

ARTbeat

ART HISTORY & VISUAL STUDIES GRADUATE ASSOCIATION NEWSLETTER

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WE WANT TO HEAR FROM YOU!

Are you working on an exciting project, or involved with any upcoming events, conferences, exhibitions, etc.? Tell us about it!

Other questions, comments, or story ideas for upcoming issues? Email us at: artbeat@uvic.ca



Ceremonial Hall Doors, Rick Harry/Xwa Lack Tun (Skwx_wú7mesh & Kwaguilth), 2009

A WORD FROM AHVS CHAIR: Professor Marcus Milwright

The 2020-21 academic year has turned out to be unlike any other. Taking place during a global pandemic, most classes on campus are now being conducted online. There can be no denying the difficulties that this shift in teaching and supervision generates, from the excessive screen time both students and instructors are faced with on a daily basis to the sense of isolation that comes with the absence of the face-to-face interactions that are so much part of university life. The development of vaccines brings with it the promise of a return to normality, though we are still faced with a further term of online encounters.

Allowing for all these challenges, it may still be possible to look back at this troubling and uncertain time and consider the amazing things that have been achieved. The very fact that our world provides us with the technology to interact virtually is remarkable in itself, and across the world universities, museums, and academic organizations are organizing Webinars that bring the insights of researchers and creative people to diverse audiences. Classes can have guest lectures given by scholars and curators sitting at their desks hundreds or thousands of miles away. People have found inventive ways to work together on research projects of all types; this copy of ArtBeat is a wonderful example of that collaborative spirit, and illustrates well the energy and dedication of the graduate student community in Art History and Visual Studies. The appearance of a new edition of ArtBeat is always a happy event, but is even more of a cause for celebration this year. Congratulations to all who have worked on it! In this edition you will get a sense of the vibrant research activities of students and faculty in the department, with profiles of Mel Granley, a first-year MA student, and faculty member, Dr. Victoria Wyatt. Both are dedicated to the study of the visual cultures of the Indigenous communities of the Pacific Northwest, recognizing that the pursuit of this area of study brings with it great responsibilities. This commitment to the respectful engagement with fascinating artistic traditions, both here and across the world is central to the mission of the department. We are delighted that our graduate students embrace and expand upon this mission as they pursue their research projects. It is a privilege to help you on this stage of your academic journey.

Professor Marcus Milwright, AVHS Chair | email: arthistorychair@uvic.ca

Faculty Spotlight: Dr. Victoria Wyatt

BA (KENYON), DIPL. ART HISTORY (UBC), M.A., M.PHIL, PH.D. (YALE) | ASSOCIATE PROFESSOR

INTERVIEW CONDUCTED BY SOPHIE LADD, MA STUDENT



Dr. Victoria Wyatt

Congratulations on receiving the Henry Hickman Award for Excellence in Teaching (REACH) Award this year! Can you talk a bit about your pedagogical process/teaching philosophy? Why is teaching important to you?

Thank you very much for your congratulations, and for inviting me to be interviewed for the newsletter! Regarding my teaching philosophy, we will not solve the global challenges we face today using the same conceptual framework that allowed them to develop, so I believe teaching should invite learners to explore **diverse cultural perspectives**, epistemologies and approaches to problem-solving. Urgent global problems such as climate change and economic/social inequality involve non-linear, dynamic interconnections. I try to design courses that encourage and celebrate non-linear thinking such as **Indigenous Ways of Knowing** and that help develop skills communicating in interactive formats. Today we all need acumen in analyzing Internet sources, critical skills in visual literacy, and experience creating effective visual content. I design assignments that emphasize **Internet analysis and content creation**, using the Internet as a non-linear, interactive visual platform. A strategy I've used in face-to-face classrooms is website presentations, through which learners expand the curriculum well beyond what I could do myself. I've written about building classroom communities through **website presentations in University Affairs**. I use principles of **Universal Design for Learning (UDL)** to make courses as inclusive as I can.



Photo Credit: Holly Cecil

I know you have an interest in interdisciplinary work (specifically the sciences and Indigenous thought if I remember correctly). What would you say are the main benefits of making interdisciplinary connections?

