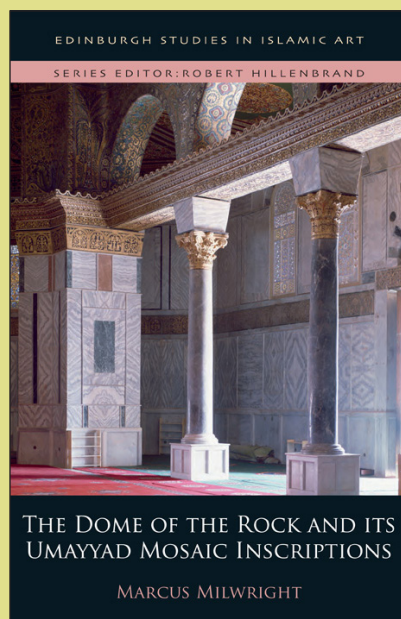




Spring / Summer 2016

Over the summer, the Graduate Association, the Department Chair and the Graduate Advisor will be working on the Graduate Student Handbook and the Supervisory Guidelines. These will be brought to our department faculty, for discussion and finalizing, in the same manner that we did earlier this term with the revised Comprehensive and Candidacy exam guidelines (which will soon be posted on our website!).

— Dr. Astri Wright,
Graduate Advisor &
Professor of
Southeast Asian Art

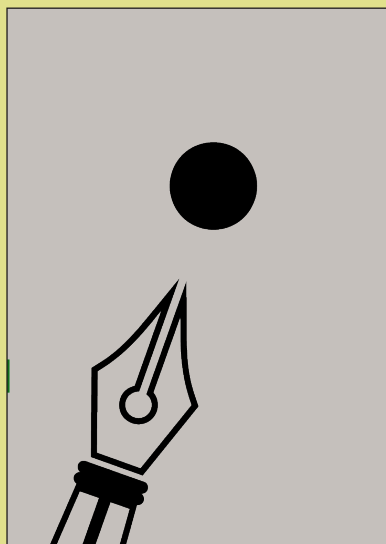


In the Field:

Dr. Marcus Milwright discusses his new book, *The Dome of the Rock and its Umayyad Mosaic Inscriptions*

Alumni Profile:

Regan Shrumm at the
Smithsonian



In the News:

Our graduate journal *ARTiculate* is on its way and it has a new look

Art History and Visual Studies
Graduate Association
email: ahvs@uvic.ca
<http://finearts.uvic.ca/historyinart/>



Message from the Graduate Advisor

The Kalman Award

UVic Ph.D. candidate Astar Light has been selected as a recipient of the Kalman Award for International Heritage Studies for 2016. She will be using the award to travel to the Tropen Museum in Amsterdam this summer to research the ways in which the spiritual meanings of Balinese paintings changes when they are taken outside of their original site of creation and placed in a European setting. Her research illustrates key issues surrounding the intersection of art, indigenous practices and colonial and post-colonial studies.

As Light states: "This research trip will allow me to examine how Indonesian art has circulated to the European nation (the Netherlands) that most closely engaged with Indonesia, as well as how the works are viewed, handled, and presented in a different cultural context."

Dear graduate students, each and all,

Each of you, whether M.A. or a Ph.D. student, whether first year or continuing, have made it through this academic year — Congratulations!

Our department has many things to celebrate and remember fondly over the last year. While we cannot mention everything here, a selection of graduate student highlights are:

- Regan Shrumm got the Lieutenant Governor's Silver Medal for an excellent M.A. project. Congratulations, Regan! And to your supervisor Vicky Wyatt and committee member Carolyn Butler-Palmer.
- Jaiya Anka was awarded a CGS (Master's project SSHRC); Congratulations, Jaiya! And to your supervisor Erin Campbell and committee member Marcus Milwright.
- Brian Pollick and Atri Hatef Naiemi have each been awarded a Centre for Studies in Religion and Society Graduate Student Fellowship for the next academic year. Congratulations, Atri and Brian!

• In the following pages of this newsletter, many more great achievements are written up, all of which are cause for celebration and make us a proud community.

