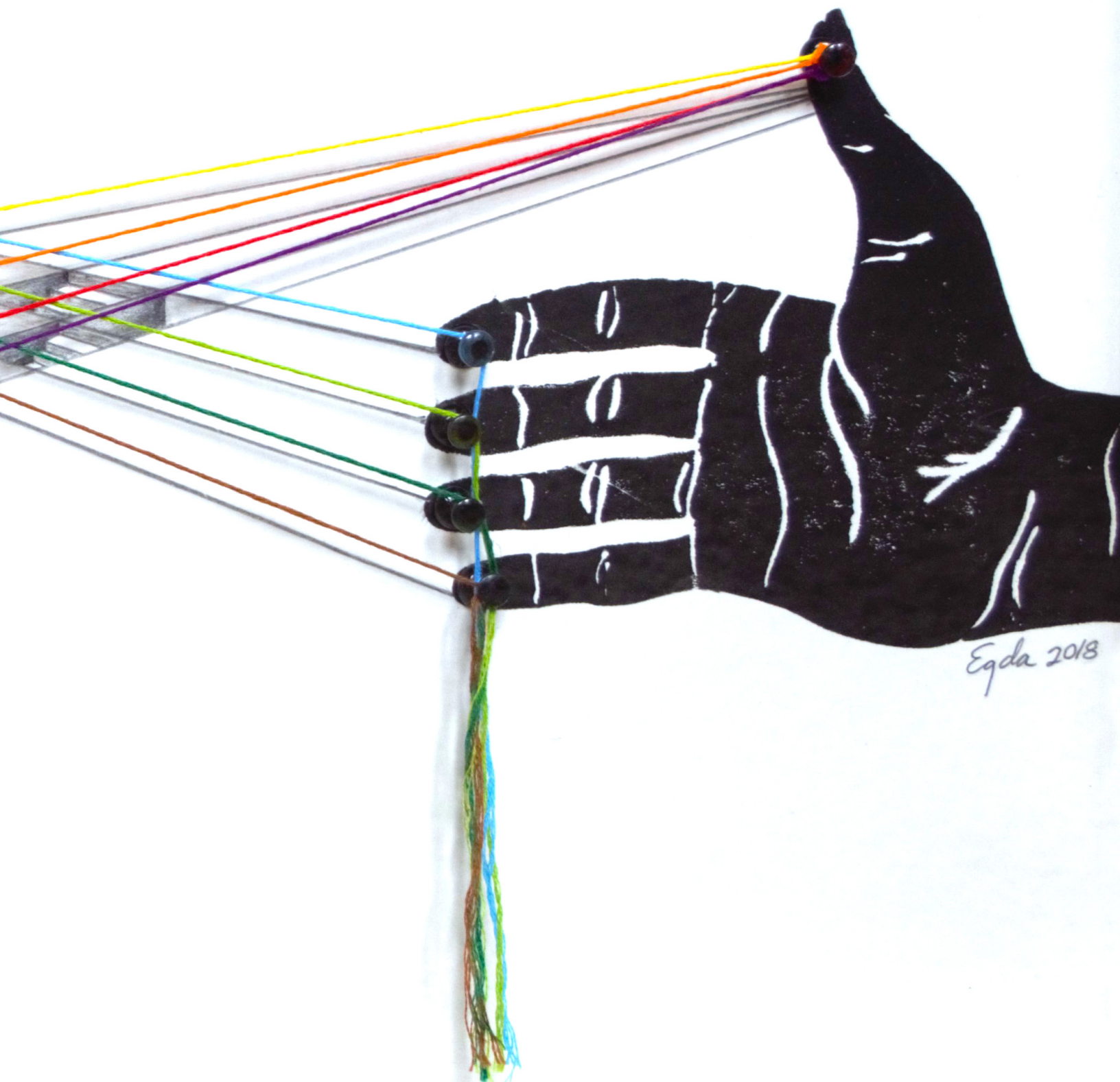




COLLEGE OF FINE ARTS
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SIX





Dear Readers,

It is with great pleasure that I present the tenth annual edition of SIX Magazine. This publication is the largest undertaking of the College Leadership Council for the College of Fine Arts as it features research and creative work from students in all six departments of the college: Art, Art Education, Art History, Dance, Interior Architecture & Design, and Theatre.

This publication was worked on during the COVID-19 pandemic. Now, more than ever, I believe we need a publication such as this to show the importance of art. Much of the work you will see in this year's edition have a common theme: what it means to belong in today's world. Though this was not the intent when we chose these pieces of work, it is ironic how these works were chosen considering

the changing times we are now facing.

The magazine features work by students in all stages of their journeys at the university whether they are a freshman or a PhD candidate in an effort to showcase and celebrate a wide variety of projects. By combining work from each department into one magazine, we seek to showcase the interdisciplinary nature of the arts and easily allow students within the college to share their projects with each other and the community.

I sincerely hope this publication will give you insight into the incredible work students are doing in the College of Fine Arts at Florida State University. I additionally hope that this publication can show you the beauty and stability of art despite the changing times we are facing.

Thank you for supporting student work, and I hope you enjoy this year's publication!

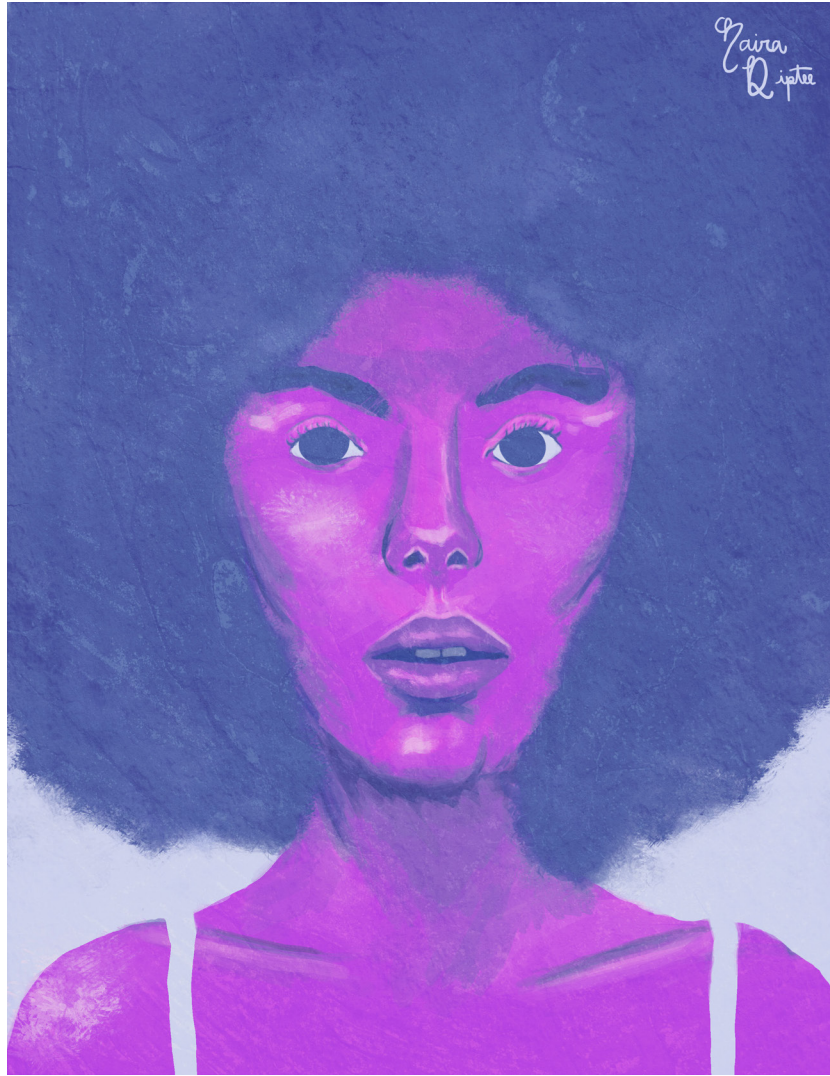
Sincerely,

Julia Atkins

President, College Leadership Council for the College of Fine Arts
PhD Student, Arts Administration, Department of Art Education

