

## *50 YEARS AND GOING STRONG*

The year 2017 marks the fiftieth anniversary of the foundation of the Department of Art History and Visual Studies, which was originally known as 'History in Art', following the unique vision of founder Alan Gowans. Our discipline has altered greatly over the years, and the research of our graduate students demonstrates the extraordinary vibrancy of our respective fields of study. To celebrate this special occasion, the principal objective of the present edition of *ARTiculate* is to reflect the diverse range of scholarship on world art and visual culture being taught and produced by the faculty members and aptly pursued by the graduate students of this department, and celebrate our achievements over time.

In October 2015, I was elected by the board members of the Graduate Students Association of this Department to be the editor-in-chief of *ARTiculate* and asked to facilitate the publication of its second edition. I have been honored by this appointment and the confidence bestowed on me by the association, and I greatly appreciate the opportunity to gain such invaluable experience and work so closely with my scholarly peers.

It must be stated that the initial achievement of this edition of *ARTiculate* was the result of the efforts of the editorial team of the first edition of our journal, which appeared in 2012. Their ambition and hard work created this journal as a platform for the graduate students to share their research findings with their peers and a worldwide online community.

The current publication represents our next step in the journey of entering the world of online academic publishing.

We would like to offer a particular note of thanks to those faculty members who have provided the journal and the editorial team of this edition with indispensable support and encouragement all through the way. Dr. Erin Campbell stood by us as a tower of strength, and generously shared her resources with us. Dr. Catherine Harding, without any reluctance, agreed to oversee the production of this edition as the faculty advisor. Her exemplary knowledge and editorial experience and her openness to engage with junior scholars' ideas and views have contributed to the quality of the present volume.

In evaluating and reviewing the submissions to the journal, the editorial board of *ARTiculate*, including Brian Pollick (PhD Candidate), Dana Harold (MA Candidate) and myself, have made every attempt to raise the standards of the final product. We have been devoted to a relentless double blind peer review process. With one exception, all of the articles published in this edition have been read by two anonymous experts of the field. Subsequently, the articles have gone through several rounds of inspections and reviews by the editorial board members and the faculty advisor. On one occasion, we sought further advice from experts in related fields to resolve scholarly matters of import and secure the highest quality of our review process.

Our collective success depends deeply on the valuable contributions of the graduate students of the Department of Art History and Visual Studies, and their boundless patience and perseverance in receiving our

editorial comments and revising their manuscripts, and – most of all on their passion for the art works that each person has been engaged with in their research: from movies to castles, from tapestries to watercolours and knitwear.

In his captivating article, David Christopher examines the return of simian monsters in popular cinema read in the light of Slavoj Žižek's socio-psychological mechanisms of fantasy. He interprets the cinematic return of these monsters as the expressions of the anxieties of capitalist and patriarchal societies over ecological disasters. In his re-examination of the purpose of the twelfth-century castles of the Isma'ilis in present-day Iran, Seyedhamed Yeganehfarzand proposes the primary function of these structures as political centers of power, opposing the pre-existing scholarship, and offering new insights into their architectural production. In his original research, Yeganehfarzand complements his fieldwork findings with relevant references in the primary historical sources to these castles and their founders. In an intriguing article, Francoise Keating engages the complex text-image relationships in analyzing the iconographical meaning of an early-sixteenth century French tapestry. She traces the impact of the medieval practice of visual exegesis on the secular art of early modern France, and thus brilliantly offers a new reading of the tapestry *Amour foulant des rois*. In a vivid analysis of the designs of Cowichan sweaters as a part of Coast Salish textile culture, and their imitation in the Olympic sweaters (2010), Regan Shrumm questions the act of cultural appropriation by the responsible manufacturer. As she demonstrates, as a continuation of colonization, such acts of cultural appropriation do not accord with Canadian policies in respecting Indigenous financial and cultural rights.

Alexandra Macdonald shares her insightful review of the exhibition “Water + Pigment+ Paper: Experiments in Watercolour from the AGGV Collection,” held in Art Gallery of Victoria, (Victoria, 30 January- 23 May 2016). She takes the readers on a tour of this exhibition, introduces the intentions behind it to challenge the viewers’ preconceptions about the medium of watercolour, as well as highlighting the role of the women artist in two-hundred years of Canadian watercolour painting from the 1700s to the early-twentieth century.

The ultimate goal of this edition and its articles, as in any scholarly production, has been to make a lasting contribution in the respective fields of inquiry. My hope is the present edition has achieved that; the judgment is now for our readers to make. In conclusion, I should invite the graduate students of our department to consider *ARTiculate* either for the publication of their research or to join its editorial team. It is only with the help of our extraordinary community of students that *ARTiculate* can survive, flourish, and to make an impact on scholarship throughout the world.

Behrang Nabavi Nejad, Editor-in-Chief