

The background of the page is composed of large, expressive, and somewhat chaotic brushstrokes in various shades of orange and yellow. The strokes vary in thickness and direction, creating a textured, painterly effect. Some strokes are more vertical, while others are horizontal or diagonal, overlapping each other. The colors range from a pale, almost white yellow to a deep, saturated orange. The overall composition is abstract and modern.

SIX

SIX Editor: Deborah Kochman

SIX Designer: Sarah Notley

SIX Assistant Editors: Mya Frieze, Jessalyn Kilgour, Kelly Scandone

Faculty Advisor: Scott Shamp, Associate Dean for the College of Fine Arts

DEAR READERS,

It is with great pleasure that I present the seventh annual edition of *SIX* magazine! This publication by the College Leadership Council for the College of Fine Arts features student work across our six departments: Art, Art Education, Art History, Dance, Interior Architecture + Design, and Theatre. Selected works highlight student achievement and the spirit of our college community, as well as the hard work of our individual student contributors.

SIX magazine reflects the tradition of excellent student work from the College of Fine Arts. The students included in this issue have endeavored to create works that reflect their experience at Florida State University. Some of the work featured in this issue was created or written by students just beginning to study in their major while some of the work represents the culmination of a student's educational experience at FSU. Some of the projects demonstrate mastery of a particular skill or technique or extensive inquiry and research; a few of the projects illustrate a student's exploration of artistry outside their chosen area of study. The goal is to share and celebrate as much of our students' work as possible.

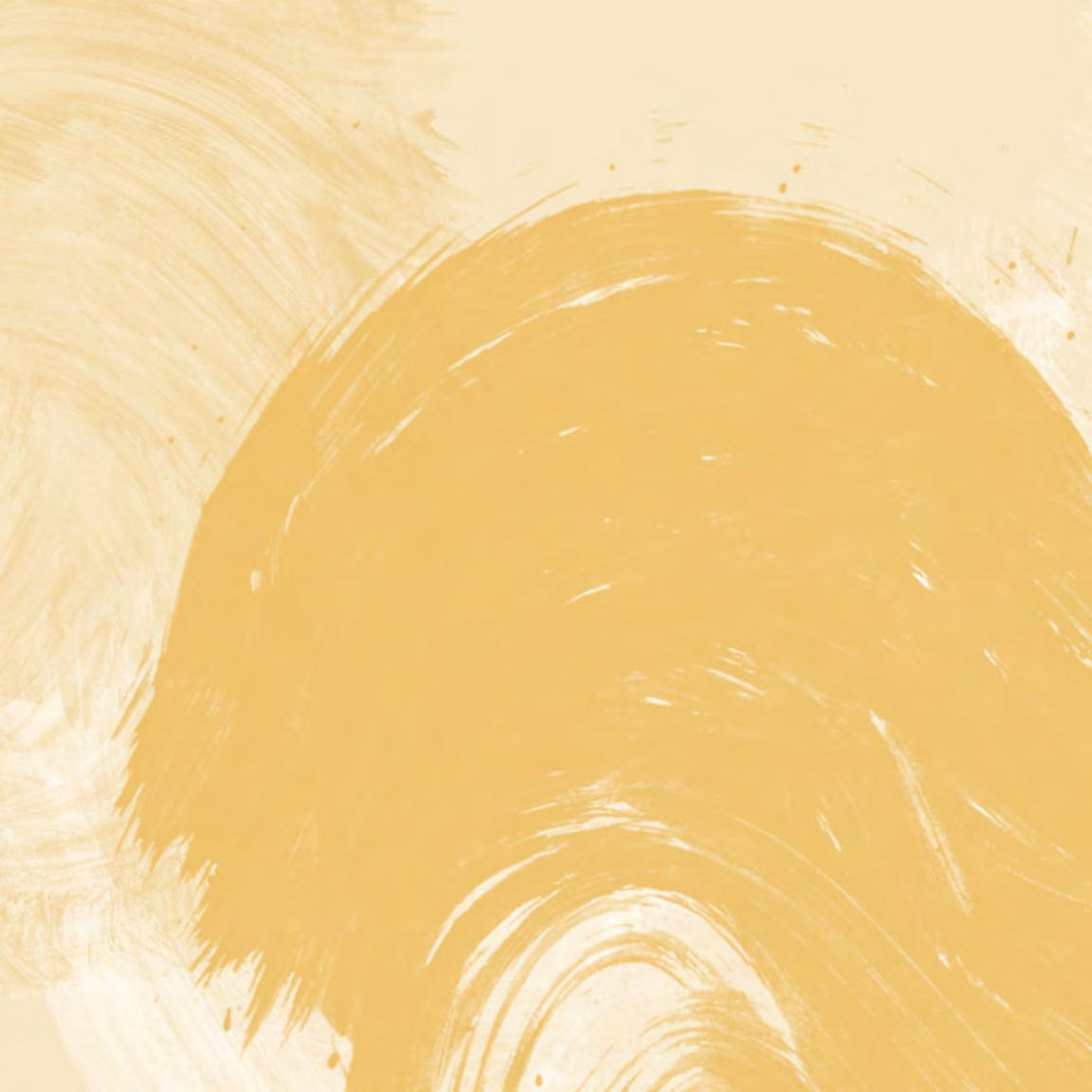
The College Leadership Council is comprised of a select group of undergraduate and graduate student leaders representing each of the six departments within the college. These students are exemplary leaders among their peers. Throughout the academic year, the council hosts free events with the hope of fostering interdisciplinary collaboration among students, faculty, and staff from the College of Fine Arts. 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,

Jessalyn Kilgour

2016-2017 Chair of the College Leadership Council for the College of Fine Arts



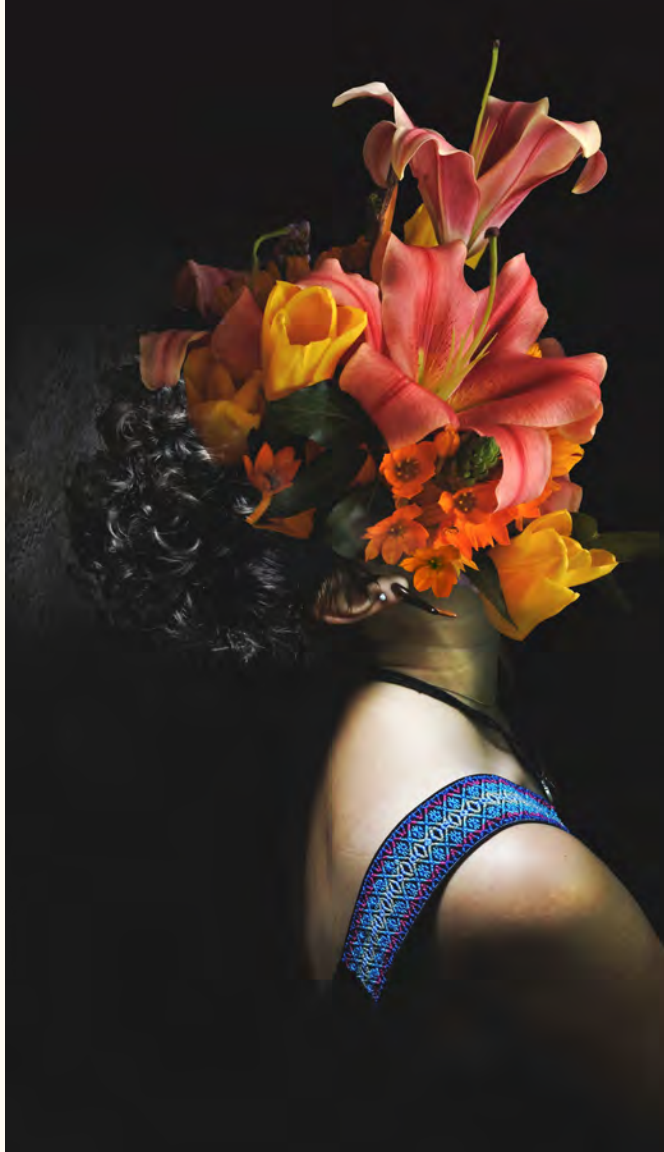


The background of the image is a textured, abstract composition of warm, earthy tones. It features broad, sweeping brushstrokes in shades of light cream, pale yellow, and soft orange, creating a sense of movement and depth. The strokes are layered, with some areas appearing more saturated than others, giving it a painterly, organic feel. In the bottom right corner, the word "ART" is written in a clean, dark, sans-serif typeface, standing out against the lighter, textured background.

ART

The Head Vase
Dominique Cozza
Art, BA

For this piece, I wanted to show the correlation between flowers and humans, as they are both growing parts of life that go through various stages. I chose flowers in full blossom to represent a peak in the human's life. This picture was taken while I was studying abroad in Florence, Italy, which was an extremely high point in my life. For this piece, my friends and I took a bus an hour outside of Florence to use our photography teacher's studio light. We spent the morning hours in a spider-infested shed to get the perfect picture. Later that day, I walked to the flower market to gather images for replacing my model's face. After I was pleased with my photographs, I combined the two elements using Adobe Photoshop. This piece was created for my photography class final. For the final, each student could pick what they wanted to photograph, so I made a series of similar photos using flowers for faces. Throughout this process, I learned that the possibilities to create are endless.





