

ARTbeat

ART HISTORY & VISUAL STUDIES GRADUATE ASSOCIATION NEWSLETTER

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AHVS NEWSLETTER HAS A NEW NAME!

Why ARTbeat? It's a play on beat reporting, where journalists specialize in a particular topic area (kind of like grad students!) known as a "beat." Since ART is at the pulse of what we're all about in AHVS, ARTbeat seems to be a fitting name for our newsletter. Thanks to Lindsay Kaisla for contributing the idea.

Questions, comments, or story ideas for upcoming issues? We'd love to hear from you! Email us at: artbeat@uvic.ca

Welcome to the 2018/2019 Year!

A WORD FROM AHVS CHAIR, DR. MARCUS MILWRIGHT

In July of this year I took over from Dr. Erin Campbell as Chair of the department. My hope is to be able to build on the excellent leadership Erin provided for all of us. The graduate program is one of the most important pieces of the jigsaw making up AHVS. I am constantly amazed by the diversity and ambition of the research being done by MA and PhD students, encompassing so many regions and periods, as well as everything from architecture and urban planning to miniature painting, portable arts, film, and new media. The strength of this contribution is understood across campus, and has been recognized in consistent success in national funding competitions and UVic fellowships, especially the Centre for Studies in Religion and Society.

This academic year AHVS will be enriched by speakers invited through the Distinguished Women Scholars Lecture series and the Orion Guest Lecturers fund. These illustrious visiting academics, artists and filmmakers will share their knowledge in public lectures and classes. The department believes that this is a vital part of the education process, and we encourage you to make the most of these opportunities. We are looking forward to the annual *Visual Impetus* conference in January on the theme of "The Sensorium: Activating Art Through the Five Senses and Beyond," featuring presentations by graduate students in our department and elsewhere on campus. AHVS graduate students have a great record of participation in other events, including the Company of Ideas forum held at the Jeffrey Rubinoff Sculpture Park on Hornby Island and the annual Middle East and Islamic Studies Consortium of BC (MEICON) student conference. This year the MEICON conference will take place at the downtown campus of Simon Fraser University in late March or early April 2019. New opportunities are coming up, including the partnership with the Morra Foundation in Naples.

I look forward to getting to know you all through the year! //



Department Spotlight: Menno Hubregtse

BFA (U OF SASKATCHEWAN), MA (UVIC), PHD (UBC) | SESSIONAL INSTRUCTOR



Menno at Singapore Airport, Nov. 2018.

AHVS sessional instructor Menno Hubregtse tells us about his academic “road of discovery,” which now soars around the globe.

An enduring fascination with modern art and architecture has taken Menno Hubregtse many places. Currently, it’s on a five-week global tour to some of the world’s most notable airports. While he is usually to be found teaching courses on Architecture or Modern and Contemporary Design as an AHVS Sessional Instructor, Menno embarked on this journey in November to complete research for a 300-page book project.

“I’m off to Taipei, Seoul, Koala Lumpur, Singapore, Delhi, Mumbai, Dubai, Istanbul, Amsterdam, Frankfurt, Madrid, Paris and back home via Montreal and Vancouver. What I’m looking at is airport architecture and aesthetics, in terms of movement in particular – for example, how airports are designed to regulate your movements. But then I also look at other aspects of design, like artworks that give you a sense of unrestricted movement. That was the original focus of my PhD dissertation, that I’m re-working into a book right now.”

He’s come a long way from the University of Saskatchewan, where his BFA focused on studio arts such as painting and photography. That experience informs his teaching of AHVS 369, History of Photography. “I really like teaching photography in terms of technological aspects such as darkroom techniques, and thinking about the medium, both aesthetic and technical: Is it art or is it science?”