The huge benefit I see to interdisciplinary work is that it **reflects reality** much more than disciplinary boundaries do. We do not live our daily lives in the isolated, discrete categories represented by academic disciplines. Such artificial compartmentalization represents a colonial way of organizing the world by labeling and classifying. It's a tool we have created on the assumption that **artificially reducing complexity** makes understanding easier. In fact, **reality is complex**; complexity is not a barrier to understanding, but is essential to it. Ecosystems are a much better model of reality. Every component of an ecosystem takes on its meaning by virtue of its relationships with the other components. We need to acknowledge and focus on those invisible, **dynamic relationships** if we are going to address global challenges. The obstacles to making interdisciplinary connections remain the colonial structure of academic institutions and publishing. Budgets are still allocated to separate categories and researchers, instructors and students who seek to cross those boundaries face numerous structural barriers. Approaches in different fields that might benefit art historians are those that feature teamwork and coordination between specialists. For instance, in the sciences it has become common for researchers to work in teams, each bringing their own expertise to a problem. In contrast, in art history we often work alone, and the individualist reward structure discourages one from sharing ideas until we are ready to publish.

You've been very active in the Uvic community and beyond. What insights have you discovered about what makes our community unique?

I believe UVic's size creates opportunities for more community than students and faculty might experience at a much larger institution, while still retaining dynamic research activities.

In my experience, there really is a widespread commitment here to learning, teaching and research, and the inextricable **connections between research and teaching**. The students I meet are wonderful--really interested in exploring diverse perspectives, eager to question colonial structures, and supportive of each other. So many of my colleagues, across the University, care deeply about their students, and as instructors we have many opportunities to share ideas through LTSI workshops and symposiums. We also have a very active research culture and understand how teaching and research inform each other. I am hugely impressed by the way students have taken up online teaching in the midst of a pandemic, and the positive support I see them offer each other through features like the Zoom chat.

The Visual Impetus Conference decided on the theme "Art and Crisis" this year. What changes have you noticed in the Art History field in past years?

"Art and Crisis" is a great theme for Visual Impetus! In the Art History field, I've noticed a growing emphasis on global art history, with the field becoming **more inclusive both in areas represented** and in research across subfields. I've also noticed more exploration of **Visual Studies**, the contemporary use of visual images, and the opportunities offered by initiatives often known as Digital Humanities. I believe that art historians, like all historians, can play a major role in **anti-racism** and **decolonizing** work in teaching and in research about all regions and time periods, and bringing the history into the open. This goes beyond adding material to curriculum; it also means exploring approaches to teaching that challenge colonial conventions. It also means more collaboration with communities and community-engaged research, driven by interests of communities themselves. As for what considerations art historians should address as we move into the future, I strongly believe that we need to start taking more advantage of the opportunities for collaboration and for knowledge dissemination that the Internet offers. In our publishing and our teaching, many art historians still focus on linear, text-based essays in exactly the same format in use when I was in graduate school forty years ago. **The Internet offers opportunities to teach and present research in non-linear, interactive ways**. It is so much more than an online platform on which to post essays that could be published in print: it offers entirely new ways of **non-linear thinking** and explorations of relationships. We need to step away from the academic conventions developed around the printing press, and embrace the radically new possibilities offered by the Internet. A generation of people now has grown up accustomed to the non-linear pathways and the interaction that the Internet offers. That comfort level with **non-linear thinking** and exploration of relationships is essential to addressing complex global issues, and it's vitally important that we use the new platforms that support it.

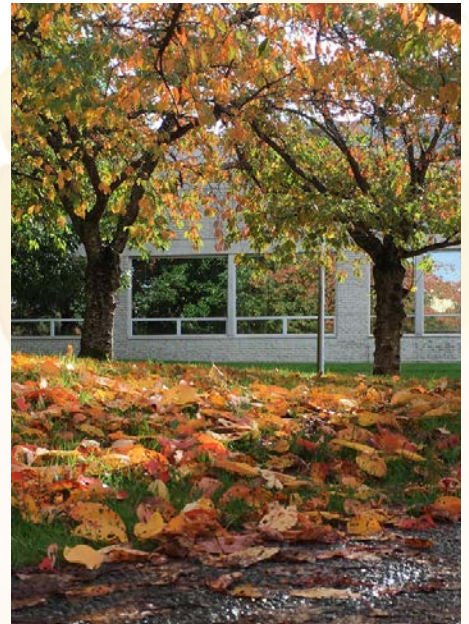


Photo credit: Holly Cecil



Dr. Victoria Wyatt



Eco-Log, Victoria Wyatt

Student Highlight: Mel Granley

| M.A. STUDENT.