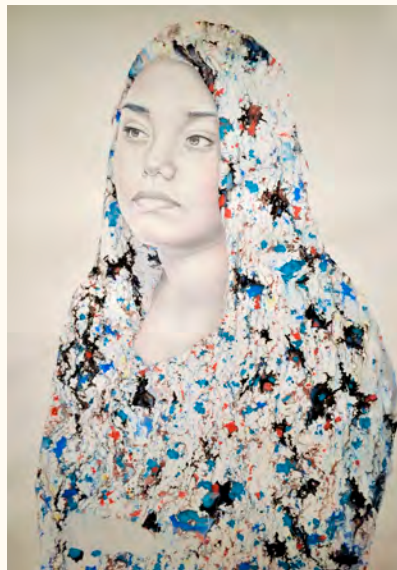
Imprinted
Todd Jones
Art, BFA

The process of ink marbling has provided me with hours of endless experimentation. The exploration of layering and distortion comments on the complexity of the self and the mind. The dialogue between controlled watercolor and the unexpected outcomes of marbling give the work a mind of its own, such as the battle of self-opposition being fought within the mind.

These portraits explore inner human nature. By studying psychology, my art allows me to express this understanding. My personal knowledge, beliefs, and experiences with each person informs how I illustrate the internal self. The self I reveal cannot be seen by the naked eye.

Through studying how color relates to personality, these portraits are an exploration in identity. I analyzed each subject using color psychology. The hues were selected to define their portrait, along with revealing their personality and inner conflicts. The use of colors on each individual is a short visual summary of prominent characteristics.

These images were created as part of a BFA Thesis Exhibition.

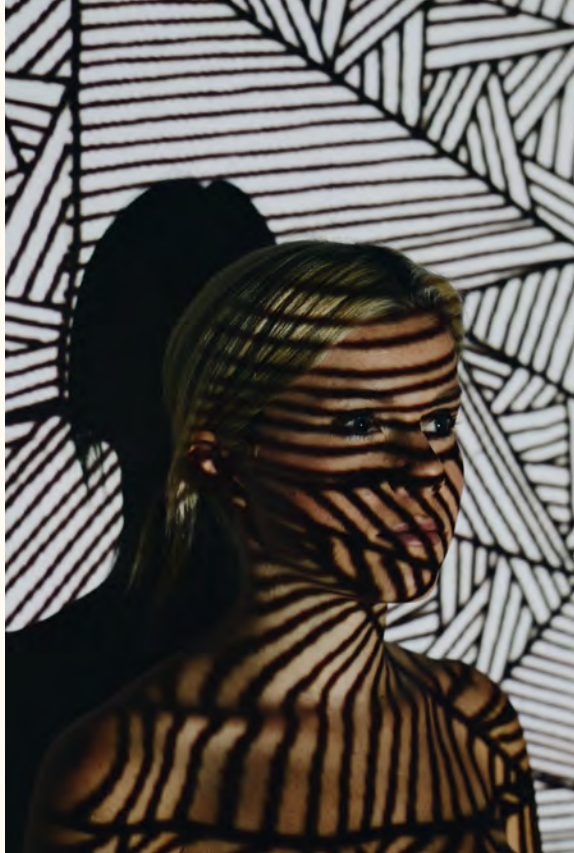
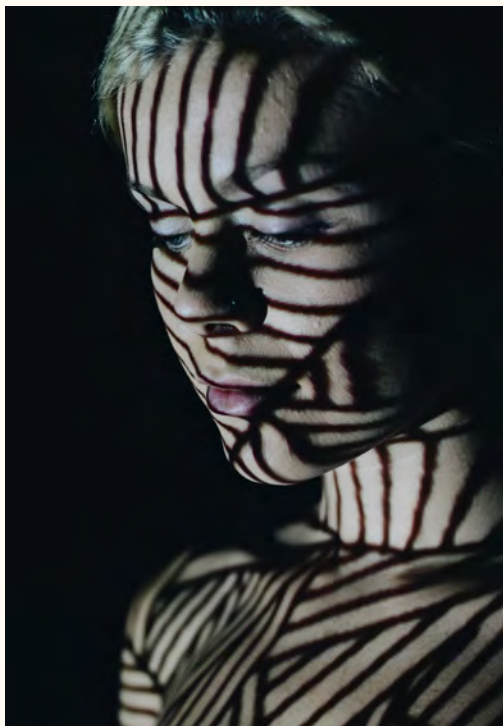




Linear Thinking
Marina Williams
Art, BA

I believe the most important aspect of a successful photograph is lighting. Regardless of subject or location, the photographer's use of light is crucial to what makes or breaks a photograph. In these photographs, I was working to improve my skills with intentional lighting and shadows. For this process, I used a projector in a studio to cast patterns and images on a model. This process was a bit out of my comfort zone at first because I mostly shoot fashion and lifestyle, outdoors with natural lighting. Here, I wanted to see how a person can interact and become one with light and shadows and try to work with *chiaroscuro* lighting. The result mesmerized me. The effect appeared like paint on skin and it taught me a lot about the importance of shape and shadows. To me, the most interesting photograph of the three is the shot of the model head-on with her shadow cast directly above her, conveying a mysterious, ambiguous energy.

The other two photographs show how shadows almost mold with the shape of the figure they are cast upon. The way the lines bend across her face and shoulders makes the model become one with the pattern.



This project was my first experience shooting in darkness with limited, artificial light. Since then, my skills shooting with these elements improved.



Rhythm collection
B'Rael Ali
Art, MFA

I am a Master of Fine Arts student, who is multi-discipline in practice, Chicago born and raised. Dance has always been a major influence in my life. Most of my high school years were spent with competitive dance groups in a battle dance culture, Chicago Footwork/House. My artwork is an expression of those experiences as well as new ones that continue to arise.

Hidden Colors is a 6ft by 4ft, charcoal, pastel, and acrylic on paper and was created in the spring of 2015 for my undergraduate senior thesis body of work at Southern Illinois University of Carbondale. The piece is entitled "Blood On The Leaves," a phrase from the song "Strange Fruit" originally sung by Billie Holiday in protest of the history of lynching in America. The dancing figure represents the blood and the paper money the leaves as he gazes to his past standing on top of the pyramid referencing ancient Africa and all the advancements made by his ancestors, pioneering things, such as agriculture mathematics writing and trade, and forms the question: what is the value of the man?



Step Up is a motion shot of Florida State University dance student Rachel Warren. With photography I am most interested in capturing the movement and full expression of the dancer in the moment as the dance develops. For me, this captured gesture communicates a feeling of overcoming obstacles. As the dancer raises one foot and shifts her weight maintaining balance, she steps up to any challenge.

Dance Is Our Religion (D.I.O.R) is 5 1/2 ft by 4ft, acrylic on wood. *D.I.O.R.* was my first completed work as a Master of Fine Arts student at Florida State University. The piece is about the spiritual nature of dance, and how for dancers, dance is a religious practice. Dance is the psychical cultivation of the spirit through mental release and rhythmic processes. Dance is the expression and reflection of the dancer and the culture in which they participate. When dancing, movement is choreographed by experiences, emotions, and personal character. Dance allows for a full reveal of identity and society through the movement of the body.





The background of the image consists of several broad, expressive brushstrokes in shades of orange and yellow. The strokes are layered, with some appearing more saturated and others more faded, creating a sense of depth and movement. The overall effect is warm and artistic.

ART EDUCATION

Museum as Space
Ashley Hartman
Art Education, MA

The clay pieces depicted tell the story of my process in engaging in clay work as a means to explore my dissertation research. Using clay to process my ideas served as an arts-based, experiential method that was important in my ability to develop my research purpose, questions, and intentions for designing my procedures. My study *Utilizing the Museum as a Space for Therapeutic Art Experiences for Adolescents with High Functioning Autism* (HFA) has evolved in several areas and my early work with clay helped articulate my vision and design my methodology for the study.



My dissertation research centers around how using the museum as a space for art therapy can achieve both therapeutic goals and provides insight into how museum programming can better serve diverse audiences, such as individuals with Autism Spectrum Disorders (ASD). In beginning my exploration into these ideas, I spent time exploring the museum in reference to how philosopher John Dewey talked about the idea of place and how it presented the opportunities for flow experiences. In working through clay, I found the social engagement aspect of the museum an important aspect to explore. I created several “wings” of a museum, with different textures and exteriors, reflecting each of the unique parts of using the museum as a therapeutic space. Inside the clay replica of a museum are several reliquary objects with bright colors that represent the diverse objects a museum preserves and uses to benefit visitors therapeutically rather than simply for information and aesthetic pleasure.



*Sand Mandala and
Abstract Oxytocin*
installations
Ashley Hartman
Art Education, MA



As the final part of my dissertation research series, I created a clay-based mandala to symbolically represent the space of the museum as a safe, healing, and aesthetically pleasing location to facilitate therapeutic experiences for this population. The mandala is symbolic of the Self, or of balance, healing, and symmetry. Comprising the mandala are tactile materials, such as sand, stones, and shells. These materials were incorporated to reflect the sensory components in “please touch” and multisensory experiences I explored through my research study. The mandala was surrounded by ceramic oxytocin molecule pieces from the abstract installation piece. The circular boundary surrounding the mandala emphasized how a museum can contain experiences that facilitate engagement, social interaction, and interpersonal connection.