ART





Let Her Speak

by Naira Diptee, BA Studio Art

This piece is about giving women of color the space to express ourselves. The portrait catches this woman mid-speech. Perhaps she is about to say something, perhaps she is hesitating. There have been so many times that I have felt caught in between these two, often times diminishing the value of my thoughts. With this piece I challenge that. I believe expression takes courage and I would like to encourage everyone, including myself, to be brave

Through my artwork I would like to create a space for myself and others to feel a sense of belonging and inspiration. In my work I choose to represent people of color, women, queer identity, and my West Indian culture and give the intersections between them a place to live visually. My style of portraiture has been described as soft yet powerful. I chose the color purple to dominate this piece because of its connection to regality. I wanted the woman in the portrait to convey strength, confidence, and the courageousness to express who you are.

My main medium is digital, and through layering and digital paintbrushes I try to create textures akin to a traditional painting. This dreamy style lends itself to the introspective themes that I explore in my work.



Buried in The Pumpkin Patch

by Kiera Garvin, BFA Studio Art

Buried In The Pumpkin Patch is an exercise in the visual potential of ink and the range of values it is capable of creating. I have always had an interest in dinosaurs, which is why I chose the triceratops skull. As for the other images used in the picture, I wanted to draw whatever came to mind in the moment, so that each component would feel spontaneous and maybe even random or eclectic.



Absorption

by Morgan Wegner, BFA Studio Art

My artwork revolves around food culture in America. My pieces reflect upon the values and purpose of food in American society. With social media and advertisements, food has been magnified and brought to public attention. Now, it is not only used as sustenance, but as entertainment. As a society, we are driven by consumption through the process of eating, buying, and the visual consumption of hundreds of pictures each day. American overconsumption of food has reached enormous magnitudes which has also led to food waste. My art serves to emphasize the effects of societal values on the presentation of food in the form of associations, assimilation, and waste.

Most of my current works are paintings and sculptures. Inspired by artists such as Claus Oldenburg, my food sculptures tend to be oversized and a reflection upon daily consumption. I use my sculptures to try to bring into view issues within American food culture by literally magnifying them and urging a closer inspection

of the artwork and the viewer's own food practices. My work with painting is largely inspired by artists such as Wayne Thiebaud and Sari Shryack, who elevate everyday objects into fine art via painting. My use of paints serves to emphasize the importance of everyday consumption and association.

"Absorption" shows the absorption of international foods into American food culture. The connected noodle represents the common thread of American influence between the Americanized Italian and Chinese food. Italian food and Chinese takeout have been assimilated into American food culture as cheap, fast, and easy meals. Rather than focus on the authenticity of what we consume, we tend to focus on convenience.

ART EDU CAT ION



Contemporary Art Education

by Egda Claudio, PhD Student, Art Education

This series of images are visual reflections of what it means to be a contemporary art educator. The hierarchy between teacher-student is blurred and communication channels become open so learning can flow both ways. Through a contemporary pedagogical practice of art education, students are protagonists of their own learning process. This allows them to explore their individuality and become self-aware. These practices are essential to nurture new generations with civic engagement and empathic behaviors that promote inclusiveness and diversity. The teacher becomes a facilitator and in the process of encouraging individuality, teaching happens mutually, allowing for a learning process that is expansive.

Building a Foundation: Lessons from Vygotsky Applied in Appalachia

by Elise Kieffer, PhD Candidate, Arts Administration

Before I knew anything about learning theories, I was a constructivist. I am not completely sure why my methods so perfectly followed this learning theory, but one sure reason, comes directly from my discipline. In my own study of musical theatre, I experienced constructivist instruction. I can hear voices in my head even now, “I cannot tell you how to interpret this, Elise, for it to be authentic, you must find your own meaning,” or “I don’t want you to do it the way I do it, I want you to find your own way.” My earliest memories of voice lessons and production rehearsals are full of phrases like that, urging me to critically interpret stimuli and source material and, from it, build something new. Here follows an autoethnographic reflection of constructivism at work in and through me as I taught in a small community in the Appalachian region of Kentucky.

Vygotsky’s Constructivism

Lev Vygotsky was a Soviet psychologist during the first half of the twentieth century (Duveen, 1997). His conceptualizations of the Zone of Proximal Development (including the concept of more capable peers) and intersubjectivity form the foundation for my interpretation of this experience in Appalachian Kentucky.

Zone of Proximal Development (ZPD) - ZPD is the designation given for the space between any student’s actual development level as determined by independent problem-solving, and the level of their potential development under adult guidance or with the assistance of a more capable peer (Vygotsky, 1978). Intersubjectivity – When two participants begin a task with different understandings and arrive at a shared understanding, intersubjectivity is accomplished. For this to occur, both participants must be working toward the same goal, to achieve collaboration and effective communication. (Pardjono, 2002).

Setting the Stage

In 2010, a small town, self-described as *The Best Kept Secret in Kentucky*, at the foothills of the Ap-

palachian region, celebrated its bicentennial. As part of a massive community-wide festival weekend, they hoped to revive the *Riverboat Revue*. This classic local production incorporated stories about the town’s history with standard Appalachian folk music and ended with a patriotic tribute to America. In decades past, this production featured colorful costumes, bright lights, singing, and most importantly, starred the youth of the county.

I moved to this community in 2008, and quickly learned I was, and most likely always would be, an outsider. My family and I slowly processed this revelation, trying to figure out how to navigate the challenging social barriers we saw laid out in front and all around us. Imagine my surprise when I received a phone call inviting me to be on the committee for the *Bicentennial Riverboat Revue*. They had heard about me and knew I had experience in theatre and welcomed my involvement. I admit that I went in with a hopeful, but pessimistic expectation of what they really wanted from me.

At the meeting, after about ten minutes of conversation I asked if there was a director, explaining a director really should be the one to make some of these decisions. Everyone grew silent and looked down, then slowly, five pairs of eyes looked at me.

“I guess we were hoping you would,” one finally spoke. Thinking I might already know the answer, I asked a follow-up question, “And who is writing the script?” “Umm...we thought you could do that also,” the same woman answered.

Once rehearsals started, I began to think that maybe I hadn’t been respectfully chosen or recruited. Maybe I had been ambushed. The first whispers that my appointment to director had been an ambush, rather than a compliment, came when I walked into the room for our first rehearsal. I had an audience...a huge, community audience. Maybe they were curious. Maybe they wanted to make sure I had things in hand before they left me alone with a room full of children. Perhaps they came to watch me crash

and burn. I suspect they came mostly out of curiosity, but whatever the motivation, the exterior wall of the agriculture building was lined with chairs, each playing host to a local resident who watched my every move, and listened to my every word.

Scenes From Rehearsal

Zone of Proximal Development: Auditions

My cast was a group of twenty-four students ranging from 11 to 17 years of age. I knew there were no current performing arts opportunities for these children, but at auditions realized that there had never been a performing arts opportunity for the children in this room. As far as they were concerned, I was speaking another language. It is not possible for an instructor to be effective without first considering the child's interests, knowledge and perspective (Pardjono, 2002). I needed to define my casts' ZPD. It would be different for each of them, just as Vygotsky predicted. Once I defined the ZPD, challenging tasks could then promote cognitive development and growth. I could only hope that the obstacles I set before them would serve as stimuli for supplemental development, (Vygotsky, 1967/2004). Vygotsky rejected individual development in favor of social, collective, corporate development (Pardjono, 2002). This proved pivotal for me as I assumed the role of more capable peer for those twenty-four children. There was no social memory of musical theatre as I attempted to teach, the foundation laid by the former *Revue* insufficient for building a contemporary understanding of performance incorporating music, and theatre, and dance.