The department extends a warm 'thank you' to all the graduate students who came out in force for our guest lectures this term: our Orion speaker, Richard Brettell of the University of Texas Dallas, to the Grad Student conference, Visual Impetus, in late January, for conferences hosted by members of our department such as MEICON, and for Ideafest.

Over the summer, some of you are going to cross oceans or to other parts of North America for research, others are going out of town for co-op jobs; yet others are pushing ahead with your writing, in the library or at home, in early or late stages of the academic grad paper or thesis game. I hope you to take time out to walk our beautiful parks and beaches. I hope you are planning some weekend or day-trips around the peninsula, out to French or Mystic Beach, or up the Malahat to the Cowichan Valley, a region full of treasures.

Mentoring

Spring/Summer 2016

And now, a note on mentoring:

In the last newsletter, I asked you all to think about mentoring, since teaching, guiding, and midwifing the growth of minds is what university teaching is, at best. You, in your formative stages, are TA'ing, speaking with each other, collaborating in each other's progress, and you also help teach your teachers about your needs. Rich communication, based on mutual respect and acceptance of each other being human (and imperfect), is how we grow each other into better professionals and human beings.

In the last newsletter, I invited you to submit your thoughts on this art form. Here, I would like to re-extend that invitation.

I think this topic would provide us with an interesting ongoing column. Mentoring is a very important part of our department mandate and identity, in both theory and practice. Story telling about our best and worst experiences in this important area where wisdom and humaneness meets pedagogy, can be a great way to share and bond and for each to develop your own philosophy and practice, in this area.

Learning to mentor well as a teacher, supervisor, committee member, elder to younger, peer to peer, etc., improves learning and community; these skill-sets are applicable in many other life-relationships, as well. For the next newsletter, I invite you each to email me any awards, achievements, or professional milestones you would like to have noted by the Grad Advisor in this newsletter!

Have a fabulous summer,
everyone.