Early in my research process, I expanded and edited my dissertation ideas by creating a variety of ceramic pieces that represent the specific components I explored in my study. As an art therapist and educator, I have worked with children and adolescents with Autism Spectrum Disorders (ASD) for most of my career. Consequently, I am interested in exploring the benefits of art therapy with this population, particularly the relationship to therapeutic components of tactile, sensory experiences in clay. In Holly Hanessian's ceramic workshop, I explored the molecule oxytocin, a hormone released during touch experiences and attachment interactions, specifically emerging during attachment relationships in early childhood. This molecule is commonly presented in the neuroscience and medical literature, in association with individuals with ASD and is relevant to my work as an art therapist. In this work, I account for the molecular structure of oxytocin. Yet, conceptually, I created an abstracted installation piece to reflect this as a component of my research. I created this piece from small "bonded" molecule clusters that were arranged by height and color, illustrating the strength of each bond.

The background is a watercolor-style wash in shades of orange, yellow, and cream, with soft, blended edges. The colors are more concentrated on the left side and fade towards the right.

ART HISTORY

*The Man on the Moon: Technological, Scientific, and Astrological Advancements
Reflected in Art History*

McKenna Britton

History and Editing, Writing, and Media, BA

Museum Studies, Minor

The moon and other celestial bodies have always been objects of human curiosity — people quickly became obsessed with the possibilities surrounding the moon, imagining facial features on the surface of the strange rock, wondering what eerie alien figures were hiding beyond the dark side of the moon. The accumulation of tangible scientific knowledge regarding the moon pushed the human imaginative fantasies to evolve as space travel, and the details of the ever-expanding universe, became a reality and no longer just the things of dreams. Humans moved from mythological ideas based on god-figures toward images of alien life forms; images of the moon are no longer created upon creativity alone, but are influenced by the knowledge gathered by astronomers. As human thought developed and grew in regard to outer space, celestial bodies, and the possibility of space travel, these scientific advancements were reflected in the art people produced. The development of scientific explanations for many mysteries surrounding the moon caused artists to follow suit, creating images of the celestial body that best reflected the current realms of knowledge. The progression of the moon as an image in art history can be seen through an analysis of the sketches of Galileo and the works of contemporary “space art” creators, such as Charles Bonestell.

**Galileo’s Moon: The Impact of the Telescope on
Art History**

As a consequence of various scientific discoveries throughout history, images of the Man on the Moon are much less popular today than they were in centuries past. The concept of synchronous rotation is one of many discoveries that changed the way we, as artists and astronomers, view the moon and our universe. The creation of the telescope in the early seventh century was the turning point in scientific perspective on this celestial body. Scholars across the globe recognize that “while the moon has been an object of enquiry from the beginning of human thought, a real understanding of our satellite did not begin until the telescope came into use in the early seventeenth century.”¹

Galileo Galilei pointed his telescope toward the starry night sky in 1609. He published the results of his astronomical observations a year later, which was titled *The Starry Messenger*.² The sketches, alongside Galileo’s discussion on his various astronomical discoveries – he not only observed the surface of the moon, he also turned his telescope toward the sun, the stars, and Jupiter’s moons — are some of the first realistic images of the moon’s physical characteristics. With the help of the telescope,

Modern Astronomical Art: the Work of Bonestell

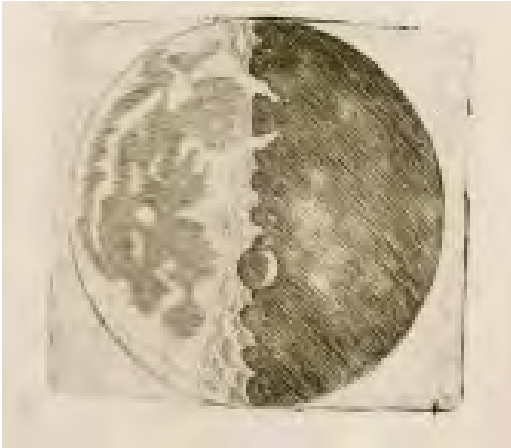


Figure 1. Galileo Galilei, *The Moon, Sidereus nuncius*, 1610. Providence, Rhode Island, Lownes Science Collection (Brown University Library).

Galileo “showed that what we see in telescope in the sky at night are physical phenomena, not heavenly phantoms”; this scientific perspective delineated the romantic and religious views of the moon in past centuries.³ Images of the moon’s likeness, such as the sketch shown in Figure 1 (one of Galileo’s), were created much more frequently after the production of the telescope. These more scientifically accurate images of the moon began to replace the Renaissance artworks that depicted the moon with happy grins and shimmering eyes, thanks to the trailblazing discoveries of Galileo Galilei.

As lunar thought advanced and humans began to move even closer toward the surface of the moon, the art depicting that bright light in our nightly sky evolved as well. Artists moved from creating images based entirely on scientific thought to moving to images combining scientific thought and the imagination. Art historians and scholars refer to Chesley Bonestell as the “grand master of astronomical art.”⁴ Bonestell’s work, similar to Galileo’s sketches, acted as a transitional factor in the public perspective on space travel. Bonestell produced and published pieces of space art during the 1950s and 1960s. This period is considered the peak of “sci-fi” popular culture, when the concept of space travel and sending ships and humans toward the moon, became more than fantasy. Artists like Bonestell, commonly referred to as “astronomical artists” had the interesting job of creating landscapes and creative scenes that reflected the magical possibilities of space, while remaining, to some degree, scientifically accurate. These creators have been compared to “medical illustrators, in that they attempt to depict — realistically — aspects of nature beyond ordinary experience.”⁵

In all of Bonestell’s artwork, such as the one in Figure 2, the artist depicts a scene in deep space, featuring a rocket flying into the upper right corner of the image. Bonestell illustrated the immense allure and mystery surrounding distant space; the places humans had not yet travelled.



Figure 2. Chesley Bonestell, *Trip to the Moon*, 1946. Illustration (*Life* magazine).

Bonestell laced his pieces with feelings of photographic realism to such an extent that his artwork was extremely pervasive in society, and “he shaped the very thinking of both layperson and scientists as to what spacecraft were expected to look like.”⁶ He was part of the team that worked on a series of articles published by *Collier's* magazine on the plausibility of space travel that were highly popular and immensely influential on public thought. Bonestell's illustrations and the entirety of his artistic career motivated many Americans to believe in the possibility of space travel, ranging from astronomers and rocket engineers to the common civilian. Incredibly enough, many astronomers and authors, along with “Carl Sagan, the cosmologist, have attributed their career choices to being moved

by Bonestell's art.”⁷ One of Bonestell's most famous artworks is pictured in Figure 3. His images, instilling excitement over the possibility of space travel, portray the development of scientific thought over time — from images of the Man on the Moon to images of space travel and adventure.

The Evolving Nature of “Space Art”

From Renaissance images of the Man on the Moon to the persuasive portrayals of space travel published in popular twentieth-century magazines, the moon has remained a figure of interest to the curious human. As scientists gathered knowledge beginning with the seventeenth-century invention of the telescope and continued to broaden that knowledge of the universe and as astronomical discoveries continue into the twenty-first century, the art produced during this time portrays images of space and celestial bodies,



Figure 3. Chesley Bonestell, *Saturn as seen from Titan*, 1952. Illustration (Chesley Bonestell Archives).

such as the moon, will continue to follow in the pattern of previous pieces of astronomical art.⁸ The production of art in correlation with scientific discovery is natural and traced throughout history; this is truth, that “science and art naturally overlap. Both are a means of investigation.”⁹ The modern astronomical artist may find it increasingly difficult to produce pieces of space art that are scientifically accurate. Rather than be discouraged, they should find inspiration in the innovative and experimental artists, such as Bonestell, and incorporate their own personal flair and imagination in their artworks. Scientific thought and creative thought can peacefully co-exist in the twenty-first century. Humans made it to the moon and artists encouraged us on the journey there – where will we go next?

¹ Antje Steinhöfel, “Myth and Astronomy in the Age of the Enlightenment,” in *Myths of Europe*, ed. by Richard Littlejohns and Sara Soncini, (Amsterdam: Rodopi, 2007), 115.

² David L. Butts, “Galileo and the Telescope: Naturalistic Representations in Visual Astronomy,” *Journal of Art History*, Vol. 1, (Tampa: University of Tampa, 2006).

³ Jonathan Jones, “Starry, Starry Night: a History of Astronomy in Art,” *The Guardian*, December 24, 2014, <https://www.theguardian.com/artanddesign/jonathanjonesblog/2014/dec/24/history-of-astronomy-in-art-christmas>.

⁴ Don Dixon, “A Brief History of Space Art,” *Cosmographica*, accessed April 22, 2016, <http://www.cosmographica.com/spaceart/about-space-art.html>.

⁵ Ibid.

⁶ Ron Miller, “The Archaeology of Space Art,” *Leonardo*, Vol. 29, no. 2 (1996): 139.

⁷ Steve Johnson, “At the Adler, paintings that fired outer space imaginations,” *Chicago Tribune*, November 25, 2014, <http://www.chicagotribune.com/entertainment/museums/ct-adler-bonestell-space-art-20141125-story.html>.