In the context of a theatrical production, casting is rather like ability-based-grouping often employed in a formal classroom setting. The most proficient performers are granted the biggest, most challenging roles and less experienced or proficient performers compose the ensemble.

Intersubjectivity: Understanding Social Norms

The first two rehearsals focused on music only, and the children were very cooperative and eager to sing along with me as I taught them new songs and new versions of old songs. This portion of the lesson reviewed previously mastered skills. After all, most of them participated in con-

gregational singing almost every week at church. Singing, they could understand. My request did not alarm or stretch any of them. However, my mandate was to revive this production and part of my vision to revive the script was to modernize it, as well. Rather than standing or swaying to the music, I planned to incorporate a full show of choreography and staging. I knew I faced a group of skeptics at the very first dance rehearsal.

The seven boys included in my cast stood in the back row, eyeing me warily. I understood that I asked much from them. Not only had they never received dance training, but also, the act of dancing in public stretched the local concept of male gender norms. I walked a very tight rope. My choreography had to be simple enough that beginners could learn and feel confident performing it in front of hundreds of people, but it also had to be locally perceived of as gender appropriate. The girls needed to be perceived of as feminine and the boys as masculine, or my time as director would be very short. I further faced the challenge that these were adolescent children, uncomfortable with even the hint of interaction with the opposite gender. Trying to be cognizant of and accommodating to all of these sensibilities, I often paired the boys together and the girls together. On one occasion, I botched this without even realizing it. Three boys wanted to quit the show because the dances were too "girly." I encouraged them to remain in the show and asked "Please tell me what I asked of you that made you uncomfortable. I'm sure we can work it out."

One boy spoke up, "You made us put our hand on each other's shoulder." That was it. For eight counts of music they walked to their right with one hand on the shoulder of the person next to them. These boys were standing next to one another for that song and had to touch one another's shoulders. To avoid this one action they were desirous to quit the whole show. Vygotsky's ZPD focused on the mental growth that occurs as a consequence of social intervention and described the development of self through the mechanism of internalizing social norms (Pardjono, 2002). I spent much time concerned with the performing arts aspects of their ZPD and I had not considered the social implications of their development. Now I faced a unique opportunity. I could encour-

age these young men to move substantially out of the previous learning into public performance, but I had to do so in a way that kept them engaged and active. I could challenge their skills but not their society. Children grow and advance to higher developmental stages by being aided at the outer limits of their skills and ability, but even this must be done in a context that is socially comfortable for them (Pardjono, 2002). By repositioning the boys to partner with female cast members, I completely changed their experiences. This event, when those three boys approached me with their concerns and left feeling comforted, validated and heard, changed their interactions with me for the duration of the production process. Where they had previously laughed at some of my requests or uncomfortably complied, they were now active participants, readily trying to execute anything I demonstrated.

Conclusion

In a small town, the local doctor knows everyone. After the final performance of the *2010 Bicentennial Riverboat Revue* the community physician approached me as I stood by the stage.

"I know these children," he said. "I know all of them, and they cannot do what you got them to do. This was simply amazing." I didn't realize it at the time, but now I understand. It was all within their Zone of Proximal Development. Those children just needed a more capable peer to help them construct their knowledge and skills. Together, we laid a foundation and built the scaffolding that serves as the structure on which years of successful community performances have been built. I am honored that they ambushed me to play that part and proud of the sharing and growth that occurred within the students, within me, and between us as we worked together.

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ART HIST ORY

Wolfgang Tillmans: Proximity in Pictures

Photography After 1960s

by Ivy Bealer, BA Art History

Background

Wolfgang Tillmans is a German photographer who emerged in the 1990s with his snapshots of young adults, the club scene, and intimate shots of those in the LGBTQ community. His photography style was diaristic much like Nan Goldin and aligned with topics similar to those of the *Boston School*, like Mark Morrisroe and David Armstrong. Along with his documentary snapshots Tillmans began to introduce, what he referred to as, abstractions to his portfolio. His investigation of the medium was simultaneous with his exploration of his immediate surroundings. His work began during his visits to England as an exchange student where he became increasingly interested in the youth culture of major cities. At the start of his work he captured the scenes of London, New York, and Berlin.

Thesis

His work with abstraction was accomplished via Cameraless photography. In this way he could connect the machine itself to his physical reality. The titles of the photographs by Tillmans informs his viewers by placing representational value onto his abstractions. This question's the validity of the genre as abstraction. Another aspect of his photography is proximity. Proximity is active within the image and an element of the process of cameraless photography. The process of exposing light to light sensitive paper creates the abstracted image. Tillmans would change the scale of the original image to fit a gallery space while placing abstract images and diaristic images side by side to reveal his authorship. ¹Wolfgang Tillmans practices in abstract photography to incite a rediscovery of this technique to create images that isolate objects to implicate common experiences, to expand the value and function of an image through materialism, and to reimagine space through light to capture scenes not readily seen. The technique of using the photogram allowed him to explore proximity both literally in his images and physically through the process of Cameraless photography.

Not Readily Scene: Representations Role in Abstraction

Critics, Lyle Rexer and Natilee Harren both categorize Tillmans's work as abstraction along with Tillmans himself. Rexer defines abstraction as the reduction of subjectivity, however, through titling his works Tillmans gives his images subjectivity. In Tillmans's 2001 work *Muskel* the photograph depicts a vertical flow of lines that seem infinite in count by how fine they are. When these lines huddle together their shadows increase. Some strings fall like wavelengths. The strings take up a majority of the composition and they share a monochromatic scene of peach hues on a white print. At first glance the image seems to resemble fine hairs that are cropped by the limited size of the c-print. The photograph incites interest and curiosity by its vague subject. Whilst looking at the title again the viewer comes to realize that *Muskel* is translated to muscle in English. With a second glance it now seems that the once vague image *does* resemble a detailed image of a muscle. The title gives the photograph representational value. By naming it what it appears to resemble he is transforming it into how he sees it. He is inserting his own perspective. The nature of abstraction is that it generally does not attempt to represent or depict anything. It seems fair to say that while his work reflects abstract values such as form, shape, color, and gestural marks, that his work is not entirely abstract.

Rexer's definition seems to fall short of the true definition of abstraction in art. Abstraction does not attempt to represent an accurate depiction of one's true reality. The word itself means to withdraw from something or someone. Throughout art history abstraction has been a tool to depict what cannot be depicted, such as emotions and spirituality. Abstraction in photography acts as a visual cousin of abstraction in other mediums. Photography's primary obligation is to record an event. In abstract photography there is no creating a false record, so the artist alters that record so that the visual image has no immediate association with the object world. Tillmans demonstrates

¹ Nickas, Wolfgang Tillmans

these ideas through his cameraless photography. However, his abstract photography is even more true to the object world because its make-up is dependent on that physical material. In addition, he lends a hand in what his audience recalls his images to be by associating them with memories. The use of association in a genre defiantly known for its non-objective nature creates a subtle juxtaposition in his work.