It was during his BFA that Menno discovered Art History courses, which led to him choosing a Master’s in Art History at UVic, rather than an MFA. “I’ve always had an interest in both modern art and 20th Century Modernism, in terms of architecture and design. I worked with Dr. Chris Thomas, and I looked at architecture in Vancouver, the Concord Pacific Place project. An interest of mine is both architecture and public artworks, for example how architects choose and integrate artworks into their sites. In a roundabout way that brought me around to airports as well.”

While completing his Master’s, Menno wrote a paper on Marcel Duchamp’s *Fountain* for a course with Dr. Allan Antliff, which after re-working became his first published article. “If I had a tip for other graduate students, it’s that if you have something that someone encourages you to publish, it’s well worth following that up. You have to re-write these things a few times, but don’t give up.”

Menno’s subsequent PhD in Art History at UBC focused on Air Terminal Architecture and Artworks. There, another paper emerged out of a class on spatial theory bridging his interests in modern architecture and mathematics, later published in the interdisciplinary *Journal of Mathematics and the Arts*. When his PhD completed in 2015, Menno began teaching Architecture courses at UVic as a Sessional Instructor. “While a Master’s degree in Architecture is not yet offered at UVic, a Bachelors in Art History is a great preparatory degree, especially if you include Visual

Arts courses like Drawing. With those, you can build a great portfolio to apply for your Architecture MA.”

What does Menno enjoy most about teaching? “There’s the research, during lecture preparation, but I also continue to learn when I’m teaching, from students as well, whether it’s from coursework that they’re handing in, or discussions in class. It’s always, let’s say, “a road of discovery” that happens. It doesn’t matter how many times you’ve taught a course, there’s always something new as an instructor that you’re also learning, which makes it fun. When you’re a grad student and first TA’ing, it may seem a little overwhelming at first. But gradually when you become familiar with the topic, it doesn’t end there; you’re still learning more. And that’s one of the things that keeps it exciting.”

Menno will return for the January term, teaching AHVS 223 Introduction to Western Architecture. “My office door is always open for grad students, if they want to come by and chat about applying to PhD programs, or writing for publishing.” //

To view Menno’s published articles and contact information, visit his department web page: <https://www.uvic.ca/finearts/ahvs/people/sessional/bios/MennHubregtse.php>



TA WORKSHOPS & UPCOMING OPPORTUNITIES

Dear graduate students and TA community,

As you may know, the primary role of the TAC is to facilitate the professional development of TAs, assisting them to be effective teachers by offering discipline-specific TA programming, observing the teaching of all new TAs, observing experienced TAs upon request, offering one-on-one consultations, and providing advice and referral to appropriate campus resources.

During the Fall term, in addition to the campus-wide TA Fall conference, all TAs (old and new) had an opportunity to take part in two half-day workshops in our department. In these interactive workshops, we discussed the effective active learning strategies; critical incidents and negotiated concerns; work-study-self management best practises; lesson planning (BOPPPS method); and the skills to grade student writing.

In the January term, you will have an opportunity to participate in a Spring TA conference from 2nd to 4th January. Also, there will be an interactive workshop on “Developing Instructional Materials” that will prepare you for a TA Fundamentals Recognition Certificate. The UVic TAC program is very unique – the only one in Canada – so I would highly encourage you to benefit from it.

– Ambreen Shehzad Hussaini, Teaching Assistant Consultant (TAC)
hussainiambreen@uvic.ca

AHVS ALUMNI UPDATE

Contributed by AHVSGA Alumni Representative Terry Rodgers

Through the AHVSGA we continue to promote our Alumni network by highlighting career paths and academic studies of recent graduates. An update shows our Alumni continue to excel both here and internationally. For example, **Natalie Massong**, MA will begin her PhD in the Cognitive and Cultural Systems programme at the IMT School of Advanced Studies in Lucca, Italy. After Natalie completed an MPhil at Cambridge University, UK, her interest in the Digital Humanities has led her to this very specialized programme where she will concentrate on architectural spaces in Bologna.