⁸ Miller, “The Archaeology of Space Art,” 139.

⁹ “The Enduring Relationship of Science and Art,” adapted from lecture by Robert Eskridge, *Art Institute of Chicago: Science, Art, and Technology*, January 7, 2003.

E. A. T
Mya Frieze
Art History, BA
Museum Studies, Minor

Eating Across Town

Eating is a unique experience that not only engages all the senses, but also invites active participation in culture. Food is both universal and uniquely personal. These are the ideas behind Eating Across Town (E.A.T.). At E.A.T. museum meets restaurant in an exploration of the history and culture of food in local areas. With locations around the country, and perhaps throughout world, E.A.T. seeks to highlight the food history in each location and gather the community around a common table.

E.A.T. Mission Statement

Each E.A.T. location will develop a mission statement tailored to the community's specific needs. The organization's overriding mission statement is as follows:

Eating Across Town strives to provide visitors with opportunities to learn about and experience the rich food history and culture of their own community through workshops, exhibitions, and, of course, ample opportunities for eating.

The mission statement is vital to E.A.T. and each of the museum locations, as all of the exhibits, programming, and other functions need to serve the mission.

Location

E.A.T. will be a “franchised” museum with locations in many cities around the United States, and ideally international locations as the organization grows. Initially, locations will be in large cities around the country, eventually with one in each state. Test locations would include cities with rich food and cultural history, such as: New Orleans, Minneapolis (Twin Cities), Seattle, Portland, Dallas, and Chicago. The first location will likely be in New Orleans, Louisiana. NOLA has a rich food history, which would be a good market for E.A.T.

Physical Size of Locations

Each location will vary in size with the goal to renovate existing buildings in a popular area of town. E.A.T.'s commitment would be to maintain the history and culture of its host city and historic preservation will

be a chief concern when modifying existing structures. Following the theory of museologist George Ellis Burcaw, E.A.T. will work to preserve or restore buildings before attempting to reconstruct them.¹ Renovations will focus on maintaining the character of the neighborhood and staying true to the original architecture.

Ideally each location will contain several (3-6) gallery spaces for permanent and temporary exhibits, several classrooms equipped for cooking and bartending classes, a full service restaurant quality kitchen (maybe several), dining and event spaces, as well as offices and a gift shop. Preferably, the gift shop will be relatively large and offer cooking utensils and cookbooks, as well as branded merchandise. For example, the Wycliffe Discovery Center in Orlando once produced a cookbook to sell in the gift shop, which was comprised of recipes shared by the members of Wycliffe. Each E.A.T. location might produce a cookbook every year or so, which would not only be an ideal gift but possibly become a collectable item.

Number of Staff Persons

A corporate staff would be charged with overseeing the E.A.T. organization as a whole. This staff will include a President/CEO, CFO, COO, etc. as well as a governing board to make decisions for the whole organization. Moreover, each individual location will have its

own director, events coordinator, membership coordinator, education coordinator, coordinator of chefs, marketing director, gift shop manager, facilities manager, visitor experience coordinator, and head curator. Depending on the needs of the location, each position will have a support staff. On average, each E.A.T. location will have 20 or more staff, both full-time and part-time.

Cost of Entry and Membership Program

Due to the nature of the museum, with samplings and demonstrations, E.A.T. will have to charge admission fees, but the fees will vary depending on the location. Admission fees will cover all exhibits and tastings throughout the museum. Workshops, classes, and other events would have additional fees.

Membership is an important part of E.A.T. as the goal is to have locals return frequently. Members will receive admission discounts, discounted rates on workshops and classes, as well as a discount in the gift shop and special members-only events. A rewards program for visiting other E.A.T. locations around the country will also be established.

Intended Audience

The beauty of E.A.T. is that it is intended to appeal to many different groups of people. The primary audience is adults over 20 years old,

but the organization plans ample opportunities for families to visit with programming geared especially for children. E.A.T. plans to appeal to both locals and tourists by providing many different events and classes. to encourage locals to return, and provide a rich, unique cultural experience to entice tourists. Workshops and events will be designed to target specific groups (i.e. couples, singles, children, teens, older adults, girls night out) and to involve as many people as possible. Market research will be crucial for E.A.T., to design events and exhibits that will appeal to its target audience and to create advertisements with the most impact possible.

Exhibition Programming

The exhibition programming at E.A.T. will consist of permanent exhibits of objects centered on the history of food in the area, including china, furniture, tools for cooking and eating, and antique cookbooks. These exhibits will also make use of photography and audio to show people cooking throughout history and to show how cooking traditions are passed down through the generations. The curatorial/directorial staff at each E.A.T. location will choose seasonal and traveling exhibits on various subjects. Temporary exhibits will be chosen with preference given to exhibits that feature food as an element of history or culture, as well as those featuring promising local artists.

Educational Programming

E.A.T. will rely heavily on its educational programming and will feature many events for different demographics. Adult programming will consist of several types of events. For example, date nights will be scheduled a couple of times a month by the museum, but they can also be privately scheduled by individuals and groups. Some date night events are wine tastings, wine pairing classes focusing on how to pair wines with meals, and cooking classes where couples will cook a meal together and then enjoy the fruits of their labor at the end of the class. The meals and food styles will vary each week.

Other adult programs will be “Girls Nights” or just “Group Nights.” These events will be similar to date nights, except they will be geared toward groups rather than couples. Themes of these group nights will be wine tastings and group cooking and bartending classes, the topic of which would be flexible for the groups’ preference.

Finally, E.A.T. will offer adults cooking classes, bartending classes and other workshops. Cooking classes will focus on a specific style and give participants the chance to learn new techniques and methods. Bartending classes will come in two varieties: one-night classes with specific topics and 3 or 4-week courses covering the basics of bartending. Workshops would be on weekends, usually

lasting most of the day and would range in topic from meal planning to nutritious eating.

Children's activities at the museum will include, a "collect the right ingredients" activity, make your own menu, and cookie decoration. E.A.T. will also offer opportunities to book children's birthday parties and other celebrations with themes, such as cookie and cake decorating parties, tea parties, and anything else the families can work out with the event staff.

In addition to the adult workshops discussed previously, workshops will be designed for families and focus on nutrition, meal planning, make-ahead meals, and other topics. E.A.T. will also sponsor classes on special topics such as table setting, centerpieces, and cooking classes lasting several weeks, which focus a specific style of cuisine. Holiday programming will also be an essential part of E.A.T. and we will host gingerbread competitions, turkey workshops, pumpkin carving workshops, and others.

Type of Collection

The collections will vary with each location, but they will contain mostly antique cooking tools, dishes, and furniture. Tools used specifically for regional cuisines will be the priority. The Cummer Museum in Jacksonville offers a large collection of

high-quality china, which reminds all of us that food is not independent and there are lasting artifacts, such as dishes and cooking tools, associated with food. Also, cookbooks and photography will factor heavily into the collections. The goal with the collection and its exhibition will be to place the objects into their original context, telling visitors how the objects were used and by whom. The best way to educate visitors using objects is to provide visitors with the context the objects were used in. By providing context, the objects have a deeper meaning and can have a greater impact on visitors. These objects will create an archive to trace the history of food and its evolution in the region.

Conclusion

I believe in the power of food to bring people together, connecting cultures, races, genders, and generations with sauces, starches, and styles. This is the rationale behind E.A.T., the reason I believe it should happen and the power I feel it could have in communities around the country. As the queen of food, Julia Child, once said, "People who love to eat are always the best people." Eating Across Town is here to bring people together who love to eat and give them the opportunity to learn about food and experience the culture that comes with it.

¹ Burcaw, George Ellis. "Historic Preservation." In *Introduction to Museum Work*, 180. Nashville, TN: American Association for State and Local History, 1975.

Creating Brazilian Nationalism Through Tangible and Intangible Heritage: Sítio Roberto Burle Marx (Abstract)

Keenan Nessler

Art History, MA

As modernism took hold in Brazil in the 1930s, landscape architect Roberto Burle Marx utilized its principles of abstraction, intense colors, and dismantled symmetry to create a new form of landscape architecture. Of his 2000 projects, Sítio Roberto Burle Marx stands as one subject scholars have yet to fully analyzed. The Sítio is located within the country district of Guaritiba and expands across 200 acres of a former coffee plantation.

On reflection, Burle Marx remarked that his landscapes existed as cultural assets, spaces in which the conservation of nature and the preservation of Brazil's botanical resources are continually stressed. Fueled by the conventions of modernism, his namesake property also

exemplifies a shift in understanding the connection between people and space as well as how the presence of nature in those spaces relates to both the urban environment and the individual. In this paper, I propose that Burle Marx consciously designed the Sítio to represent his own sense of Brazilian nationalism, focusing on the underlying relationship between humankind and nature as it informs not only the intangible creative process that rejected European forms, but also the tangible materials that represented Brazilian society.

To comprehend this emergent nationalism, the relationship between people and nature is defined by Burle Marx's utilization of native flora. While the strict adherence toward using native flora would read as compulsory by contemporary terms, I contend that this choice was, in fact, radical during the mid-twentieth century.