INTERVIEW CONDUCTED BY CHLOE TIBERT, MA STUDENT



Above: From "For Time Immemorial", Curated by Mel Granley, Sept 8 2020 - Dec 4, 2021

Below: Mel Granley

Left: (By the MacLaurin Building) "Eagle on the Decayed Pole" & "The Raven Soaring" (Replicas of Gitksan Poles), 1963. Red cedar and paint, Henry Hunt and Tony Hunt (Kwaguilth)



Mel Granley (Métis) is a first year M.A. student here at UVIC. Last Spring, Mel worked as a Curatorial Intern at the Legacy Art Gallery in Victoria. This experience inspired her to pursue research that focuses on the state of museums and galleries and examine how to make them a more accessible space for those who have been previously excluded. Her vision is for a healthy museum that prioritizes healing by acknowledging the colonial history of museums and galleries while creating a space that is safe and welcoming for all.

Q: Could you start by talking about the Legacy Museum more broadly and the purpose it serves—for the folks who haven't yet had a chance to be on campus or might not know what it's about?

A: Legacy Art Gallery is UVIC's gallery, it is collection based but also bring in contemporary artists to show their artwork. And it has free entry, so I always encourage folks to go check it out. Legacy has also gone through a lot of changes in the last 7 years since the director has changed; they've changed their mission statement; they're interested in showing "shows that matter"; and they have hired an Indigenous curator, Lorilee Wastasecoot.

Q: Do you want to speak a bit about your role at Legacy Gallery and what inspired you to take a curatorial position?

A: I was hired as a Curatorial Intern through Young Canada Works. And so, I had just finished my undergrad and was wistfully hoping that I would get hired in a gallery and this one popped up. This position at Legacy was in line with what I wanted to do, because it was to create two exhibitions for the First Peoples House. And the First Peoples House is like a really important part of my undergrad. It's a place on campus that was created with the intention that Indigenous students could come to it and feel more at home because it's difficult to be an Indigenous student, be away from your community and be away from your family and your culture. And so, this is sort of like a hub for Indigenous students, but everyone's welcome there and there's a lounge. And there are elders in residence, which is really lovely. They also have Indigenous counselors, everyone is friends, and they have free lunch on Wednesdays. I really love the First Peoples House, and I was so honoured that I could curate exhibitions for them. And so, the first exhibition I curated, For Time Immemorial, was for the 10th anniversary of the First Peoples House. They were interested in having a Coast Salish exhibition because we are on the Coast Salish land. In the exhibition we wanted to talk about land ownership and also the mentor-student relationship and how potentially the student becomes the mentor and then the mentor becomes the master and sort of that progression. And that was like a special exhibition because I was able to bring in emerging artists, which is so cool. And I also felt sort of weird as a Métis person who also has a lot of settler family having my voice as the curator be the most salient one, so I thought it was important to get a Coast Salish artist to also have a voice. And so, I asked lessLIE to be on our panel as well. He's very well known on the island as an Indigenous artist. I asked him if he would write a curatorial panel for me, and he did. And then working with emerging artists was very exciting because the artworks curated were brought in on loan. And so the gallery doesn't usually do that. And I was like, oh, this is a great this is what I want to do—work with Indigenous artists and give them the space to show their work. And then Legacy ended up purchasing the works that they loaned. So that was really exciting because that was a gripe I had—that in Legacy's collection, they didn't have enough representation of Coast Salish women artists. We also have a two-spirit artist who sold us their work.

The second exhibition that I did won't go up until later in 2021. It will look at what contributes to good health and all the things that I believe are important. I centred good health around relationships—like your relationship with family and your relationship with a broader community, your culture, your relationship with animals and your relationship with land. And for both of the exhibitions, I focus on artist's statements as opposed to like writing anything myself, because I think sometimes Indigenous voices get squashed by curators who are sort of seeking more of like notoriety for themselves or like to be known through their curation.