Kristen Matulewicz, MA has an article being published in the upcoming issue of *Cutting Edge*, “A Beautiful Death: Alma-Tadema and the Victorian art of Dying.” She is currently the Education Manager at the Henry Morrison Flagler Museum in Palm Beach, Florida where she organizes all “learning experiences” including lectures, pop-up programming, and outreach to schools. Kristen is also in charge of all special programming at the museum including Holiday Evening Tours and she coordinates the content and tours of the many museum docents. Here is the link to this fabulous Gilded Age Museum. <https://www.flaglermuseum.us>

Jenelle Pasiechnik, MA continues as the Curator of Contemporary Art at the Campbell River Art Gallery planning her first full year exhibition program. The focus is mainly on a social justice platform, giving voice to under-represented constituents.

Congratulations to all!

UAAC CONFERENCE IN WATERLOO

*Contributed by
Jaiya Anka, PhD Candidate*

From October 25-28, 2018, I participated for the first time in the annual Universities Art Association of Canada (UAAC) Conference – it was worth every minute. In addition to meeting and speaking with many graduate students, art history professors, and practising artists, curators, and art historians from across North America, I attended a number of thought-provoking talks during the three-day conference in Waterloo, Ontario. The opportunity to present a 20-minute paper for the panel “The Body in Byzantine Art” provided me with wonderful experiences, from crafting a presentation proposal and writing the paper to delivering the talk to – and fielding questions from – a large audience. Calls for papers are issued each spring and the location of the conference changes each year (next year’s conference will be held in Quebec City). You may find more information at <https://uaac-aauc.com/>.

Research in the Field: AHVS Graduate Students Around the Globe

Where in the world did AHVS PhD and MA students carry out their summer research? The map below tracks a sampling of AHVS graduate students' research activities across the continents.



1 ALEXA HEENAN Seattle, WA

This summer I traveled to Seattle to see the exhibition *Double Exposure: Edward S. Curtis, Marianne Nicolson, Tracy Rector, Will Wilson* at the Seattle Art Museum. My research examines how contemporary Indigenous art, voices, and perspectives offer alternative narratives to Curtis's problematic myth of the "vanishing race."

2 LINDSAY KAISLA Los Angeles, CA

I traveled to Los Angeles to visit two extant mid-century houses from the Case Study House program: Eames House and Stahl House (pictured). My research looks at the published photographs and ideas around embodiment in relation to these houses, so it was an exciting opportunity to visit them in person. I also had the chance to visit a few other Modern masterpieces around the LA area, as well as in Palm Springs and Arizona.

3 HOLLY CECIL Oxford, England

At the University of Oxford and in London, I studied the global climate impacts of livestock agriculture versus sustainable plant-based diets, topics that are central to my case study climate change documentaries. This photo, taken at the Oxford Rail Station, shows the reality of lugging heavy film equipment to research interviews!

4 ZAHRA KAZANI London, England

I traveled to London, UK this summer for a three-month fieldwork research. I was primarily housed at the Warburg Institute, University of London, to examine primary sources and literature related to magical ideas and practices in medieval Islam. I also had the opportunity to handle related objects at the British Museum and the Victoria and Albert Museum's study rooms.

5 JAIYA ANKA Bologna, Italy

This summer I studied in Bologna for three months and visited the city's many churches, art galleries and museums. I also saw collections housed in smaller cities throughout the region of Emilia-Romagna. This time in Bologna has provided me with invaluable insights into the city's history, culture, and people, and its art. (Image caption: *Mosaics, ca. fifth and sixth centuries, Basilica di San Vitale, Ravenna.*)

6 ATRI HATEF Sultaniyya, Iran

In summer 2018, I undertook the third phase of my fieldwork in Iran studying administrative capitals during the Ilkhanid period (1256-1335). I traveled to Sultaniyya (about 45 kilometers SE of Zanjan) and visited the architectural and archaeological remains of the capital city of Uljaytu (the eighth Ilkhan, r. 1304-1316).