In practice, the Brazilian elite adhered to European conventions. Their gardens reflected the formality and strict lines of French models, while imported non-native flora decorated their interiors. As Burle Marx began his career, designing private landscapes utilizing strictly native flora, cosmopolitan elites were shocked to find "uncultivated, common garden weeds" among their carefully constructed Europeanized spaces.





organic outlines and concepts of the fourth dimension within the design process, Burle Marx actively rejected the formalities that signified European garden design. This approach to landscape architecture additionally manufactures a Brazilian identity.

Unlike European gardens, Burle Marx's creative process focused on the act of making a landscape, rather than on the finished project itself. This process would involve working on-site, oftentimes bypassing the use of typical construction drawings in order to do so. This meant that plans created for his commissions were never considered in the literal sense, but rather viewed as intentions by which the garden could begin. In this way, Burle Marx approached his landscapes as "perishable entities" and as spaces where time and impermanence took overwhelming precedence.

Sensitivity to time is analyzed dimensionally within the garden's construction. The Sítio was developed

At the Sítio, Burle Marx treated these 3,500 native species individually. Here, visually pleasing arrangements were achieved by planting large sections of singular species in swaths to showcase the texture, variety, and color that each plant exhibited. These textures were further highlighted by monotone design elements, such as grey colored facades or smooth stones.

When viewing the formal gardens, the plants rather than the design elements capture a viewer's central focus. The view is coopted by the conscious physical placement of the plants in relation to their decorative features. In the areas that include human-made elements, these native species are planted on top, surrounding, or overshadowing the objects entirely. Thus, the decorative features of the Sítio exist solely to draw attention toward the plants, creating a relationship that favors the work of nature over that of humankind.

By focusing on the autochthonous species of Brazil, while also embracing the implementation of





I contend that Burle Marx also defines Brazilian ipseity through the construction of space and the use of repurposed granite facades, native flora, and azulejos.

When reaching the steps to the veranda of Burle Marx's home, a spectacular wall can be seen from the right of the drive. As the last barrier to the front lawn, the wall is designed with ledges, apertures, and depressions and comprised of the recycled granite pieces retrieved from the rubble of colonial buildings. By taking the stones out of their colonial context and using them as dividers of space in his garden landscapes, the artist has represented how colonialism is creating a foundation by which a natural Brazil can emerge. This idea is made increasingly apparent with the inclusion of native flora on this structure and interspersed with bromeliads and Vriesias, a colorful, leafy plant.

In the open-air studio connected to the home, a series of vibrant, blue and white mosaic patterns cover the entirety of its walls. Although the artist painted these mosaics, their composition and form pay homage to a Portuguese heritage that manufactured mosaics for centuries prior to Brazilian settlement. Known as azulejos, these tiles were traditionally painted in blues, depicting everything from flowery, interlaced designs to biblical scenes.

over a period of forty years, so Burle Marx utilized this space as a laboratory for analyzing the action and temporality of landscape design. As such, subsequent schemes of the property are seen actively embracing the instability of growth and evolution into its designs. It is from this perspective that the Sítio is considered four-dimensional. While it may exist in the present, languidly sprawling across the acreage in tangible forms, attention to the eventual growth and decay of these plants was considered above all else.

Here however, Burle Marx has modified this Portuguese style, opting for solid triangles and squares in utilitarian forms. Flowing imitations of nature have been discarded and in their place, disjointed bursts of various blues and whites have dominated the scene. In this way, Burle Marx has again modified a European form to fit his perceptions of a Brazilian identity. By customizing azulejos and repurposing pieces of colonial buildings, Roberto Burle Marx constructed a space that is representative of the intricate relationship between Portuguese and Brazilian heritage.



Severe Underrepresentation: Women's Lack of Recognition in Art History

Meg Barrett

Art History, BA

In the 1980s, a Museum of Modern Art (MoMA) art exhibition featured thirteen female artists out of one hundred sixty nine total artists—less than 10 percent of the artists were female. While a vast improvement in female representation has transpired, due mainly to the backlash received for the scarcity of equal representation, less than one-third of all artists displayed in galleries across the United States are female.¹ Art critics and historians have neglected female creators in the art world for centuries and they offer a myriad of excuses for this: people, namely men, find women's art less relatable, as women are not on the same level as the great masters, or that society never gave women the encouragement to pursue art in the first place, leading to a deficiency of female artists.

In her 1971 essay titled “Why Have There Been No Great Women Artists?,” Linda Nochlin discusses the societal and institutional obstacles keeping women from succeeding and becoming established in the art world. She argues that no great female artists exist, at least not any of the quality of the male artists.² She does not blame women's lack of talent or potential. Instead, she blames culture and society's restrictions that limit women. Women should succeed for “true, rather than token, equality.”³ Nochlin maintains that a female contemporary

cannot be placed on the same plane as Michelangelo if she does not have the same skill level, solely because she is a woman.⁴ Marissa Vigneault quotes from an interview with Hans Hofmann, wherein he says of Lee Krasner's work “is so good that you would not know it was done by a woman.”⁵ This critical observation expresses that women live their lives and create by extension in fundamentally different ways than men. Throughout history, general “attitudes concerning women held that their natural emotional and and responsive sensitivities”⁶ made them more attuned for domesticity than creation.

On the topic of domesticity, for centuries society restricted art made by women to decorative arts, such as needlework and china painting. Contemporary artist Judy Chicago created an installation piece from china painting, entitled *The Dinner Party*, celebrating women throughout history. Originally, Chicago wanted to stay as far from china painting as she could because of her classical art training: “The china-painting world seemed to be a perfect metaphor for women's domesticated and trivialized circumstances. It was an excruciating experience to watch enormously gifted women squander their creative talents on teacups.”⁷ American artist and art critic Mario Naves explores the life of Élisabeth Vigée Le Brun, an eighteenth

and nineteenth century female artist.⁸ Le Brun, appointed by Marie Antoinette to be her official portrait painter, was a successful female painter in a time when successful female painters were practically nonexistent. Naves attributes Le Brun's success to her father's encouragement growing up. He suggests that the given roles of women in society, as well as the fact that most women were discouraged from the arts, are at least two reasons for the underrepresentation of female artists in history. Particularly during the nineteenth century, women commonly performed the duty of "amateur assistant" to their fathers and husbands.⁹ Men supervised women and regulated their art, while society closely scrutinized women's work, from composition and color to subject matter and technique. If deemed acceptable, female art was exhibited with "By a Lady" ascribed to it.

In 1997, Dr. Robert J. Kirschenbaum and Dr. Sally M. Reis researched female artists and their creative habits to determine differences in the priorities of male and female artists and the potential differences in their work. They found that the main priority in women's life was their family over their art.¹⁰ However, their family strongly influenced their work. They also discovered that women saw their art as a necessary means of self-expression and stress relief.¹¹ Their art production heavily depended on self-discipline and financial security, but also on spousal encouragement and their responsibilities to their children. This case study conveys the responsibilities placed on the shoulders of women and the ways in which these responsibilities

impact their work. The women who participated in this study even stated that, "they often faced difficult choices related to creative expression and development because their relationships with their husbands and, especially, their children often diverted attention from their art."¹² These difficulties distinguish their art from that of their male counterparts and effects the lasting impression of female art as a whole, excluding the male viewership. However, male viewership generally decides what art will be remembered, leading to a lack of representation of female artists.

Because society associates women as closely tied to nature, nineteenth-century women painters chose subjects such as local landscapes, domestic animals, garden flowers, and other easily accessible things. For a number of these artists a "close study of animals and flowers led to a greater intellectual interest and knowledge of natural history, zoology, entomology, and botany - topics of inquiry not usually encouraged in women."¹³ Renowned naturalists such as Beatrix Potter and Elizabeth Twining were known "through their amateur artistic study."¹⁴

Art critic Ben Davis wrote an article for *Artnet News* to highlight how unsuccessful women still are in the artistic field, despite the existence of plenty of talent.¹⁵ Davis argues that three channels of success exist that "reproduce sexism." First, he points out that "the commercial art industry was about servicing the appetites of the wealthy," and in particular, "servicing the appetites of men," because of unequal wealth distribution.¹⁶ Second, he notes

that artists garner gallery recognition through personal connections and networking, referring to the situation as a “‘boy’s club’ mentality.”¹⁷ Davis emphasizes the final factor: creating and selling art, while holding onto a more mundane job to earn a living, makes up the “reality of the art life.” He argues, “for reasons beyond art,” women end up with less time to promote themselves to dealers than men.¹⁸ In the past, women have struggled to have their name carried throughout history and that tradition may continue if these problems persist in society.

Contemporary historians, critics, and artists work together to rectify the lack of recognition that women artists of the past and present receive. In April 2015, MoMA hosted Art + Feminism’s second annual Wikipedia Edit-A-Thon, where people around the globe worked together online to accurately represent female artists across a plethora of periods, styles, and mediums.¹⁹ During this event, the names of over 200 female artists were added to Wikipedia. Some contributions included multimedia artist Lisa Oppenheim, art director Ruth Ansel, and Polish-American painter Kali.²⁰ This event proves organizations acknowledge and understand the oppression of women in the general historical narrative of art. Furthermore, the event illustrates that a problem exists and how people are working to fix it.

