation, utilizing a site-specific FM radio broadcast that was transmitted to handheld receivers equipped with headphones. Participants were encouraged to interact with the installation by moving about the space, and through physical manipulation of the portable radio's antenna, to play with interference in the form of other FM broadcasts and static.

"My Blue Dreamboat"
Alex Sherman, 2016



"My Blue Dreamboat"
Alex Sherman, 2016



"My Blue Dreamboat"
Alex Sherman, 2016

"The Bishops" is an original devised piece created in October 2015 by senior BA Theatre majors Nick Delgado and Kori Whitby.

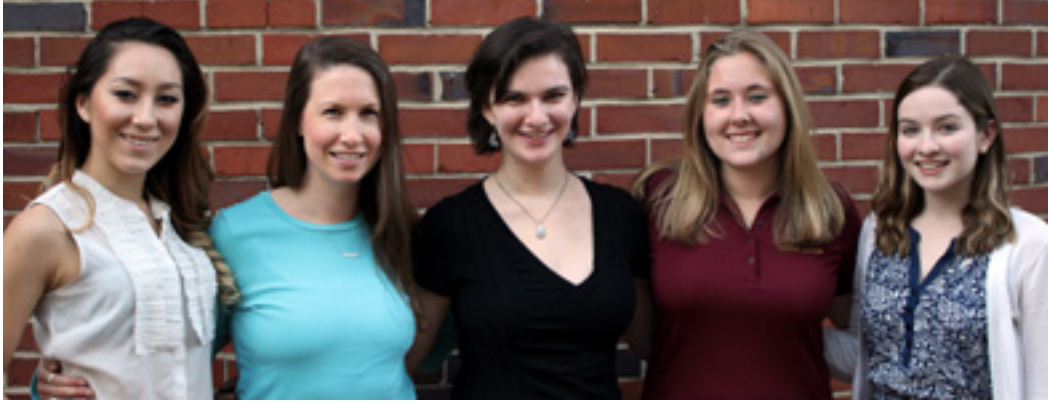
It was a site-specific theatre piece that took place in a spare bedroom that focused on written texts, horror, gore, and folk music. Creating two original characters, Nick and Kori devised an hour-long show that followed a linear plot and told the story of the untimely deaths of Beatrice and Bo Bishop. It was inspired by their love of stage blood, fake accents, and each other.



"The Bishops"
Kori Whitby and
Nick Delgado, 2016

2016 College Leadership Council for the College of Fine Arts

About Us



from left to right

Mari Kyle (Secretary), Jessalyn Kilgour (Co-Chair), Victoria Sunnergren (Chair),
Kelly Scandone (Treasurer), Claire Fleitz

Photo taken by Michael Stone

A special 'Thank You' to Dean Peter Weishar and Associate Dean & Council Advisor Scott Shamp. We would also like to thank the Student Council for Undergraduate Research and Creativity and *The Last Word* for collaborating on the release party for *The Owl*, *The Last Word*, and *SIX Magazine*.

Victoria Sunnergren (Chair) is a fourth year student in the Art History Bachelor's program, with a double major in Religion and a minor in Museum Studies

Jessalyn Kilgour (Co-Chair) is a second year MFA Theatre Management candidate with the School of Theatre

Jocelyn Perez (Co-Chair) is a third year MFA Dance candidate with the School of Dance

Mari Kyle (Secretary) is a fourth year Studio Art and Advertising major who researches interactive media

Kelly Scandone (Treasurer) is a junior in the Department of Art History, with a dual degree in International Affairs and a minor in Museum Studies

Claire Fleitz is a sophomore receiving a double major in BA Theatre and Family Child Sciences

Evie Hempler is a graduate student in the Art Therapy program within the Department of Art Education and will graduate with an MS in August, 2016