7 KATAYOUN YOUSSEFI Mashhad, Iran

I spent last summer in my home town, Mashhad, northeast of Iran. Financial and political crisis had deeply affected the city and everybody was pondering on the possibility of change. I conducted part of my research on anarchist values as described by Herbert Read, which was well tied to the particular situation I was witness to.

8 HAMED YEGANEHFARZAND Birjand/Ferdows, Iran

I am exploring the main architectural characteristics of the Ismaili castles as well as the relationships between the castles and their surrounding environment in the Quhistan region, Iran. During the summer, I have visited 9 of these castles close to the cities of Birjand and Ferdows. The picture is taken some 10 m to the summit of a fort to the east of Sarayan.



THE 2018 COMPANY OF IDEAS FORUM

Contributed by
Brian Pollick, PhD Candidate

The Company of Ideas Forum was established by the late renowned sculptor, Jeffrey Rubinoﬀ, and is held each year at his 50 hectare Sculpture Park on Hornby Island. The Forum explores contemporary themes around art and its meanings and possibilities in our world today, and several students are invited from our Department each year. The 3-day Forum pays for all costs and the intellectual stimulation, setting and hospitality make for a wonderful experience.

The 2018 faculty coordinator was Dr. Allan Antliﬀ and the student attendees from our Department were: David Christopher, Ambreen Hussaini, Brian Pollick, Emma Richan, and Beth McMonagle.

The theme this year was Art & Knowledge 1900-1950. Six fascinating papers were given with time after to discuss and ask questions. A final session was held with just the students in which we each summarized and discussed the significance of one of the papers. I strongly encourage all graduate students to consider applying for the 2019 Forum to take advantage of this formative intellectual experience, made possible by the vision and generosity of Jeffrey Rubinoﬀ and his family and associates.

Exhibition Review: *Testify: Indigenous Laws + the Arts*

ARTbeat’s Katayoun Youssefi reviews the exhibition, currently on at the Legacy Gallery Downtown (September 29 - December 22, 2018).



Nadya Kwandibens, “Re:turning Home,” film still, 2016.

This September, the University of Victoria launched a “joint degree program in Canadian Common Law (JD) and Indigenous Legal Orders (JID), the first of its kind in the world.” Simultaneously, a new exhibit opened this fall at Legacy Art Gallery downtown that explores issues around Indigenous laws through art. *Testify: Indigenous Laws + the Arts* is part of an ongoing project developed by a collective of artists and legal thinkers across Canada. The *Testify* project has been on display in different Canadian cities and has been evolving and developing continuously. In addition to curating art shows, the collective has also edited a compilation of Indigenous writing on law, and has worked on other projects that unite Indigenous laws and art.

For the current exhibition at Legacy Gallery, nine pairs of artists and legal theorists have created art and written works that explore the complexities and depth of Indigenous laws. As the exhibition statement explains:

Testify invites dialogue that puts the idea of reconciliation into practice. It creates a space for Indigenous and non-Indigenous Canadians to dream a way forward, which respects and reflects the diversity, strength and hope embodied within Indigenous traditions. The goal of *Testify* is to change the way society thinks about law and to challenge the absence of Indigenous laws in the landscape.

The organizers have explored the ties and connections between Indigenous laws and art, since “often the strongest and most enduring expression of Indigenous laws is through art: dance, storytelling, sculpture, song, paintings.”

Some of the works at the exhibition are participatory and invite the audience to take part. Furthermore, a series of events and performances accompany the exhibition. The show will be on view until December 22 at the Legacy Gallery downtown. The written monographs for the exhibition and other information about the collective and *Testify* project can be found on the website <http://testifyindigenous.ca/>. //

Oral Defense Q&A: Su Yen Chong

In May 2018, Su Yen Chong successfully defended her MA Research Paper entitled “Imported Pekalongan Batik: Emblems of Cosmopolitanism in Imagined Communities of Straits Peranakan Women.” We asked Su Yen about her oral defense experience and plans for the future.

Q: What was the subject of your project?