Female artists also make attempts to rectify the representation they receive. The Guerrilla Girls, an anonymous group of women, create art centered on fighting sexism and racism in the art

community. To maintain their anonymity when making public appearances, they wear gorilla masks and take the names of deceased women artists. In an article for *Art Journal*, “Gertrude Stein” discusses the origins of the group: “We were steamed because... of 169 artists in this [MoMA] show, only thirteen were women. Fewer than this were artists of color, and none of these were women.”²¹

“Stein” goes on to describe a few works by the group, such as their 1985 piece, “What Do These Artists Have In Common?”²² The poster has its title written across the top and lists many artists underneath, e.g. Jean-Michel Basquiat, Chuck Close, Donald Judd, and Roy Lichtenstein. The answer is written at the bottom, stating they “allow their work to be shown in galleries that show no more than 10% women artists or none at all.” She also discusses the 1988 piece, “The Advantages of Being a Woman Artist.”²³ Again, it is a poster with the title printed across the top and a list below. This time, the list features items including “working without the pressure of success” and “not having to undergo the embarrassment of being called a genius.”²⁴ The women would meet up every day and work on these posters, trying to find a balance “between humor and hopelessness.”²⁵ “Since the Middle Ages, women have, indeed, been active makers of art in diverse media and geographical locales.”²⁶ Despite the presence of female artists throughout history, why have they waited so long for their deserved recognition? Perhaps the societal institutions keeping women from playing on an equal field to men had something to do with it. Until the late

1800s, women could not study or paint from live models.²⁷ Without this access, women were excluded from practicing history painting, which the artistic academy considered the highest form of art. They were also left out of having commissioned work and participating in art competitions. Even when women were accepted as a norm, academic groups still treated them poorly.²⁸ This poor treatment of women severely hindered the potential progress women could have made throughout history. However, with the Wikipedia Edit-A-Thon and contemporary women artists like the Guerilla Girls, along with Marina Abramović, Jenny Holzer, Kiki Smith, or even Yoko Ono, vast improvements are made each day giving female artists the recognition they have worked so hard to receive.

¹ *Confessions of the Guerilla Girls*, by the Guerilla Girls. Harper Perennial, 1995.

² *Art and Power & Other Essays*, edited by Linda Nochlin, 145-176. New York: Harper and Row, 1988.

³ Jean Martin, "Issues: A Visit with Linda Nochlin," *Art Book* 7, no. 3 (2000): 16-18.

⁴ *Ibid.* 16-18.

⁵ Marissa Vigneault, "Are You Qualified?" *Women's Studies* 41, no. 8 (2012): 891-903.

⁶ Delia Gaze, *Dictionary of Women Artists: Artists, J-Z*, 77. Taylor & Francis, 1997.

⁷ Judy Chicago, "The Dinner Party: A Symbol of Our Heritage," *Theories and Documents of Contemporary Art: A Sourcebook of Artists* (1979): 407-411.

⁸ Mario Naves, "Vigée Le Brun: Woman Artist in Revolutionary France," *The New Criterion* 34, no. 9 (2016): 50-51.

⁹ Gaze, *Dictionary of Women Artists*, 77.

¹⁰ Robert J. Kirschenbaum and Sally M. Reis, "Conflicts in Creativity: Talented Female Artists," *Creativity Research Journal* 10, no. 2 (1997): 252-261.

¹¹ *Ibid.* 252-261.

¹² *Ibid.* 252-261.

¹³ Gaze, *Dictionary of Women Artists*, 77.

¹⁴ *Ibid.* 77.

¹⁵ Ben Davis, "Why Are There Still So Few Successful Female Artists?" *Artnet News*, June 23, 2015.

¹⁶ *Ibid.*

¹⁷ *Ibid.*

¹⁸ *Ibid.*

¹⁹ Mehera Bonner, "Meet the New Female Artists of Wikipedia," *Time Magazine*, April 2015.

²⁰ *Ibid.*

²¹ "Gertrude Stein," Guerrilla Girls and Guerrilla Girls Broadband: Inside Story," *Art Journal*, 70, no. 2 (2011): 88-101.

²² The Guerrilla Girls, *What Do These Artists Have In Common?* 1985, screenprint on paper, 430 x 560 mm, Tate Modern, London.

²³ The Guerrilla Girls, *The Advantages to Being a Woman Artist*, 1988, screenprint on paper, 430 x 560 mm, Tate Modern, London.

²⁴ *Ibid.*

²⁵ *Ibid.*

²⁶ Gaze, *Dictionary of Women Artists*, xxvii.

²⁷ Nicole Meyers, "Women Artists in Nineteenth Century France," *Met Museum* (September 2008).

²⁸ The *Académie Royale de Peinture et de Sculpture* in France had a rule constituting that no more than four women could be members at a time; Nicholas Mirzoeff, "Revolution, Representation, Equality: Gender, Genre, and Emulsion in the Académie Royale de Peinture et de Sculpture, 1785-93," 155.



The background of the image consists of large, expressive brushstrokes in various shades of orange and yellow. The strokes are layered and textured, creating a sense of movement and depth. The colors range from a pale, almost white yellow to a deep, warm orange. The overall effect is abstract and artistic, resembling a close-up of a painting or a textured surface.

DANCE

Task #9: fit.
Rebecca Fitton
Dance, BFA



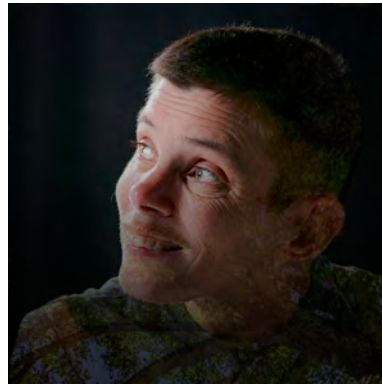
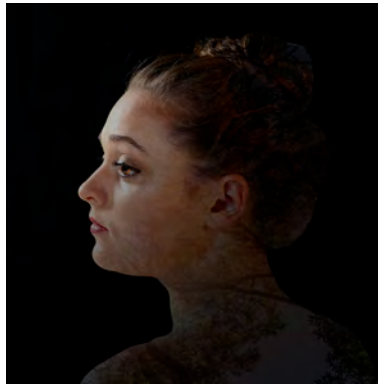


Task #9: fit. was initially developed during the FSU in NYC program (a fully credited program through FSU School of Dance). The work prompts the audience to create a communal gathering, while I physicalize my personal questions on grief, physical distance, and the infinite understandings of “fitting in.” In a visual display of self-constructed barriers and viewpoints, *Task #9: fit.* brings the unconsciously performative audience through a self-reflection on what these boundaries mean both physically and emotionally, all while generating a group movement vocabulary unique to each iteration of the piece.

“Soul’s Code” Transposed Images

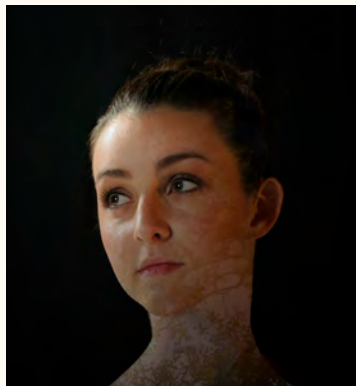
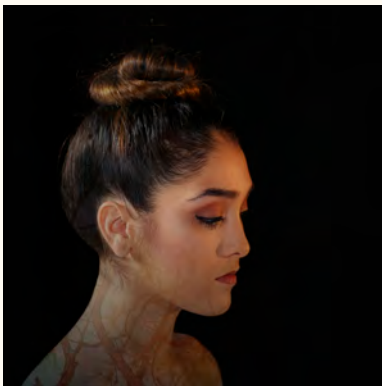
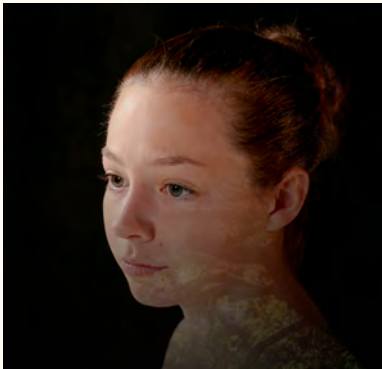
Transposed Images: Heather Boni (Designer and Editor)
Dance, MFA

Original Head Shots: Meagan Hellman (Photographer)



As a choreographer, dancer, and community activist I am continually exploring new ways to access art-making to bring people together, promote equity of all abilities, and to live by my motto that “All bodies can dance.” With these carefully constructed and intentionally transposed images, I challenged myself with a new artistic medium, which differs from my usual embodied dance practice.

My inspiration for creating these images derives from the work of American psychologist, Dr. James Hillman: *The Soul’s Code: In Search of Character and Calling*, unpublished works in the OPUS Archives & Research Center in Santa Barbara, and his Acorn Theory of individual uniqueness. This theory states each person bears within them a tiny acorn or “kernel of character” with the potential to become a mighty oak tree.