Personal Experience: Proximity

The relationship between subjects and objects beside each other delves into proximity.² Across all of Wolfgang Tillmans's images are depictions of people interacting and touching one another. In the same way, the process of the photogram calls for material to be against the photographic paper. There is this duality in his work where proximity is shown in two different aspects. Photographs like *Kaskade* show his affinity for the human body and the material with which he makes his images. In his other works which include snapshots and portraits he captures the night club scenes and domestic living of the youth culture. A majority of these images are intimate. They capture the sexual and banal relationships between people. His more abstracted images isolate those given experiences and create visual synecdoche's. Through pigmented gestural marks and their relationship to what he has experienced he is able to isolate a set of lines, relate it to himself, and have it represent the whole experience. It is important to note that while his abstracted imagery reflects a personal experience of his, they are not always intentionally made. It is after they are made that he relates them and offers that representational value that makes them a part of a whole. The process is more abstract than the result. He creates an image in his darkroom that is not initially attached to any thing or anybody. As he progresses through his process, he attaches a word or memory to serve as the title based on his own interpretation.

Proximity also calls to question the term abstraction. Abstraction works to distance work from our reality while his work is a literal imprint of the object world. The issue of proximity is that it opposes Tillmans's idea that his work is abstract. If abstraction is defined by Rexer's definition, that abstraction is the withdrawal of subjectivity then Tillmans's work

should be reconsidered. In the process of making his images Tillmans is physically placing an object against the light sensitive paper. Proximity of the subject or object to paper is unarguable. The image reflects whatever object was pressed against it, inherently tying itself to that said object. The nature of abstraction is that it should not represent anything; it should be non-objective. Yet, the photogram is inherently objective because of its physical imprint due to its proximity. However, his images do not give a transparent visual of what he used, giving viewers the opportunity to interpret the images. Wolfgang Tillmans does well in his interviews, such as his interview with Nathan Kernan³ to not be too explicit about his process. He prefers the images to stay as they are without a specific subject tied to them. Tillmans bestows a kind of freedom upon his images. In the same breath, he takes some of that freedom away by giving the photographs representational value by titling them what they appear to be or what he perceives them to be based on his own experiences.

Materialism: The Process

Being that the materiality and methods of this process are so specific, Tillmans goes to great lengths to make these abstracted experiments resonate in a gallery space. In his exhibitions he tends to include both the original c-print and an inkjet replication of the original c-print so that the images can be as large as life-size. In an interview with *ArtForum* ⁴Wolfgang Tillmans speaks about how he came to include inkjet prints. They came to be a way for him to enlarge his images while ensuring that the image would hold up. The c-print images are handprinted photographs that sometimes use unstable dyes. By photocopying his smaller c-prints he could preserve his work. Traditionally when photographs increase in size they are competing with paintings. Paintings tend to be large and with frame. As a sort of rejection of these ideas Tillmans rejected the frame. Tillmans is explicit in the way he pins his images to the wall. He found it necessary to distinguish his abstracted images from abstract paintings. To stay in conversation with small and intimate images he increased the size and did not use frames. As he progressed in his works, he felt that the im-

³ Tillmans, *What Are They*, 63.

⁴ Kuo, *Step into the Liquid*.

² Nickas, Wolfgang Tillmans, 117.

ages should increase in size so that they do not fall victim to fading in with the wall or background. With the size increased and the resolution high he felt that any addition to his image would take away from it. He favored the idea of people coming close to the matte finish and margins of the photographs.

Harren⁵ mentions in her review that his overwhelming exhibitions include variety. To curate his exhibitions he builds models of the gallery spaces in proportion to his own works. From that model he arranges the photographs by theme. He looks beyond scale and materiality because he must also be concerned with how the images will interact with one another in the space despite their shared or opposed styles. Natilee Harren⁶ speaks on looking at Tillmans's photographs as objects. She argues that if one gazes upon them as constructed "*objets trouvés*" then the collection appears to hold more value and understanding. These *objets trouvés*⁷ are found objects that at first glance seem to be dysfunctional however they are found by chance and hold aesthetic value. The objects, no matter how different, should be observed under the same gaze. In terms of the abstracted photographs they often fall in line with his other styles. He finds abstract art to be a useful tool that allows him as an artist to look inward. Tillmans uses it as a form of self-expression. In his *Tate Modern* show in 2017 he configured his abstracted *Blush* series in one room that shared humanist undertones and arranged a group of his abstracted images together in a room he defined as scientific.⁸ In some ways he finds that the abstracted photos work well with his more realistic images. The abstracted images work to provoke questions in the realistic imagery while working to slow down how the viewer gazes at the images as a whole. He uses the realistic images to create a narrative that is personal or communal and then he slows the gaze with the abstracted photographs by displaying complicated and unfamiliar imagery. The unfamiliarity causes self-reflection in search of something much more common that resonates with the audience. With Tillmans's guidance the unfamiliar images start to represent a truth that reflects his own observations. As Harren noted,

multiplicity in his exhibitions are not there to divide the images but to show that they are all records. The abstracted images are a literal record of their process in the darkroom. In this way, the abstracted images tell just as much truth as the snapshots.

Conclusion

While he considers his art to be abstract it is clear that there are issues with that truth. The representational value that he gives through his own interpretation limits the audience's view. Rexer claims that Tillmans is successful through his gaze and definition of abstraction in art. Being that he works in prints he pushes himself to work within the bounds of a gallery to increase the size of his images. By doing so Tillmans must decide what he wants his audience to get from the images and whether scale will affect what people perceive. His versatility within his field of photography makes for broad and dense exhibitions that Harren finds surprisingly legible for the amount of work he includes in his exhibitions. Wolfgang Tillmans's dive into proximity in his works creates images that share elements of abstractions but in all question the ability for photography done via the photogram to ever fully be abstract.

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5 Harren, Wolfgang Tillmans, 26.

6 Harren, Wolfgang Tillmans, 26.

7 Harren, Wolfgang Tillmans, 26.

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The Motivations and Inspirations of Berthe Morisot

by Stephanie Fischer, BA Art History

In 1879 Morisot was unable to prepare for and participate in the fourth Impressionist exhibition due to her poor health during the birth of her daughter, Julie Manet.¹ *Mr. Manet and His Daughter in the Garden at Bougival* (1881) represents both Eugene and Julie. Like many other works discussed, *Mr. Manet and His Daughter* represents a stage in Morisot's life where she progressed past the pressures and hardships of marriage and motherhood. In 1875, Morisot had expressed her doubts on her ability to be a mother, "I am horribly depressed tonight, tired, on edge, out of sorts, having once more the proof that the joys of motherhood are not meant for me".² This work, portraying her husband and daughter, along with many others, expresses Morisot's relief from previous hardships and highlights how "she dedicated herself to painting the people and places she loved in the way she preferred to experience them, as glimpses of pleasure of the world."³

The relationship between Morisot and Julie as mother and daughter, had been charming apart from Morisot's initial uncertainty. She writes to her older sister, Yves, "Well, I am just like everybody else! I regret that bibi is not a boy. In the first place because she looks like a boy; then, she would perpetuate a famous name, and mostly for the simple reason that each and every one of us, men and women, are in love with the male sex...".⁴ Though, as Julie grows up, her mother grows more fond of her and soon her young daughter becomes her muse. As the daughter of two artists, Julie grows to be a talented artist herself; and much like the artistic partnership between Eugène and Morisot, the practice of working alongside each other was apparent between mother and daughter as well. *Portrait of Jeanne Pontillon* (1893) by Julie Manet is directly related to Morisot's later *Portrait of Miss J. Pontillon* (1894). The two figures, in respective

images, are similar in both elongated posture and position, placed in front of a wall filled with framed works. These characteristics suggest that the later image by Morisot must have been directly inspired by the work of her daughter - which reflects the encouragement that Julie bestowed onto her mother. These works are proof that the birth and growth of her daughter brought Morisot a sense of ease as their relationship was nothing but sweet and sincere. On September 1, 1893, Julie writes in her diary, "In the afternoon it rained a little, so we [Morisot and Julie] did some watercolors from our windows."⁵