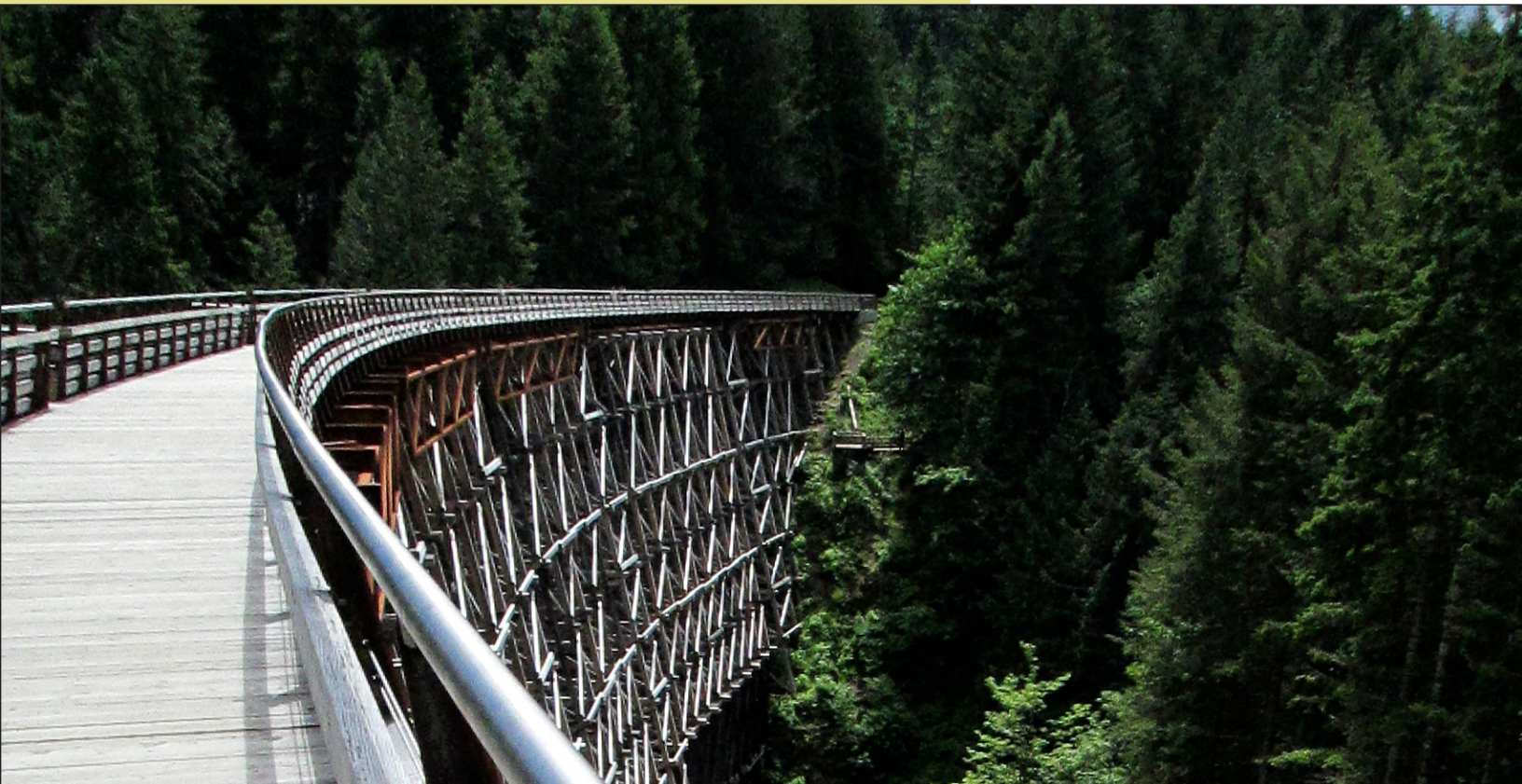
— Dr. Astri Wright
Graduate Advisor

astri@uvic.ca

Below: "Bridges to Mentoring"

The Kinsol Trestle, the Cowichan Region, BC

Image: Dr. Astri Wright





Conferences

Visual Impetus 2016

*By Christine Oldridge
Master's Candidate and
Visual Impetus Coordinator 2016*

This past January saw the 19th installment of Visual Impetus, the Art History and Visual Studies graduate symposium: Artistry & Creativity: Environments, Materials, Objects. Presented by the newly formed Art History and Visual Studies Graduate Association (AHVSGA), the conference was graciously opened by Dr. Susan Lewis, Acting Dean of Fine Arts, and closed by Dr. Erin Campbell, the Chair of the Department of Art History and Visual Studies. The symposium hosted sixteen talks from a range of topics given by the graduate students.

The keynote talk, "Creating Environments: My Path to Process," by Dr. Dennine Dudely (Continual Sessional Instructor at UVic), focused on the how technologies in art history have shifted and influenced the discipline, and how they can be used to shape and re-shape the field in the future.



In January I had the opportunity to present at the **41st Annual Qualicum History Conference** in Parksville B.C. The largest graduate History conference in B.C., "Qualicum", as it is fondly known by its regular attendees, draws students from schools across Canada and the U.S. Over three days, the conference mixes academic presentations with community-building events like student/faculty karaoke and keynote presentations from distinguished career scholars. Being the only art historian in a sea of historians was both a slightly daunting experience and an amazing opportunity to expand my professional network and explore the possibilities of interdisciplinary studies. Presenting first thing Saturday morning, I was in a panel on the histories and representations

of family and childhood across cultures and time. It was exciting to see the ways in which historians approach this through examining personal letters, diaries, and oral accounts to re-create the rich social world in which children and their families operated. While I learned I am absolutely an art historian through and through and live for the visual culture of a period, it was really helpful for my research to see how other scholars approach reconstructing and understanding the past.

Qualicum is open to students from any branch of history and while I was the only art historian this year, I encourage everyone to apply for next year's conference!

— Alexandra Macdonald,
Master's Candidate

MEICON

On March 19th, the Art History and Visual Studies Department hosted the 8th Annual Middle East and Islamic Studies Consortium of BC (MEICON) student conference. Rising tensions and conflicts in the Middle East, the refugee crisis, so called Islamic State, terrorists attacks, and destruction of Middle Eastern historical artifacts are reported in the media daily and are topics of constant discussion world wide. MEICON offers the opportunity for academics to come together to analyze past and current situations, offering new and exciting research, scholarship and experiences.