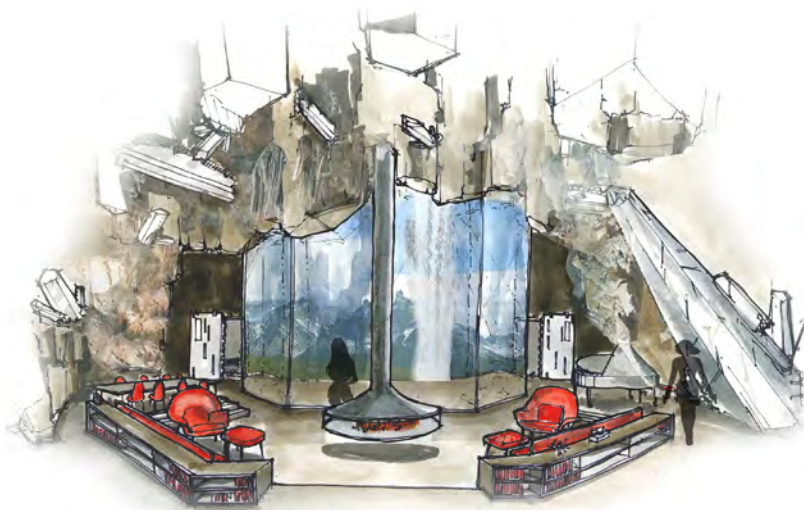
Further research for this series explores the concepts of limitations—physical, mental, and spatial—and the unique perceptions of these limits that drive and shape our individualized character. The photos show an integrated group of dancers with and without disabilities and comprised of FSU dance students and Tallahassee community members who performed in my MFA Thesis, “Extensions of Us.” In these images, I question how individual perceptions of “difference” both contribute to and challenge our sense of self, character, and calling, while also verify the uniqueness we each have within.

The background of the image is an abstract watercolor wash in shades of orange and yellow. The colors are blended together, creating a soft, painterly effect. The text is centered over this background.

INTERIOR ARCHITECTURE + DESIGN

Center for Disgruntled Human-Mutants
Hae Jeong Hwang, Mary Johnson,
Sarah Wallstedt, and Lauren Wilson
Interior Architecture + Design

Our team was assigned the task of designing a rehabilitation facility for supervillains. The site location for the *Center for Disgruntled Human-Mutants* needed to be isolated for public safety. The climate needed to be temperate enough to allow for surrounding vegetation and serenity to support the villains' rehabilitation process. The site location is at the peak of the Himalayan Mountains. During excavation, ancient crystal fragments were discovered throughout the cave, which naturally radiate an anti-human mutant shield that weakens any superpowers while inside the Center.





The primary purpose of this center is for supervillains to transform their powers for the good of society. Thus, the Center is designed to support the use of a villain's powers rather than strip them of their entire identity, reinforcing their trust in human society. The Center provides a safe environment for all inhabitants and visitors, while supporting the transition from destructive tendencies to positive, overall self-actualization. The overarching goal for the Center is to rehabilitate supervillains to realize their positive, full potential and control over their heightened abilities. The inspiration for the Center's design follows Maslow's Hierarchy of Needs, as

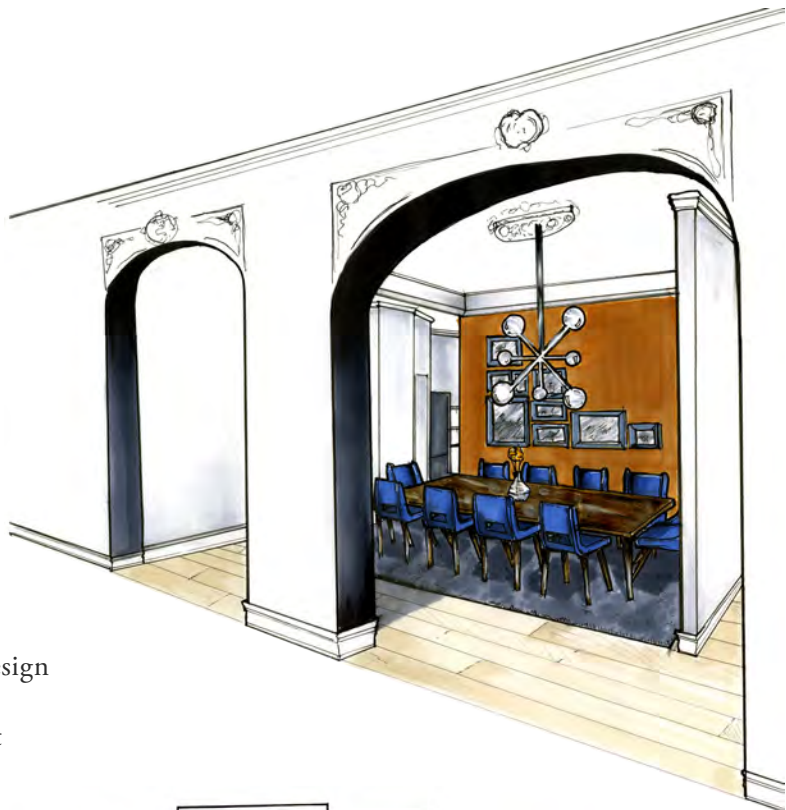
a basis to support the metamorphosis of the supervillains. From basic needs to self-actualization, the levels of the in-mountain Center follow the vertical progression of the hierarchy, including reinforcement for deficiency and growth needs. Each floor supports basic physiological and self-fulfillment desires, as well as functions specific to each supervillain. Once a villain shows willingness and ability to control their powers, they will be permitted to progress through the hierarchy of needs with the ultimate goal of reaching independence and inner peace at the peak of the mountain.



Steiner Residence
Cassandra Bufano
Interior Architecture + Design, BA

The design solution for the Steiner Residence of Tallahassee, Florida reflects the need for intuitive use by the family for daily life. The clients desire a home that encourages family bonding during standard everyday activities. The concept of this design is to create a seamless and meaningful space that fosters creativity and memory making through the use of barrier-free details and the incorporation of the family individuality. The concept will be demonstrated through an open floor plan, keeping key areas of the home close in proximity to encourage interaction between family members. The ease of use of the home will rejuvenate its users at the end of a long day of school or work and will act as a sanctuary for each member of the family.





Residential Design
10 Weeks
5,200 sq ft



MAO-A Supervillain Correctional Facility: Unearthing Potential
Madison Campbell, Mercedes Henke, Ally Coyle, and Kiera Malcom
Interior Architecture + Design



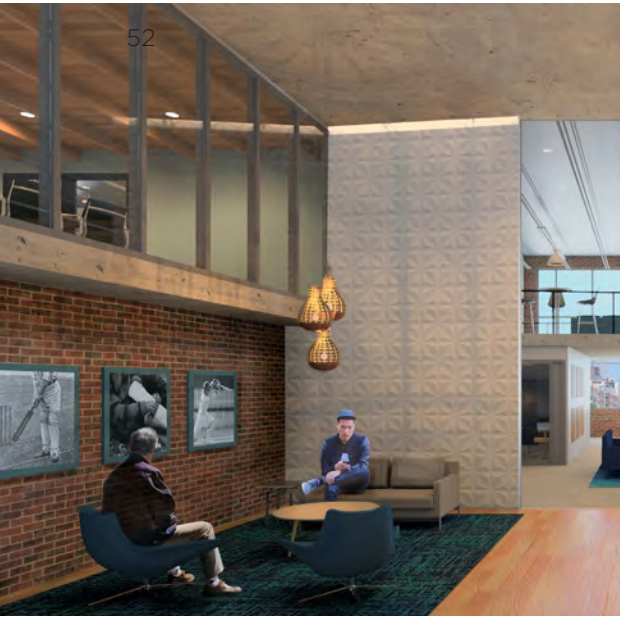
This project was part of the Interior Architecture + Design program called the Charette. This project is assigned to all students in the Interior Design department; groups are assigned members from different years in the program and given the task to design a hypothetical correctional facility for four male supervillains: Bane, Mad Hatter, Dr. Doom, and Green Goblin. The only requirements of the design were that the facility must have dedicated holding cells for the villains, and have eating, exercise, and therapy areas for the patients in the rehabilitation center.

The MAO-A maximum security correctional facility for the rehabilitation of supervillains will be housed beneath Gotham City in a geodesic dome that simulates its own atmosphere. The primary objective of the MAO-A rehabilitation facility is to rediscover and unearth the potential of exceptional qualities that the four detainees possess and to reintegrate them into society after serving due time and demonstrating exceptional personal refinement.

The concept of “unearthing potential” is realized in the underground location of the facility, the crystalline shape of the main structure that houses the functional aspects of the penitentiary, and the overarching goal for the detainees. The purpose of this dome is to conceal the facility’s true location from the detainees, to reinforce the structure, to prevent escape, and to create a livable and beneficial environment.

The crystalline form of the main structure not only enhances the concept, but also reinforces the rehabilitation of the former super villains by allowing for maximum security of staff and the intended villains. The structure is entirely transparent on the exterior to maximize sunlight and to allow therapeutic views everywhere in the building. This serves a dual purpose of security allowing the guards to see both inside and outside the facility. The space planning within the structure allows for further security by requiring passage through security headquarters before accessing any other locations besides their personalized therapy rooms.





*Corporate Design
- Working for People*

Emily Haynes
Interior Architecture + Design, BA

This design is inspired by the marriage of tradition and innovation that is such a prevalent characteristic of many companies. The strong lines and natural materials influence the space through heavily defined architectural elements and strong contrasts. Brick and cement nod towards the company's early industrial roots and white accents add a modern touch.