Q: I have one last question. I am curious about how this experience has shaped your research as I know, creating a healthy museum is a research interest of yours. Could you speak about that?

A: I decided to apply for [my M.A.] as my interest has been gallery and museum health, and: how do you create a healthy museum and a healthy gallery for people who have been ostracized? How it could be changed to be less about empire and imperialism? What steps are needed to create safer spaces for people to want to be in, because I just see museums as places of massive potential to just be places of learning, acknowledging of the wrongs that they've done, I think that's an important step in that process. But, yeah, I'm interested in gallery accessibility and making spaces safer, healthier, more holistic, and more approachable. I think that will be like a difficult, sort of painful process for museums, because it will require a dismantling of a system and within an institution, which is always hard and I noticed that when I was working there, because when you're an intern, you don't have much say in how things are done. You come out of your degree with all this, like, theory of like how things could change, but you don't really have the sway tell anyone that things should be done differently or that we're doing things in a way that's been done forever. So, you just sort of get taught those practices, and then that's how the system continues to be perpetuated. I'm doing a project with the Art Gallery of Victoria, it's called Moss Projects, and it's a curatorial residency and research fellowship. But it's sort of unconventional and modelled after Indigenous methodologies where I am considered the student and there's two curators, and they're the teachers. But they sort of view me also as a teacher, like—I have wisdom to offer them and they have wisdom to offer me and we are learning from each other. And that's the sort of methodology that I think should be employed in museums. People should listen to folks coming out of university and hear what they have to say, because they're coming with all this like fresh theory and fresh knowledge and understanding of museums and decolonization. Yeah, I want to learn what it will take to get there.

Q: I love this idea of creating a framework for a healthy museum.

A: Yeah! That would be my dream.

*You can check out Mel's exhibition, **For Time Immemorial**, curated in partnership with lessLIE (Coast Salish artist) at the First Peoples House on campus. The exhibition will be on display through December 2021. Visitors are welcome but must follow COVID-19 protocols.*



29-30 January
2021

Art, Crisis, and New Possibilities

Visual Impetus 2021 **Call for Papers: “Art, Crises, and New Possibilities”**

29-30 January 2021, University of Victoria

As we entered a new decade, the human race was moving forward at a breathtaking pace. The unforeseen COVID-19 pandemic halted this marathon, pausing economic and social activities. The pursuant silence allowed us to hear the voices that had been suppressed underneath the hustle and bustle of 21st century life. The long-muffled protests of underrepresented groups, ecologies and societies became visible. Therefore, this year, the Virtual Visual Impetus conference will focus on ‘Art, Crises and New Possibilities’.



For conference details and photos from past conferences, visit the AHVSGA website:

finearts.uvic.ca/historyinart/graduateassociation/vi2019/



Art, Crisis, & New Possibilities

Throughout history, human beings have experienced and continue to face a myriad of crises including conflict, oppression and environmental devastation. This conference aims to revisit those crises in the light of current global conditions, investigating how the practices and perceptions in the arts are altered. In 2020, we invite participants to reflect on the social, economic and ecological crises that the art world faces. How will the consequences of crises continue to resonate in the near and distant future? Can the arts be used as a catalyst for change in difficult times? Some may cause obvious social and cultural disruptions, but others emerge in retrospect and need to be revisited.

The pandemic brought extreme financial and social limitations to individuals, communities and institutions. However, virtualized access shrank the physical distance between artistic centers, geographical borders were crossed through technological 'globalization'. The art world adapted with new connections and possibilities crystallizing. These reveal the potential for a more equitable, accessible art world.

Our Call for Presentations is open until **December 15th**. We welcome undergraduates, graduates and early career researchers to submit their abstract for a short presentation reflecting on these themes.

Email visualimpetus@uvic.ca for more information.

Azar Mirzaei, Amina Ejaz, and Sarah Roberts

Co-chairs, VI Organizing Committee

visualimpetus@uvic.ca



COMING SOON

The *ARTiculate* editorial team has been working hard on the fourth edition of the journal—stay tuned for more details over the coming months. Watch for a Call for Papers in December 2020. We encourage graduate students to submit essays, exhibit reviews, and book reviews. The deadline will be **January 31, 2021**. AHVS graduate students, alumni, and students in Art History and Visual Studies graduate programs across Canada are invited to submit.