This year's MEICON welcomed students and faculty from the University of Victoria, Simon Fraser University, the University of Washington, Western Washington University, the Art Institute of Vancouver and the University of British Columbia. The conference covered a breadth of topics including panels on Islamic manuscripts and interpretations of the Qur'an, Islamic art, foreign policy and extremism, democracy and nationalism, cultural and heritage concerns, feminism, gender, and identity. Facilitated by resident and visiting

professors, discussions were held at the end of each panel so that students could answer questions regarding their research. Presenting students excelled at showing compassion, diplomacy and intellect - a testament to the bright and talented minds of these budding scholars.

MEICON also received another special guest, the Lansdowne Lecture Series and Keynote Speaker, Dr. Khaled Fahmy. Dr. Fahmy received his D.Phil. at Oxford University and has taught at Princeton University, New York University, American University Cairo, and is currently a visiting professor at Harvard University. Dr. Fahmy was present during the Egyptian uprisings of 2011,

and is now a leading scholar in the documentation and analysis of the country's changes since the revolution. During MEICON, he presented his lecture "How can we think about the Middle East?", capturing the audience's attention and leaving us with much to think about.

This year, MEICON offered visitors and presenters new research, music, art and artifacts to further engage discussion about the Middle East.

— Dana Harold,
Master's Candidate

Below: Dr. Marcus Milwright
presenting at MEICON





Spotlight on a Graduate Student

This edition focuses on David Christopher, a Ph.D. candidate in the department. While maintaining a family of seven children with his wife Marianne, kids ranging in age from 6 years to 19, over the past fifteen years, he has travelled several times to Mexico as a TESL Instructor (trainer of ESL teachers) and currently does so annually in the summers in Japan.

Last year David volunteered as an instructor for the Uni 201 Course – an outreach education program for less-privileged members of the community who wish to pursue university-level studies – on two separate occasions, teaching Cinema History and Canadian Cinema respectively. David is also a TA for Lianne McLarty's Horror Cinema course, and the Department's Teaching Assistant Consultant for the second year in a row.

David also has a long list of publications in the fields of both cinema and theatre in such prestigious publications as CineAction and Theatre Notebook, with several more in press or in review. His latest is "Discourse of the Damned: Texts Regarding Canadian Horror Cinema" in Intellect Horror Studies, and he has submitted "Zizek, Freud, and the Return of the Return of the Repressed

(Eco-Critical) Simian Monster" for review for the second volume of our own ARTiculate, a topic about which he will be speaking at the University of Calgary in early June for the annual Film Studies Association of Canada Conference.

David's dissertation has found a niche in anarchist cinema theory to explore its apocalyptic underpinnings and apply it to Canadian cinema. He recently penned a course outline for the department in Canadian Cinema which was, unfortunately cancelled, but was called upon again to develop a course on Dreams in/as Cinema from a psychoanalytical theoretical perspective. The Department has suggested that the course may become available in September if all goes well.

And David is only one amongst many. In the next issue, we will feature another graduate student for the rest of us to get to know.

Opposite:

Dr. Milwright introduces his new book on <http://www.mizanproject.org/the-dome-of-the-rock-and-its-late-antique-context/>

The Dome of the Rock and its Umayyad Mosaic Inscriptions

Edinburgh University Press (2016)

by Dr. Marcus Milwright,

Professor of Islamic Art and Architecture

The Dome of the Rock is central to the story of Islamic art. It can truly be described as the first great architectural achievement of the Islamic period. No survey of Islamic art is complete without it, and I cannot remember the number of times I have discussed it in lectures and seminars. For all of its renown, however, the Dome of the Rock is a difficult building to describe. It is a religious structure, but not a mosque. It looks like a

commemorative building, but what does it commemorate? The simple truth is that scholars are still uncertain about what functions it was meant to perform and what it symbolized at the time of its construction in the 690s.

The aim of this book was not to offer a definitive solution to these problems, but rather to evaluate what one crucial piece of evidence - the mosaic

inscriptions running around the interior of the building - can tell us. This analysis also encompasses the other Arabic inscriptions of the later seventh century, as well as monumental epigraphy of Late Antiquity in Greek, Latin, Armenian and Syriac.

