

INTRODUCTION

This journal began as an idea, an idea that none of us thought would see the light of day but here we stand, ready to publish and present to the world some of the up and comers of our discipline. As graduate students we realized an urgent need for our peers to publish their work for a large and varied audience as there exist only a handful of student journals in Canada. This need transformed itself into *ARTiculate*, a peer-reviewed journal for graduate students run by fellow students. Not only do we aim to challenge the definition of art history by the scholarship that we include but we also hope to expand and broaden it to encompass a myriad of issues, as complex as the very discipline we study. *ARTiculate* is, first and foremost, a labour of love. It is the result of countless cups of coffee, numerous emails, and long and often extended meetings.

A common saying amongst graduate students is that no one prepares you for writing a dissertation; the same could apply to editing a journal! We began from the ground up by building the logistics for this issue, setting it up for future editors and contributors. We solicited submissions, conducted peer reviews, constructed guidelines, and initiated procedures for the proper functioning of this publication. Needless to say these were not easy tasks but we were fortunate to receive timely help and support from a variety of sources.

First and foremost, we'd like to thank the Department of History in Art at the University of Victoria for giving us the opportunity to pursue our ideas and research in a supportive and friendly environment. We are indebted to Dr. Catherine Harding who championed our cause from the very beginning. To our faculty advisors – Dr. Erin Campbell, Dr. Catherine Harding, and Dr. Anthony Welch – we are grateful for their suggestions and more importantly, for their constant support and encouragement. We thank Mike Huston, a treasure trove of information, for guidance in all things technical. This process would have been incomplete and thoroughly lacking without the support of Inba Kehoe, Copyright Officer and Scholarly Communication Librarian at McPherson Library, University of Victoria. Her timely concerns over copyright infringement have

made us all the more cautious. In the final stages of our task we thank History in Art department staff members Debbie Kowalyk and Marta Ausio-Estevez who maneuvered the bureaucratic world of UVic with perfect ease. Finally, India Young deserves special mention: it was her suggestion that led to our journal's title, *ARTiculate*. To all, thank you.

The papers included in this issue were selected from last year's *Visual Impetus*, the University of Victoria's annual graduate student symposium. It took a year to finalize this publication after a lengthy editing process, not least of which involved a rigorous peer review. Our authors braved various editing changes and revisions while amongst ourselves we toiled through essays, research, and job-hunts. Indeed, the process was exacting, but it is through these various developments that *ARTiculate* comes to see the light of day.

The work of our contributors straddles three distinct geographic regions (Byzantium, Italy, and North America) and chronologically spans across a millennium (Medieval, Renaissance, and Modern/Contemporary). Behrang Nabavi Nejad's paper studies early modern domestic interiors and the social status associated with Oriental (Turkish) luxury goods in Venice, Italy. She analyzes patrician family portraits by Lorenzo Lotto and argues that the highly visible placement of carpets demonstrates the perceived importance associated with such commodities. Themes explored include international trade, the East-West axis, and religious subject matter in Lotto's portraits. Brian Pollick re-examines the *Zoe Panel* at the Hagia Sophia in Constantinople as a means of representing upward mobility by the Byzantine business elite. His argument draws upon the iconography of the mosaic, particularly the moneybag and *Chrysobull*, and its social and historical relevance in tenth-century Byzantium. Finally, India Young examines the under-studied area of Northwest Coast Indigenous serigraphy, adroitly drawing on Maori scholar Linda Tuhiwai Smith's ideas about heritage reclamation. Her paper makes some provocative assertions regarding tradition and the roles of serigraphy in Indigenous arts, setting the groundwork for future research.

There is an often-repeated proverb that states: "A journey of a thousand miles begins with but one step." Indeed, *ARTiculate* has many more steps to take and many other milestones to achieve. If anything this journal is a testament to the power of ideas. Our time

as editors of this inaugural issue has been an amazing learning experience. We hope you enjoy reading the papers included within as much as we enjoyed putting it all together.

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