ARTiculate is a peer-reviewed graduate journal of art history published by the University of Victoria. The journal is a fantastic opportunity for graduate students to engage in the process of publishing their research. If you haven't yet, we encourage you to read the previous editions, available on our website: finearts.uvic.ca/articulate



The Latest on Legacy Galleries: *To Fish As Formerly*



ABOVE: Temoseng aka Chasz Elliott,
SHELIS - Life, 2020.

BELOW: Sarah Jim (UVic BFA 2019), LKÁLJ
SDÁĆEN(Moon Tide), 2020



UVIC STUDENTS OF LEGACY

Legacy Galleries is a university gallery which works directly with a number of AVHS and Visual Arts students and faculty to exhibit contemporary arts of Victoria as well as global arts from throughout history.

Public events and exhibitions provide connections between the university community and the wider community of Victoria.

Legacy Galleries highlights the story of the reef's importance to the WSÁNEĆ people. Nick XEMFOLTW Claxton traces contemporary and historical fishing practices. Claxton's discussion of the importance of the reef frames works of contemporary WSÁNEĆ art to provide a sense of both past and present connections to the reef and the ocean. Nick XEMFOLTW Claxton tells us in the gallery video :

"Some people call us the saltwater people because our territory is as much land as it is water."

"Often, you hear us refer to the reefnet as the princess of the tides. Just as a mother gives life, the reefnet gives us life."

"The reefnet fishery has been the backbone of our people."

//

For more, including artist interviews, visit:

www.uvic.ca/legacygalleries/ and the [Legacy Youtube](#) page.

Indigenous Art on Campus Photos by Sophie Ladd

In order to bring some campus life to the many international and remote Canadian students who were off-campus this semester, ARTBeat editor Sophie Ladd photographed the following on-campus indigenous art through a self-guided tour. To take a tour yourself or to see more on-campus indigenous art, visit UVic's webpage for [Indigenous Academic and Community Engagement](#).

[Top to bottom and right to left:] (a) Ceremonial Hall Doors, Red Cedar and colour stain, Rick Harry/Xwa Lack Tun (Skwx_wú7mesh & Kwagwiltz), 2009 (b) Grey Whale Tale, Bronze, cast from cedar carving, Calvin Hunt- Kwakwaka'wakw and John Livingston, 2010, (c) Art of the Cornett Building (two pieces), (d) For Time Immemorial, //