Morisot's admiration of her daughter as an artistic subject continues throughout the later years of her life. (However note, the later years of her life cannot not technically be considered "later years" as the artist passed away in 1895 at the age of fifty-four). In the days before her death, Morisot writes "My little Julie, I love you as I die; I shall still love you even when I am dead...".⁶ *Portrait of Miss Julie Manet (Julie Dreaming)* (1894) was one of the last images Morisot painted of her daughter in the months before her death. Julie is seated in a relaxed posture as she gazes straight out to the viewer. Morisot paints with smooth, long brushstrokes of greens and blues in the background in order to compliment the bright red of Julie's hair. With pale skin and soft gaze, Julie appears exactly as Morisot describes her, dreaming. After her mother's death, Julie writes "I cannot describe the enormity of my grief, the depth of my sadness... never, never would I believed that such a terrible thing could happen."⁷

The distress Morisot experienced leaving her daughter capitalizes on the emotions she experienced throughout the course of her life. Morisot lived through many emotional turbulences with her struggle of self-confidence from her first lesson to the day of her death. While she overcame obstacles of copycat syndrome and harsh pres-

1 Berthe Morisot and Denis Rouart, "The Correspondence of Berthe Morisot: with Her Family and Her Friends: Manet, Puvis De Chavannes, Degas, Monet, Renoir and Mallarmé" (London: Camden, 1986), 115.

2 Berthe Morisot and Denis Rouart, "The Correspondence of Berthe Morisot: with Her Family and Her Friends: Manet, Puvis De Chavannes, Degas, Monet, Renoir and Mallarmé" (London: Camden, 1986), 102.

3 Bill Scott, "The Painter's Painter," in *Berthe Morisot: Woman Impressionist* (New York, NY: Rizzoli Electa, 2018), 147.

4 Berthe Morisot and Denis Rouart, "The Correspondence of Berthe Morisot: with Her Family and Her Friends: Manet, Puvis De Chavannes, Degas, Monet, Renoir and Mallarmé" (London: Camden, 1986), 115.

5 Julie Manet and Jane Roberts, "Growing up with the Impressionists: the Diary of Julie Manet" (London: I.B. Tauris & Co. Ltd., 2017), 34.

6 Berthe Morisot and Denis Rouart, "The Correspondence of Berthe Morisot: with Her Family and Her Friends: Manet, Puvis De Chavannes, Degas, Monet, Renoir and Mallarmé" (London: Camden, 1986), 212.

7 Julie Manet and Jane Roberts, "Growing up with the Impressionists: the Diary of Julie Manet" (London: I.B. Tauris & Co. Ltd., 2017), 58.

asures from her mother, she never rid the insecurity of her artistic performance, no matter the great inspiration she had around her. When Morisot passed away in 1895, her peers, Claude Monet and Pierre Renoir organized a memorial exhibition with nearly 400 of the artist's works. And Julie, at the age of sixteen, would go on to dedicate her entire artistic career to her mother.⁸ Morisot had never believed the confidence her peers had in her, but perhaps if she had, she wouldn't have continued to push herself to create until the day she died. The study of her emotions proves that she was the artist the public knows her as today - strong, determined, and brave to compete in a climate dominated by men.

All in all, art history is not only the study of artworks, but the study of the artists themselves. Because the contemporary practice of art history often makes the mistake of disassociating the artist from the artwork through lack of interpretation of the artist's emotions and experience, the connection between the two offers a better understanding of the daily lives and motives behind a work of art. In the case of Berthe Morisot, after placing her work in the context of her life experiences, readers can now relate to and explore the way in which this remarkable female artist left the impression she did on the world. Though, it is important to note that this paper has just scratched the surface in understanding the pure motives behind the work of Morisot. But, even within these parameters, the bridge between her body of work and motives is now more apparent.

⁸ Bill Scott, "The Painter's Painter," in *Berthe Morisot: Woman Impressionist* (New York, NY: Rizzoli Electa, 2018), 179-180.

Globalization and Border Politics in Yto Barrada's *A Life Full of Holes: The Strait Project*

by Paris Gilstrap, BA Art History

Introduction

Yto Barrada (b. 1971, Paris) claims her red European passport is her most important document, because her family is from a country whose borders are closed to Europe.¹ Barrada's French-Moroccan heritage and education in Political Science and at the International Center of Photography, led her to explore the relationship Morocco has with its French colonial past. Barrada's series *A Life Full of Holes: The Strait Project* (1998-2004) reveals the complex relationship between Europe and Morocco on the Strait of Gibraltar in Tangier, Morocco. The title references Paul Bowles translation of Driss Ben Hamed Charhadi's *A Life Full of Holes* (1964) which recounts an oral history of living on the Strait of Gibraltar during French and Spanish colonialism.² The European Union's (EU) Schengen Act of 1991 made the strait unilateral, meaning Europeans could cross and Africans could not. Barrada attempts to expose metonymic character of the strait, uncovering tension in Tangier both allegorically and in reality. She documents not as a 'flâneur,' but as recorder of vacancy, housing projects, and what she calls a fatal drive to leave.³ How does Yto Barrada connect themes of post-colonialism and globalization in the urban environment of Tangier? I argue that in addition to documenting the spatial relationship between Tangier and Spain, *A Life Full of Holes* documents Tangier in the context of colonialism and economic globalization that have diluted a previously thriving culture and built developments to "define" urban spaces. Barrada's photographs represent a place of waiting for those seeking better opportunity at an impasse posed by political and physical barriers in Tangier, which have created decreased economic and social opportunities controlled by foreign powers.

Critical Engagement with Law and Migration Studies

Globalization and mass movement of North Africans is central to Barrada's photographs in *A Life full of Holes*, which follows T.J. Demos's idea of "crisis globalization." Demos defines migration as the mass movement of migrants and refugees to the North, escaping economic inequality and seeking better standards of living, who are met with border security and injustice in borderlands.⁴ Emma Chubb counters Demos's view on terminology of migration through an explanation of the implications in reducing migrants to associations with the 'other' by referring to them as "stateless," "refugee," "exiled," and "homeless." Chubb's approach acknowledges theoretical, sociological, and political contexts to show that these people cannot be reduced to one experience or title.⁵ Demos's terminology gives an encompassing view of the "crisis globalization" phenomenon, but Chubb's alternative perspective speaks for how Barrada's photographs not only capture migrants themselves, but how individual experiences have affected spatial interactions in Tangier. Barrada's photographic approach to migration as a spatial and material phenomenon itself are crucial for this period in photography with the saturation of migrant and refugee imagery. Chubb refers to this saturation as "migratory orientalism" that promotes the 'otherness' of dislocated people.⁶ Theorist Andrés Zervigón also approaches problematic discourse identifying photographer's "otherness" and "differences" as a basis for analyzing their work. This national identity limits photographers work, because they explore identity and place through a transnational lens.⁷ Therefore, a transnational approach is more broadly applicable in the field of photography, especially for artists with multiple national

1 "Yto Barrada on how the Strait of Gibraltar shapes life in Tangier," SFMOMA (October 24, 2015) <https://www.sfmoma.org/watch/yto-barrada-on-how-the-strait-of-gibraltar-shapes-life-in-tangier/>.

2 Driss ben Hamed Charhadi, and Paul Bowles, *A Life Full of Holes: A Novel Tape-Recorded in Moghrebi and Translated into English*, An Evergreen Black Cat Book, Grove Press, (1966).

3 Yto Barrada, *A Life Full of Holes: The Strait Project*, Photoworks, 2005, Accessed October 25, (2019): <http://www.photoworksuk.org/>.

4 T. J. Demos, "The Migrant Image: The Art and Politics of Documentary during Global Crisis." Durham: Duke University Press (2013): 12.