I hope that this detailed study establishes a better sense of what we can (and cannot) say about the building on the basis of contemporary evidence. There is, of course, still much more to do before we fully comprehend the intentions of the Umayyad elite at this pivotal moment in Islamic history.





Interview: Creation of our logo



Hamed Yeganehfarzand, a Ph.D. candidate, submitted the winning entry for the new logo for the Art History and Visual Studies Graduate Association (AHVSGA). Here he shares some of the insights and inspirations behind his winning design.

Q: What were the key considerations that guided your design?

A: I think a good logo should have two features: it should inform the viewer about the brand that it represents; and it should be visually attractive and easy to understand. In the case of our association's logo I thought it should be representative of the idea of an association of the people with very diverse interests who are studying art (in its general meaning). And finally, it had to be related to

an association formed at the University of Victoria. In addition, a crucial design challenge for me was the representation of a long brand name - *Art History and Visual Studies Graduate Association*. Ultimately, I decided to resolve it by including the name in the design.

Q: What was your process in creating the logo?

A: I began with sketching to find a basic design that covered the main considerations for the design. Then I revised it and finalized it after a couple of drafts. Finally, I had two options with some minor differences. In the first design there were three martlets (similar to those in UVic's logo) instead of the image of our department's building. The group told me that they need the logo to be less similar to the UVic brand and asked if I'd be willing to modify it. I proposed a new one and that became what we have now.

Q: Ultimately, why do you feel that your design fits the AHVSGA brand?

A: There are many layers to this design. I think representing the concept of art in the logo was really difficult. If it was about a specific form of art such as cinema, painting, music, etc. it

would have been easier; when it is art and art history in general, it is not easy to find an iconic image for it. So I decided to think about the features of art and suggest a design that is representative of these features.

I chose the shape of a square for the logo because of its symbolic association with materiality – the general context of artistic creation. The square is divided to smaller parts with different colors to reflect the role of proportions and colors in the visual arts. In addition, the smaller parts with different sizes and colors come together to form a unified shape and this represents the concept of association. Finally, I believe that it is the viewer who will confirm whether these ideas are expressed in the design or not.

Q: Did your background inform this design and your approach to the design process itself and if so, how?

A: My background is in architectural design and this provided me with some insights into the design process in general. While I do not have any background in graphic design, I enjoy designing logos. When I saw the call for the submission, I thought it would be challenging and fun to try.

ARTiculate

By Behrang Nabavinejad,
Ph.D. Candidate and Editor of *ARTiculate*

The editorial board of *ARTiculate*, our online graduate student journal created in 2012, is excited to be relaunching the journal through the AHVSGA and we have received a wonderful response from our peers in the department.

At this point, the authors are preparing their full manuscripts according to the journal guidelines. Meanwhile, the editorial board is working on identifying the potential peer reviewers. The broad range of subjects examined in the selected papers is aimed to reflect the diversity of courses and areas of research offered by our department. These include studies on medieval Islamic architecture examined through primary sources, contemporary Iranian art, and the notion of modernity as well as Film Studies and theoretical analysis.



Hamed also created the new logo for *ARTiculate*.

The first, re-launched issue of *ARTiculate* will be appearing in the fall of 2016.



Alumni Profile

**An interview with
Regan Shrumm,
Recent M.A. Graduate (2015)**

Q: As a recent graduate of the Master's programme at the University of Victoria, how do you think this degree will assist with your career choices?

A: I think my degree really developed my researching and writing skills. Writing has been such an integral part of my career, especially knowing how to simplify language. Museum labels are often written with an eighth grade reading level in mind, so I find I need to write clearly but also abbreviate the information as much as possible.

Paring down all my research into a concise final paper really helped develop this skill for me.

Q: You are presently completing an unpaid internship at the Smithsonian Institution in Washington, D.C. How will this position reflect your career choices in the future?

A: Unpaid internships are a standard of the U.S. museum field, and applying for one within the Smithsonian was very similar to applying to graduate school. Most of the interns are graduate students or have just recently finished so the Smithsonian provides workshops on diverse courses, from marketing to grant

writing, so interns can be ready to enter the job field.