CHECK OUT OTHER ON-CAMPUS PERMENANT COLLECTIONS

Salish Reflections, Michael Williams Building

Ceremonial Hall Panels, First Peoples House

Welcome Figures, First Peoples House

Ceremonial Hall Doors, First Peoples House

Matriarch Totem, First Peoples House

The Sel'Wan, First Peoples House

Empowerment Pole, Student Union Building

A Meeting of the Animals, First Peoples House

House Posts, First Peoples House

Moon Mask, Fine Arts Building

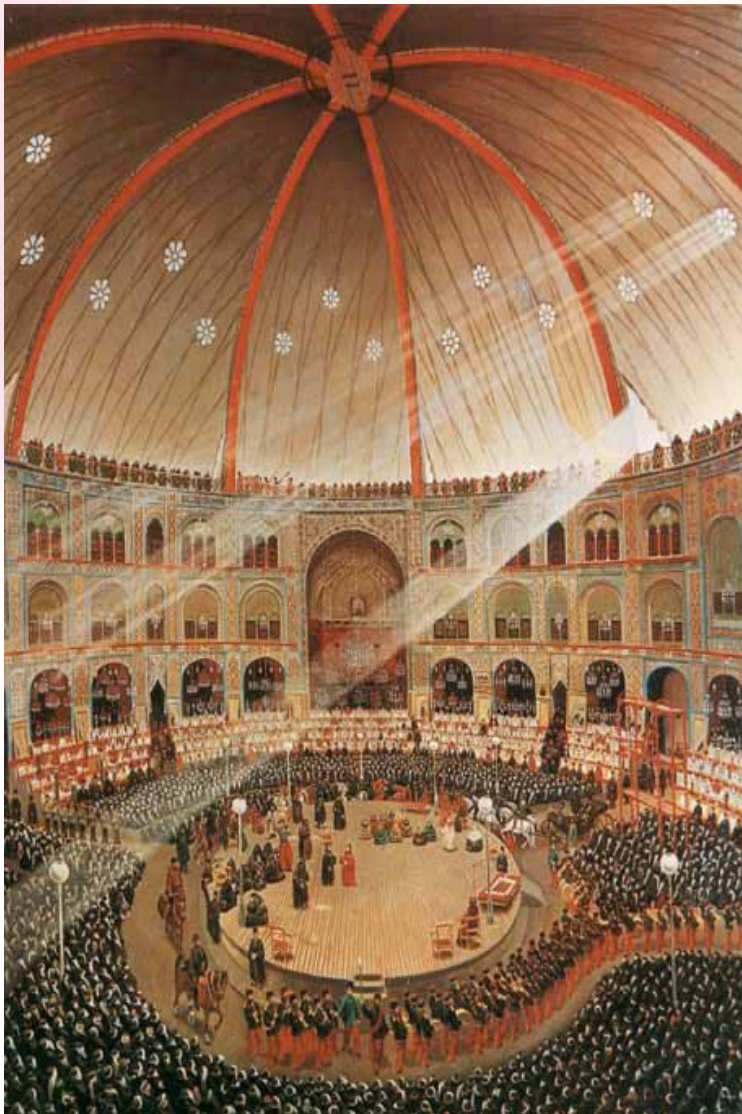
Ceremonial Furniture, First Peoples House

Visit UVic's webpage for [Indigenous Academic and Community Engagement](#) for more information.

AHA! Moments

Shiva Ebrahimi

Commissioned by Nasir al-Din Shah (r. 1848-1896), in 1868, Takyeh Dowlat as a royal theater was built for performing Ta'ziyeh. Ta'ziyeh is a Shi'a ritual for honoring Imam Hussain, one of the most important religious figures for Shi'a Islam. Takyeh Dowlat formed a theatre similar to European arenas for royal ta'ziyeh. The Qajar government developed ta'ziyeh from a street theater to a royal play. Also, the physical and architectural attributes of the Takyeh Dowlat were significant and unique in the 19th century. I will posit that the Qajar government developed theatrical art and constructed a royal theater to legitimize its power and maintain the relationship with religion. Meanwhile, Takyeh Dowlat building matched the European style and gave a 'modern' look to the city. This research explores how the Qajar government used art and architecture to communicate with people. It may contribute to studies about political influences on art and architecture in the 19th century. This essay intends to help readers better understand the political expression as one of the factors that shape art and material culture in Iran. //



AHA! FALL 2020

Terry Rodgers, MA:

- "Women Contained": An Exploration of Gendered Architecture at the Villa Barbaro

Azar Mirzaei, MA Student:

- The Impact of Railway Construction on Persian Architecture in Iran (1927 – 1941)

Maria Buhne, MA:

- At Home with Beatrix: A Contextual Study of Historic House Museums

Brian Pollick, PhD Candidate:

- *Dealing With Trauma in Late-Medieval Florence: Judgement, Compassion and Redemption*

Shruti Parthasarathy, Ph.D. Student

Krishen Khanna: An Artist's View of the Partition of India

Chloe Tibert :

Weaving Stories: Craft, Cloth & Consumption in India

Textiles are a nexus of identity—they express gender, culture, and emerge as fashion in global markets. They also represent gendered labour, the purview of women, and their underrepresentation in the arts. For centuries preceding the modern era, South Asian textiles clothed the world, and prized Indian cottons and silks were exported to global markets. However, following British colonization of the Subcontinent, the Indian textile industry was decimated as the British purchased raw cotton from India at wholesale, manufactured textiles in Britain, and forcibly sold cloth and dyes to Indian consumers and artisans. Today, newly administered initiatives in India are attempting to revitalize traditions lost during the colonial era and artisans are meeting new market demands in the era of fast-fashion. This paper situates the wider South Asian textile-making tradition within the history of craft production, and interrogates the colonial history and contemporary situation of phulkari textiles from the Punjab region in South Asia through the lens of gendered labour, global consumption, and cultural revitalization.