5 Emma Chubb, "Differential Treatment: Migration in the Work of Yto Barrada and Bouchra Khalili," *Journal of Arabic Literature* 46, no. 2/3 (2015): 269. <http://www.jstor.org/stable/44072448>.

6 Emma Chubb, "Differential Treatment: Migration in the Work of Yto Barrada and Bouchra Khalili," 99.

7 Andrés Mario Zervigón, "Toward an Itinerant History of Photography," *Photography, History, Difference*, ed. Tanya Sheehan, (2015): 85.

identities in a globalized world like Yto Barrada. The question now is why and how does Barrada focus on the displacement of Tangier's people and culture in the urban environment? Marie Murracchiole acknowledges Barrada's familial history in Morocco's politics and transnational identity as the basis for the artist's attention towards Tangier as a border between Europe and Africa. At the International Center of Photography in New York, Barrada became enthralled with documentary photography. She studied the works of Julia Margaret Cameron, Diane Arbus, the Düsseldorf School, and Walker Evans, whom she studied extensively, then Jean-Francoise Chevrier introduced her to Jeff Walls in *Une autre objectivité* (1989). Barrada realized Tangier attracted her due to contexts of constant "departure" and had a violent and constrained return. *The Straight Project* was shot on a Rolleiflex to capture fragments of displacement as if they were memories.⁸ Barrada claims to avoid reportage and direct depictions of drama in her photographs. Instead, the artist captures desire and determination to leave the city seen in the illegal migrants and people waiting in the urban dimension of Tangier.⁹ Barrada's depiction of waiting is meant to avoid the direct imagery of corpses who did not cross the strait, instead focusing on the gaps and standstill moments in the lives of people in Tangier. Her photographs capture the lives and situations of migrants in Tangier to understand deeper social issues behind migrating across the strait. The photographs capture human interaction with space, whether it is human presence or manmade materials positioned on the landscape. The artist's heritage and the history of Morocco are intertwined, because her life had been affected by such migrations and she acknowledged her family's experience with colonialism. Barrada claims that colonialism is still present in modern Tangier occurring in the foreign developments and "defined" modern spaces, meaning anything undefined is questioned by authorities and foreign investors.¹⁰

Transnational Identity and Globalization in Barrada's Photographs

The transnational approach historically situates

⁸ Marie Murracchiole, "Something New About Plants," 32.

⁹ Jean-Françoise Chevrier, "Internal/External: Jean-Françoise Chevrier & Yto Barrada," 77.

¹⁰ Yto Barrada and Sina Najafi, "A Grammar of Tangier," 149.

Barrada's work as an exploration of the Moroccan landscape in terms of style and connects her work to the larger context of photographic history on migration. *Girl in Red, Playing Jacks* (Tangier, 1999) explores this idea of transnational identity in the photograph's materiality. Barrada discusses the ability of objects to cross the border with Europe juxtaposed with people's inability to physically cross. In *Girl in Red*, the central figure's back is turned towards viewers in front of an intricately tiled wall. We can tell she is a young girl dressed in a vibrant red floral dress and slide-on sandals that we see in contemporary Western daily life. From this information alone, the girl could be almost anywhere in the world. However, Barrada has situated the girl in front of an intricately tiled wall in a traditional Moroccan style. Why has Barrada situated her photograph of this young girl wearing Western clothes in front of this tile wall? The subtle context and background of the photograph show a traditional Moroccan space contrasting with the vibrant red contemporary dress and slides that connote a time of mass-produced items. These products of globalization show material goods crossing the Strait. The juxtaposition of trade globalization in Morocco's cultural landscape is present in the imported clothing and traditional 'zellige' tiling, a recognizable symbol of Moroccan style, often seen on mosque structures. The tiles have significance in Morocco's historic interactions with France and Spain from Islamic migrations or influences into those regions. Therefore, the girl facing the structure appears to be looking towards a shared Moroccan-European past, whilst representing current economic and social relations in her contemporary garments.

Visual Analysis and Evidence

Barrada discusses the physical, symbolic, historic, and intimately personal experiences generations of Moroccans have faced, which is precisely the message received in the previous image of a shared transnational identity. How do Barrada's photographs approach the spatial and structural question of transnational identity through globalization? In *Bricks*, the frame is foregrounded with a pile of disheveled strewn bricks atop a dirt hill, which peers into a valley and hillside of generic or non-descript block-buildings built at random points. The image is in Tangier, but from the pho-

tograph alone this is unclear. The landscape behind the pile of bricks appears half-finished and worn, yet incomplete as if these structures were forgotten in a change of events or lack of funding. The buildings alone are tracks of humanity's presence, but not a single person or car shows signs of life and movement in frame. The sense of place resembles that of many housing developments globally, those seen on a hillside, side of a highway, or in "Western" suburbia. The phenomenon of globalization in an economic and structural sense with a similar foreground of a pile of rubble before a typical worn, industrial structure. Barrada's portrayal of abandoned contemporary structures, appearing indicates movement away from spaces with low economic opportunity. As Zervigón compares Lalla Essaydi's photograph *Les Femmes du Maroc* to Eugène Delacroix's *Femme d'Alger dans leur appartement* (1834) to comment on evolving conceptions of Moroccan representations in previous colonial-European Orientalist paintings. I compare Barrada's approach to socio-economic and political inequalities to her predecessors Dorothea Lange and Walker Evans. However, Essaydi represents Delacroix's scene from a Moroccan-born woman's personal experiences and explores the viewer's dynamic with the French-colonial scene.¹¹ Does Barrada also represent migration and Western influence in a time of globalization? I argue that she brings the conversation of globalization into Moroccan landscape to address how economic hardships caused by Western colonialism created migration away from this developing landscape.

Critical Analysis of the Intersection of Globalization and Colonialism

Barrada's work continues to explore the idea of barriers and their function through the walls built in Tangier. How does Barrada use walls to comment on globalization's effect on the urban landscape? Walls are a tool for expression, domestication, confinement, and concealment. However, Barrada claims walls are often used to hide shanty towns from diplomats or visitors so their perspectives are skewed. Barrada captures walls of abandoned and functional buildings, but the main images with walls of interest are in *Man with a*

Stick and *Vendeur d'arums*. In *Man with a Stick*, the man is in a lunging stance on guard with stick in hand looking intensely towards the right of the frame. Behind the man, there is a wall covered in graffiti and street art. Only a few can be depicted and legible, but the largest most pronounced image is that of an airplane. What is the significance of a man in a fighting stance standing under an image of an airplane in Tangier? If Tangier is a place of crossing and waiting, he appears to be fighting for a chance beyond this place and barrier from opportunity. Airplanes signify the ability to move across borders freely and quickly, whereas many people living in or crossing through Tangier lack this common ability. The artist discusses walls as extremely important in the urban landscape, because the physical presence delineates space and expresses place depending on the appearance. All the walls in her photographs differ in their materiality and appearance. Each represent place, but time is elusive and keeps each image stuck in a limbo. In *Vendeur d'arums*, a young boy is walking with two bags of arum lilies and hoping to sell the flowers. He is alone in the frame, walking towards a stark white wall and foliage on a debris covered path. Barrada claims that walls are façades in Tangier, often hiding the truth from those who can help and fix the economic situation.¹² Both figures in the images are fighting for opportunity and ability to move beyond the physical and political barriers placed in front of them. However, these walls are an example of hiding the hole's colonizers punched in the land with their development. The man and young vendor are a product of economic inequality and continuous colonial rule Barrada claims to see in Tangier.