I worked on several projects while interning with the National Museum of American History including researching and writing for an upcoming publication titled Smithsonian Jazz and working on a social media campaign for the Jazz Appreciation Month. My main focus was on a Ray Charles program, which included a website, exhibition, and concert at the White House. I was in charge of creating the website, creating and uploading content, and writing labels for the exhibition. Though the projects I worked on were not in my field of expertise, it allowed me to experience the inner-workings of a large institution, network with some great curators, and help curate on a small exhibition.

Q: The focus of your M.A. research involved the appropriation of Cowichan First Nations visual motifs by the Hudson's Bay Company, a U.S.-owned business awarded the franchise contract for team uniforms and merchandising during the 2010 Vancouver Winter Olympics. Will you continue to focus on this area



for further research articles or presentations?

A: I am no longer focusing on Cowichan sweaters and the 2010 Vancouver Winter Olympics, but I have just currently started a project that uses the same elements of appropriation and representation of Indigenous people in World's Fairs. Washington D.C. is a great place for a researcher, and I have spent many weekends at the National Archives, Library of Congress, and the numerous Smithsonian archives. Right now, my research is pretty expansive due to all of the primary documents and photographs I have discovered. I'm hoping to examine North American World's Fairs, from the 1893 Columbian World's Fair to the 1986 Vancouver Expo, and reflect on how Indigenous representations have changed.

Q: How do you think the changing digital world is affecting career choices for graduate students in the field of Art History and Visual Studies?

A: I think it is essential to have experience with web development and the Adobe

Creative Suite in this job market. I have used these programs on every job I was hired for, and I find that most job applications ask for this experience. Other programs such as Final Cut Pro came in handy when editing together videos for the Ray Charles website. At the Smithsonian, most exhibitions now include a website so that the content can be seen by more than just museum visitors. Therefore, new jobs are being created for website developers and website content editors.

Q: Finally, what advice would you give to students coming into the field of Art History and Visual Studies?

A: Always say "yes" to different opportunities, even though they may not be the right fit. Also if you want to go into the museum field, try to investigate what particular job you would like to do. Curators are required to be an academic with a special field, and therefore a Ph.D. is usually the standard. But large museums also have a wide variety of jobs, from social media manager to researcher, where a Master's degree is the requirement.



**Your AHVSGA
Needs You!**

There are a number of opportunities to be involved with the board and on committees — watch for future announcements during the summer!

AHVSGA Board:

Co-Chair (2)
Special Events
Alumni Relations
Communications

Committees:

Graduate Orientation
Visual Impetus

Contact us:

ahvsga@uvic.ca

GSS Update

There have been some big changes with the Graduate Students' Society (GSS) this past year. In the most recent meeting Dr. Castle and Dean Capson gave a brief presentation about the Strategic Research Plan; this is a recent initiative to improve the general research, funding, and recognition of the University of Victoria.

The Society also held their Semi-Annual General Meeting at the end of March and discussed the accomplishments for the year. These include organizing social events and excursions as well as helping graduate students get travel funding for conferences. The meeting included a brief report of the GSS annual budget, and it was approved at the meeting. Elections for the Executive board were also held and now four of the five positions have been filled. The last position for Director of Finance is still open for anyone interested in applying over the summer.

Another significant topic at recent meetings is the proposed Gradhouse renovation. As many of you know, voting was held

at the beginning of the fall term to approve a plan for renovation and use the funds allocated for the building to make some much needed improvements to the space. Unfortunately, the renovation at this point has been canceled and is now being re-evaluated. The renovation is necessary and has been a goal for a few years now. However, new information about the costs has made it infeasible to proceed with the plan that was approved in the referendum. Since the GSS runs democratically, support from the graduate student members is needed before the GSS can proceed with a different plan. The Executive Board will be working over the summer to create a new plan to move forward with changes and are hopeful to find a viable alternative.

As always if you have questions about any of these issues or other topics related to GSS please feel free to contact me at acelight@uvic.ca.

— AstaraLight, Ph.D. Candidate and GSS Representative