FOLLOW AHVSGA ONLINE!



www.finearts.uvic.ca/historyinart/graduateassociation

Punjab Bridal Textile from *Weaving Stories: Craft, Cloth & Consumption in India* by Chloe Tibert. Image Credit: Creative Commons.



Barb Biggs

In January 2020, Barb Biggs (Teacher, Arts Integration Specialist, Theatre Artist, and Administrative Assistant for the Art History and Visual Studies Department) collaborated in partnership with her dear friend and colleague, Erica Petty (Teacher, Artistic Producer for Story Theatre) to create a theatre project/performance for babies. This was made possible through Impulse Theatre's Performance Lab Residency Program. Our focus for this project was to create an interactive and immersive theatrical experience for Victoria's very youngest audiences (ages 0-4).

The inspiration for character, story and engagement came from our own adventures in motherhood, as well as, the stories from Claude Ponti's gorgeous children's book, "My Valley".

Young audiences and their caregivers were invited to discover the safety of their own little nests directly on the stage while becoming entirely immersed in sensation and story. Co-Creators and Performers Barb Biggs and Erica Petty led their adaptive and resilient audience of littles and caregivers through physical theatre, clowning, puppetry, and direct interactions with projections, objects, light and sound.

Young reviewers exclaimed that this production was "better than a rocket!", and many wished they could take "The Twims" home with them. Barb and Erica are looking into new ways of producing this kind of work for our changing world.



Jack Wilkinson, Girl In Blue Flowered Nightgown. 1972-1975. Gift of Myfanwy Spencer Pavelic.

MARK YOUR CALENDAR

January 29 - 20

2021 AHVS Visual Impetus

Life Stories

Legacy Galleries

Opens Dec. 2nd, 2020

Curated by Dr. Erin Campbell, Jaiya Anka, & Holly Cecil, featuring artists like Jack Wilkinson [Left].

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

Sophie Ladd, MA Student

Chloe Tibert, MA Student

Anna O'Meara, Ph.D. Student,
Communications Coordinator



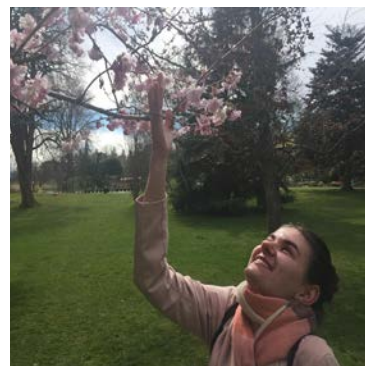
Meet the New AHVS Graduate Association Board Members



ABOVE: Amina Ejaz GA Chair

Shiva Ebrahimi, Co-Chair

LEFT: Mel Granley, GSS Representative



ARTICULATE EDITORIAL BOARD: Jaiya Anka, Terry Rodgers

Dear AVHS Graduate Students, Faculty, & Staff:

The new AHVS Graduate Association leadership is looking forward to continuing and expanding the great work of the Graduate Association. Please feel free to contact us about the website, Facebook page, or Instagram page (@ahvsga). Also, if you have events or accomplishments you'd like promoted, please let us know.

We can support each other even though we aren't on campus: the Graduate Association wants to help the students in AHVS stay connected and feel they can rely on one another for information and camaraderie.

Our new leadership appreciates the opportunity to participate and contribute to the thriving artistic and art historical community at UVic. We plan to continue the many traditions that have been set in place, while helping to keep the hard work and community of the GA vibrant and innovative.

Sincerely,

The Graduate Association

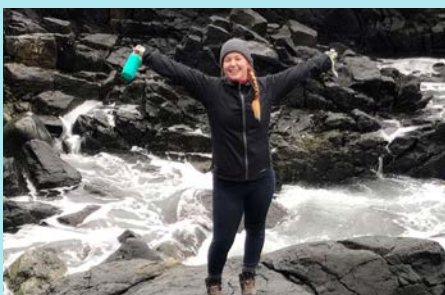
ahvsga@uvic.ca

MEET THE ARTBEAT EDITORS

CHLOE TIBERT, MA STUDENT



SOPHIE LADD, MA STUDENT



**ANNA O'MEARA, PH.D. STUDENT;
GA COMMUNICATIONS
COORDINATOR**