Conclusion

Globalization has many implications, but in the case of Tangier it is encompassing the economic and material changes to the lives of people represented in the urban landscape. Barrada's photographs question what are globalizations implications on identity politics in a time of transnationalism and global crisis? Barrada represents transnational identity as a responsibility to her heritage that includes misdirection and detours or *détournement* to find a common thread be

¹¹ Andrés Mario Zervigón, "Toward an Itinerant History of Photography," 87.

¹² Yto Barrada and Sina Najafi, "A Grammar of Tangier," 152.

tween colonial and familial histories.¹³ She finds common ground in all her works with a theme of dispossession, which I find evident compressed living situations of *Bricks* and systematic push of locals from the center of the city represented in the barrier walls or *cache-misère*. Are Barrada's representations of transnational identity more widely applicable? Zervigón discusses transnational identity as something to be explored by artists and photographers, because it can be individual and communal.¹⁴ Barrada's personal connection to France and Morocco positions her to explore the implications that both of her nationalities had on one another. Barrada's series *A Life Full of Holes* is not a linear narrative that addresses one topic in each photograph, because Barrada's method is one of discovery, not strictly positioning subjects and imposing narrative context. Therefore, *A Life Full of Holes* encapsulates insight into a time of economic, social, and cultural instability and not an overarching statement about colonialism, migration, and globalization in every context and time. Barrada, Shibli, and Pellegrin contribute to the conversation on migration and globalization by showing their effects in the home countries of migrants, not just spaces migrants have settled into elsewhere, to portray the issue in a less common dimension. Their depictions are not just symbolic, but inform viewers beyond the common images of violence and struggle in the context of the globalization crisis and global migration. Barrada's photographs in this series do not depict Tangier with a negative tone, but one that has historically thrived culturally and endured hardship in the face of colonialism and economic crisis. Each image is subtle, capturing moments of colonial remnants and the materialism of globalization that create holes in the lives of people and the city itself on this side of the border. *A Life Full of Holes* contributes to the discourse on migration and globalization by showing the situation in Tangier, through a representation of how these phenomena have affected the physical space and lives of its people.

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¹³ Yto Barrada and Sina Najafi, 147.

¹⁴ Andrés Mario Zervigón, 90.

DANCE





“an ominous body”

by Ryker Laramore, MA Dance

“an ominous body” is an ongoing photo series exploring the concept of anonymity through the obstruction or veiling of the human face, thus leaving the remainder of the photographed body the only visible flesh for the viewer. I am most interested in objectivity and detachment of photographed bodies when these bodies are non-identifiable or less visible with the loss of individualistic features. I am also intrigued in stripping the color away from these portraits after taking and seeing them live in color. It has become some sort of de-identification process- a series of unfamiliar images of people I know, yet whom others might never.



masc4masc

by Trent Montgomery, MFA Dance

masc4masc is a dance choreographed by MFA Candidate Trent Montgomery, which premiered during his thesis concert in late February at Nancy Smith Fichter Dance Theatre. Through collaboration with his cast, Rafael Tillery and Jaylyn Williams (understudy), his work explored and broke open formalized ideas of what was plausible for constructions of gender on stage through confronting expectations placed on gendered roles, deconstructing identities, and exploration of hyper femininity/masculinity. masc4masc followed two male dancers who investigated their own identities within codified dance forms through rigorous, postural movement involving repetition, technologies commonly prescribed to female dancers, and concurrent characterization of the male body. This work served as a stepping-stone for Trent's ongoing research to redefine codified practices by challenging gender stereotypes and commenting on archetypes within these strict dance forms.

INTERIOR ARCHITECTURE & DESIGN

G. Henle Verlag Music Store

by Mindy Griffith, BA Interior Architecture & Design

G. HENLE VERLAG BOOKSTORE



VIEW INTO RETAIL SPACE



As German composer Felix Mendelssohn quite simply explained, "Art and life are not two separate things." Classical music is an undeniable and unparalleled artform that has resonated with many patrons throughout its history. It provides a soothing and calming sense while also remaining refined.

Research shows that listening to classical music easily reduces stress levels, increases productivity, and helps combat depression. With this, the question becomes, how do we increase the interest in classical music so many patrons can experience the health benefits? The answer to that question begins with great design.

This past Spring, our Graphics II class was challenged with the redesign of the G. Henle Verlag Music Store in New York City. G. Henle Verlag is a leading publishing company for classical sheet

music. The company markets their music books in a distinct blue profile, which is both aesthetically pleasing and extremely durable to stand the test of time, much like the music within it. The project aim was to produce a conceptual design, with the limitation of one week to develop a proposed floor plan and overall application for the space.

I have developed a personal design philosophy that involves not only drawing inspiration from the natural elements around us, but also from the effortless moments spent with friends, family, or merely on one's own enjoying a cup of tea. Great design has the power to enhance those moments of enriched simplicity by establishing a fresh perspective and encouraging us to appreciate the surrounding beauty we experience every day.

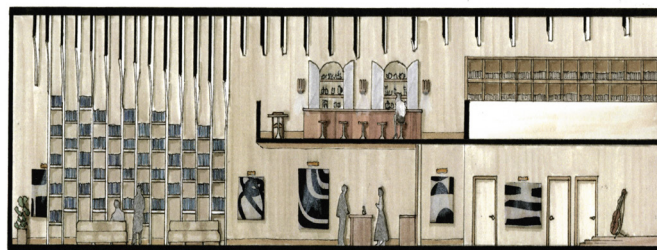
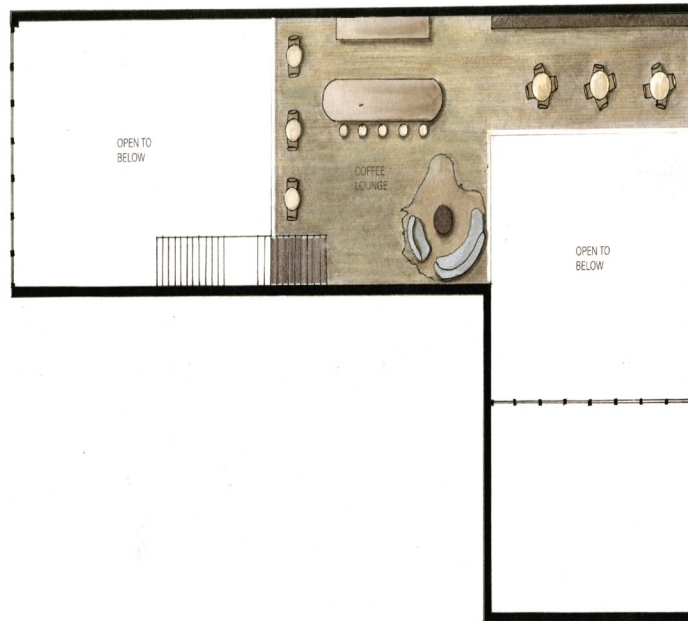
When approaching the design solution for G. Henle Verlag bookstore, I considered maximization of natural light and natural elements, curvilinear welcoming forms, space for personal refuge, along with areas for socialization, and a layout that truly showcased the books themselves. My goal was to create a modern design to an otherwise established and unmatched sheet music publisher. The refreshing design will appeal to recent and future generations and encourage the passion for classical music.