My project revolves around the importance of clothing as being part of the material and visual culture embodying the diverse social fabric of Southeast Asia. Specifically, my research focuses on batik cloth made in Pekalongan, North Coast Java, popular amongst a Chinese diasporic group (Peranakans) in the Straits Settlements during the early 20th century. The design and dissemination of these imported and signed batiks made by either Indo-European or Peranakan batikers in Java provide scholars with a unique opportunity to explore one very visible aspect of the multiple layers of identity of the Peranakans. The preference for fashionable and luxurious batik cloth points to a desire to be represented as cosmopolitans. Remarkably beautiful batik sarongs adorned by the nyonyas is emblematic of an exceedingly sophisticated method to literally and metaphorically weave the layered identities of the Peranakans in continuous conversations with communities beyond their own.

Q: Can you tell us about your experience of writing your MA Research Paper?

It was eye-opening. It was a rigorous process and trained me to see that every sentence and word should be accounted for. I believe that due to the intense scrutiny put on the writing portion, I am more critical when reading works, regardless of it being a scholarly paper or a novel.

Q: What were the challenges or enjoyable moments of your Oral Examination?

The most challenging aspect of the Oral Examination for me is the nerves right before the exam. Regardless of the amount of preparation, the sense of doubt lingers right up to sitting for the exam. The most enjoyable moments were definitely the lively discussion during the round of questions where fresh insights arose from audience and examiners who had not been as closely involved with the project as the student.

Q: Tell us about your career after graduation. And what is next?

I have been working at the Art Gallery of Greater Victoria and the Alcheringa Gallery since I completed my program. I have learned so much from both workplaces, but I have recently taken on a position in the Japanese Canadian Cultural Centre in Toronto to work on the Sedai Project, in continuing the work of collecting and preserving stories of Canadians of Japanese ancestry. //



Su Yen Chong examines batik fabric.

AHVSGA CONFERENCE ANNOUNCEMENT: VISUAL IMPETUS 2019

“The Sensorium: Activating Art Through the Five Senses and Beyond”

January 25-26, 2019

This year’s conference asks: How does art have the capacity to move us on a level that transcends vision alone? What new forms of artistic media, or ways of approaching art objects and artistic practices, unlock multisensory experiences? Presentations will include spoken, audio-visual and/or innovative content that explore how the senses activate as we engage with multiple forms of artistic media. From sensory encounters with ancient artefacts to expanded realms of perception through technological innovation, topics will explore how our aesthetic experience of art relies on all five senses—and beyond.

For more info, visit:
finearts.uvic.ca/historyinart/graduateassociation/vi2019/



Front row (L to R): Anahita Ranjbar, Maria Buhne, Hamed Yeganehfazand, Teresa Sahara, Terry Rodgers.
Back row (L to R): Holly Cecil, Lindsay Kaisla, Katayoun Youssefi and Alexa Heenan. (Not shown: Zahra Kazani.)

FOLLOW AHVSGA ONLINE!



www.finearts.uvic.ca/historyinart/graduateassociation

MARK YOUR CALENDAR

December 4, 2018

AHVS 501 Poster Fair
11:00 a.m. to noon
(Room FA 104)

January 12, 2019

Dr. Carolyn Butler-Palmer's
exhibition *Translations: The Art
and Life of Elizabeth Yeend Duer*
opens at Legacy Gallery

January 25 & 26

22nd Annual *Visual Impetus*
conference: "The Sensorium:
Activating Art Through the Five
Senses and Beyond"
(Room FA 103)

Meet the 2018/2019 AHVSGA Board!

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About *ARTbeat*

ARTbeat is created by the Art History & Visual Studies
Graduate Association twice annually to share
news and updates from our academic community.
Questions or ideas? We'd love to hear from you!
Email us at: artbeat@uvic.ca

EDITORIAL TEAM

Holly Cecil: Editor, Photographer
Lindsay Kaisla: Editor, Designer
Katayoun Youssefi: Editor