Overall challenges involve designing for different worker personalities, maximizing collaboration within the workplace, and creating a flexible environment. Multiple desk arrangements, lounge areas, and social zones allow workers to choose what best suits their needs. Access to daylight and ergonomic seating improves the user experience and enhances the quality of the interior environment. While each employee has a dedicated personal desk, minimal divisions in the large work areas foster a positive atmosphere that thrives on teamwork.

Department members are intermingled throughout the office. The types of casual interactions that stem from this arrangement can improve worker morale. When employees feel comradery with their co-workers, the organization is strengthened as a whole. Chance encounters lead to higher collaboration and unified company culture.



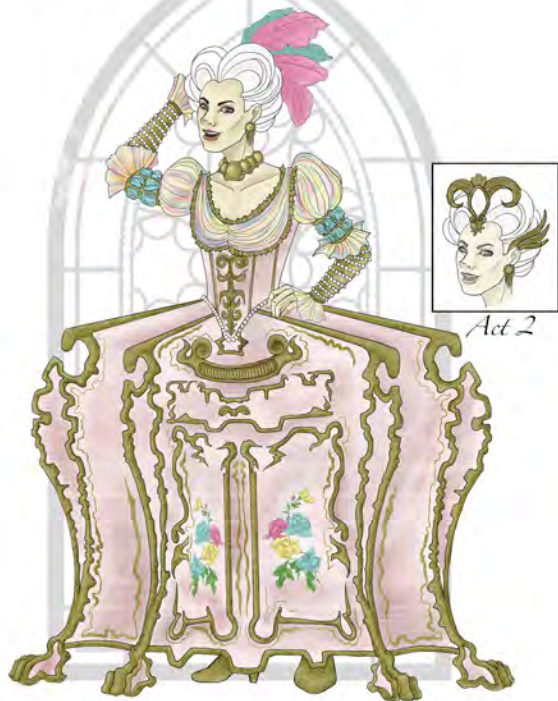
Additionally, phototropism is important to this design. Users should feel confident when navigating the space and be able to understand that it has a very straightforward nature. Natural light draws the user further into the space. The balance of bright daylight and lower light levels inside create a calm atmosphere that also has a sense of liveliness. A combination of diffuse and directional light creates just enough drama and interest.





THEATRE

Beauty and the Beast



Madame de la Grande Bouche

*Beast, Lumiere,
and Madame de la Grande Bouche*
Rainy Edwards
Costume Design, MFA

At its core, *Disney's Beauty and the Beast* is a fairy tale: "far off places, magic spells, a prince in disguise." However, when asked, most people only recall details, such as Belle's gold dress, Beast's blue coat, and magical objects. My design goal was to ensure that each character left a lasting impression on everyone in the audience. I wanted each person witnessing this production to feel the magic and the wonder as if it was the very first time seeing *Disney's Beauty and the Beast* through a child's eyes.

For the main objects - Lumiere, Mrs. Potts, Cogsworth - my first step was to find an actual object that the people who resided in the castle were turning into after the enchantress cast her spell. I immediately looked to baroque pieces with all their gold trimmings and detail, which helped create the idea that this dark and scary castle was once beautiful and magnificent.

Another step I took was to find the right silhouette for each character. Here, I branched off and looked at different time periods for each main object. For example, for Lumiere, I pulled inspiration from the Regency era, which has a very dashing feel. The high waist, slim trousers, a double-breasted coat, and tall stock were pieces I pulled from this inspiration. Madame de la Grande Bouche is supposed to be a larger than life character, but I wanted to create a costume that was not so cumbersome or too overbearing on stage. I opted for softer fabric pieces on the upper half and the lower half is the actual wardrobe. The rainbow shibori fabric on her upper half was hand-dyed and all the beads were hand sewn on as well. Her lower half was made from coroplast and minicell foam, which kept the whole structure light for the actress. The wardrobe drawer actually opened, so the actress could pull out clothing. I designed the pink fabric for both the bodice and the lower structure using Corel Painter and it was printed from our fabric printer. For the villagers, the director and I decided to stick with the 18th century silhouette, but I made a few conceptual changes. I wanted to keep things bright and very “happy peasant” for the few times the audience sees them. The women’s skirts were hemmed to mid-calf with colorful stocking and the men had bright colors and a variety of bold patterns.

*Beauty
and the
Beast*



Lumiere

*Beauty
and the
Beast*



Beast



Oleander Crush

JT Timmons

Theatre, BA

Photography: JT Simmons

Make-up: Michael Molina

The honey-laced burn
Of your oleander skin
Slumbers at the tip of my tongue.

Crave it. I do.

Covet it. I do.

Taste it on the flesh
That lies under your ear.

Your evergreen kiss

In whorls of four

Cradles my spine

From breaking asunder.

I bleed your sap

Seeps under my teeth

Twists my knees to powder

Stem snapped

By your roseblush charm

.

Seconds from ecstasy
Toxicity sets in.
The promise I made myself
About refraining from dependency
Ruptures and I collapse
Halfway into your bloom
Altering your efflorescence.
Your petals, like three sirens
Lure me further in.
I'm warm. Comfortable.
Dying.
You're a silky fuck
Beneath a sky at war
Atop the velvet hell
Lying comatose in my chest.

You're my oleander crush.
I'll be lucky to die with you between my lips.

I'm yours till you kill me.

This poem is a representation of myself as an artist. I truly believe that every entity in this world is laced with essences of both beauty and horror. I work to find the beauty in the subject and then emphasize the sinister qualities attached in almost all of my work whether it be theatre, film, or poetry.

Demon and Valak
Michael Molina
Theatre, BA

I have been passionate about special effects (FX) makeup from a very young age. The human body is a canvas for me; I can shape it and create new forms of art with it using special effects makeup. Although horror makeup is my specialty, I am currently growing as an artist and expanding my horizons and learning other types of makeup. These photographs depict some of the special effects makeup using prosthetics and molds to sculpt a body and create a new appearance and cosmetic effect. Special effects makeup can take hours to achieve as each takes precision and control.



The Demon (top) makeup was for an individual film about sleep paralysis. The makeup took 5 hours to complete. I had to find a way to make the eyes hollow, so I used different types of tissue covered in liquid latex to achieve the look. This method made it very difficult for the model to see, so we were very careful shooting the scenes. This project, with such elaborate makeup, helped me to mold faster as well as better blend makeup.



The makeup for *Valak* (bottom) was created for Halloween night and simply to expand my portfolio. The makeup took 2 hours to complete and is one of the few looks I have done that did not require prosthetics. This was pleasing to do and I learned to blend faster and use new products.



Magic Fish
Briann Hemp
Theatre, BA

I built this fish puppet to be used as the magical fish character in a children's theatre production titled *The Fisherman and His Wife*. The show travelled to local elementary schools and libraries. "He" was my first puppet project and took about 16 hours to make. I used various types of foam, so that the puppet would be light enough for the actress to easily hold for long periods of time. As an artist who has only worked with theatrical costumes, making this puppet provided the opportunity to experiment with different materials and techniques.

2017 College Leadership Council for the College of Fine Arts

Art

Giovanna Alvarez, Member

Fourth year BFA in Fine Arts with a dual
degree in Media Communication Studies

Art History

Mya Frieze, Co-Chair, Newsletter Editor

Third year BA Art History major with
a minor in Museum Studies

Art Education

Clare Davis, Co-Social Media Manager, Co-
Secretary

Third year Studio Art and Art Education
double major

Sarah Notley, SIX Designer

Fourth year BA Art History



Back row: Madison Campbell, Edward Bonahue, Wendy Parkulo, Sydney Parker,
Kiera Malcom, Giovanna Alvarez, Tommy Knight, Deborah Kochman, and Sarah Notley

Front row: Taylor Blumengold, Kelly Scandone, and Mya Frieze

Art History (cont.)

Kelly Scandone, Co-Chair

Fourth year BA Art History and BS
International Affairs dual degree with a
minor in Museum Studies

Maggie Smith, Member

Third year BA Art History major with a
minor in Museum Studies

Dance

Kelly Ireland, Member

Fourth year BFA Dance major with a
minor in Hospitality

Sydney Parker, Member

Second year BFA Dance major

Interior Design + Architecture

Madison Campbell, Treasurer, Dean's Office
Liaison

Fifth year Interior Design major

Kiera Malcolm, Member

Second year Interior Design major

Sarah Smith, Member

Third year Interior Design major

Theatre

Taylor Blumengold, Co-Social Media
Manager

Fourth year BA Theatre major with a
minor in Film studies

Edward Bonahue, Member

Third year BA Theatre and Political
Science double major

Aaron Ellis, Senate and Dean's Office
Liaison

Fourth year Ph.D. Theatre Studies
candidate

Jessalyn Kilgour, Chair

Third year MFA Theatre Management
candidate

Tommy Knight, Senate Liaison

Second year BA Theatre major with
minors in Urban Planning and British
Studies

Deborah Kochman, Co-Chair, *SIX* Editor

Fourth year Ph.D. Theatre Studies
candidate

Wendy Parkulo, Secretary

Second year BA Theatre and BS
Marketing dual degree



Funded by the Student Government Association. The views expressed herein do not necessarily reflect those of the Student Government Association.



Art • Art History • Art Education • Design • Design Architecture • Design • Theatre
College Leadership Council

To view digital copies of all issues of SIX, please visit:
<http://cfa.fsu.edu/news/students/student-leadership-council/>