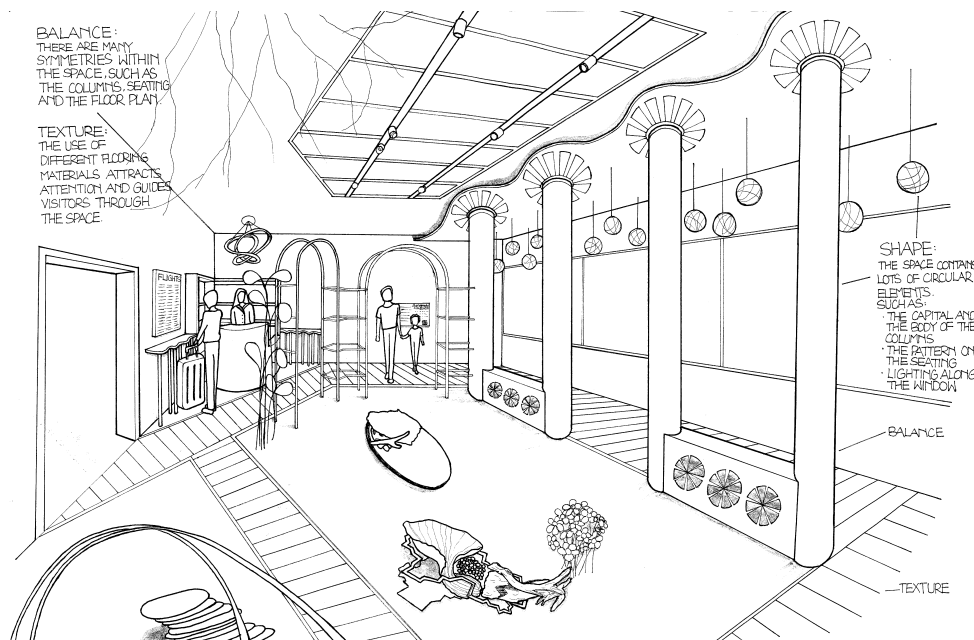
G. HENLE VERLAG BOOKSTORE



FLOOR PLAN - GROUND FLOOR

SCALE: 1/8" = 1'-0"

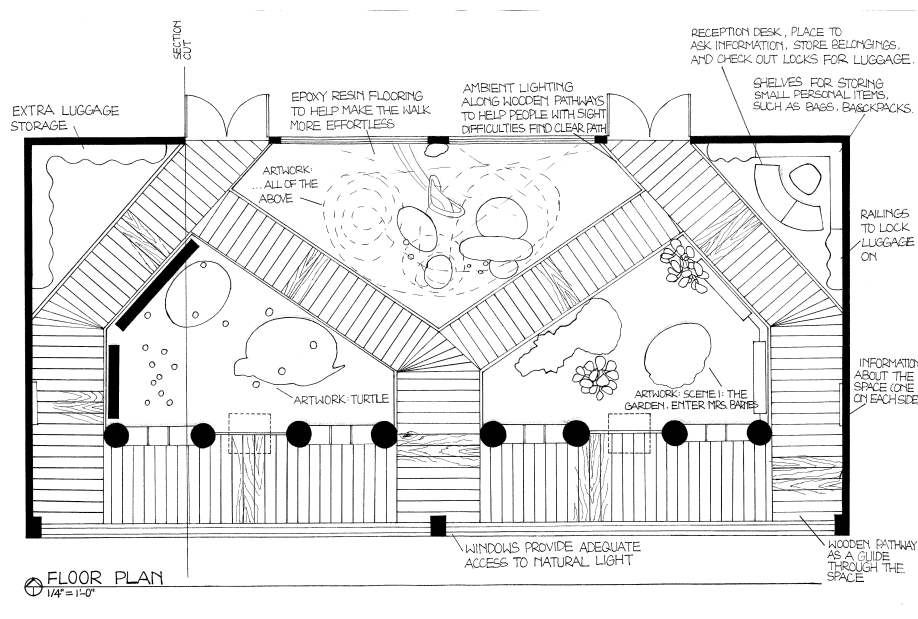




Tallahassee Airport

by Xinyi Xu, BA Interior Architecture & Design

The goal of the project is to create a monograph museum that inspired by Judy Pfaff in the observation room on the second floor of the Tallahassee Airport. The museum provides an artistic experience and helps visitors spend their spare time while waiting on flights or other airport travelers. It can also attract more visitors to the airport. Most of the visitors of the space would be travelers or staff of the airport. It is important that the space provides a relaxing environment for the visitors due to the nature of an airport. The design of the monograph museum in the Tallahassee Airport is inspired by the resources in nature. The idea represents the artist Judy Pfaff's approach to utilize obtainable raw materials in her primary media. It is also a reflection of many elements and themes of her artwork, such as trees, gardens, rain, and turtles. The concept is demonstrated through the representations of nature in the interior architecture and the usage of natural materials. The thin curvilinear lines of the artwork is depicted by using organic lines and tree roots. Lighting is imitating the morning sun rays in a garden and provide a calming atmosphere. The light earthy palette reflects the variety of colors found in nature with a low saturated intensity making the space feel bright and colorful. The space facilitates effortless attention and helps visitors restore their peace of mind. The design evokes a mood of refuge among a hectic airport.



THEATRE



Open the Door

Words and Music by Connor Olney, BFA Music Theatre

Open the Door

From "Open the Door"

Words and Music by Connor Olney

♩ = 55 - Thoughtfully, with expression

Chords: E(add2) C#m A(add2) Bsus B E(add2) C#m

Some-times you're a-lone in this world with peo-ple ev-ery-where if you can't let them in

Chords: A(add2) B(add4) E(add2) C#m7 A(add2) Bsus B

or think they__ care.__ For life is this game we play where one must al-ways choose__

Chords: E(add2) C#m7 A(add2) B11 E B/D#

so I'm just pray-ing now that I won't lose__ How do you__ o-pen__ the door__

Chords: A(add2)/C# B(add4) E B/D# C#m A(add2) B(add4)

that's ne-ver__ o-pen-ed be-fore?__ Grab-bing the

14 Esus C#m(add2) A(add2)

lock and turn-ing the key hold-ing your breath that they'll like what they see.

p

16 B D9 Esus Amaj7 E E/G#

Is that just me? Could it be me? I

mp

19 Esus Asus Bmaj7sus Esus Asus Bsus

may not al - ways know the ans - wers but

mp

21 Esus Asus Bmaj7sus A F#m7 B

I will sure - ly find my way.

accel.

Original Play Excerpt

by Hannah Ramos, BA Theatre

A sidewalk in front of a dilapidated fence with a bench center stage. Jerry and Beth enter in silence towards center stage.

Jerry. Sit.

Beth. Why?

Jerry. I just wanna feel life for a minute.

Pause. They sit. Beth looks confused and uncomfortable. Jerry looks calm yet focused.

Jerry. This is it. This is all we get. This one, shitty ass life. People spend their whole lives trying to polish it up, but they're just not doing it right. All we need to do is experience as much as we possibly can, make the strongest decisions we can make, and enjoy every second of every day, even if it's a bad one, because at least it's not worse and at least it exists at all. (Beat.) You don't realize how much a single moment means to you until a whole chain of moments that make up your entire life is gone, and they could be empty. (Pause.) Or not. I think I haven't been a human being if I haven't filled every moment with as much something as possible, good or bad, because one way or another, I'll miss it someday. (Beat.) Maybe that's why I ruin things. I just always want to feel something. Then I get caught up in it, and I don't know what I'm doing until the moment is over.

Jerry looks at Beth, then out in front of him at nothing in particular. They sit silently for a moment. Beth looks up at the sky. Jerry stands but Beth stays sitting.

Jerry. Let's go.

Beth looks down then looks up at Jerry.

Beth. What is this?

Jerry. What do you mean?

Beth. This moment. Good or bad?

Jerry. Depends.

Beth. On what?

Jerry. The ending.

Beth stands and wipes the back of her dress where she was sitting.

Beth. What is the ending?

Jerry. That's for you to decide. Does it end when we walk away from this bench or does it end when we walk in that building quietly like strangers?

Beth. (Looks down, thinking solemnly.) I don't know.

Jerry. (Beat.) (Suddenly reserved) Choose your own moments. They don't have to be the same as mine.



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