

From the Editorial Team...

Welcome to the fourth edition of *ARTiculate*, our scholarly and diverse peer-reviewed journal which strives to highlight the intriguing academic research of both current graduate students and recent alumni of the Department of Art History and Visual Studies at the University of Victoria.

With this latest volume, in addition to peer-reviewed articles, we sought to bring a wider range of research to the academic community by including shorter, yet relevant investigations of contemporary topics that resonate with current sensibilities. The study of visual culture as a whole provides us with new ways of understanding our contemporary world and how rapid technological changes challenge our sense of the visual in context and materiality.

Although not a themed Edition, Volume 4 gathers many texts that touch on issues of cross-cultural influences and inspirations. Of course, the Covid-19 pandemic brought its own challenges to ongoing graduate research and a sense of isolation to our academic community. However, with these challenges also came new opportunities to link digitally with a much larger art historical community across geography and cultures.

Also new with this volume was the decision to publish *ARTiculate* on a ‘rolling publishing schedule,’ enabling us to provide reviews and research in a timelier manner. Our first two texts were published in the fall of 2022 with the full volume going online in the spring of 2023.

Jenelle Pasiechnik’s Account of Practice provided insights from the perspective of a Canadian art gallery curator into the ongoing challenges facing our galleries and museums in a digital age, as well as managing expectations during the fluctuations of the Covid-19 pandemic. This essay provides a rare glimpse into the complexities of the curatorial practice overall and the unique

aspects of intercultural translation in a Canadian context of art and visual symbolism.

Katayoun Youssefi's critical analysis of the book, *Frederick Kiesler: Face to Face with the Avant-Garde: Essays on Network and Impact* examines the cross-cultural influences of Modernism in Europe and the United States in the early part of the 20th century. Kiesler's abilities to develop and nurture artistic networks in art and architecture, spanning both continents, provides an intriguing overview of developments that continue to reverberate today, and introduces the reader to an important figure in 20th-century modern art.

We again see the theme of cross-cultural influences with Dersu Yazicioglu's review of the recent Yoko Ono Exhibition at the Vancouver Art Gallery. This exhibition highlighted Ono's Japanese sensibilities, experienced in her early education, combined with her Buddhist upbringing, and her ideologies of feminism, activism, and social justice. The exhibition also focussed on her conceptualized visual work with John Lennon. Dersu underlined how this exhibition both intrigued the viewer yet also challenged how Lennon's work could overpower the conception of the show.

The Research Note by Amena Sharmin, through her essay focused on a series of graffiti found both in Dhaka, Bangladesh and in Calcutta, India, explores contemporary social themes including oppressed and impoverished city dwellers, isolation, alienation and social justice. Subodh, the fictitious visual central figure in this series, compels the viewer to confront the modern societal upheavals at play in these urban environments. Through social media the(se) unknow artist(s) became known as the Modern-day Banksy, alluding to the graffiti found in the UK. Sharmin's research provides a thoughtful analysis of this contemporary artwork.

In her article, Shanice Wolters challenges the normative understanding of Paul Gauguin's 19th century iconography with a new reading of his Tahitian

paintings. This engaging research explores aspects of Tahiti's traditional third gender and colonial influences on the society through the work of two contemporary artists, painter Kehinde Wiley and photographer Namsa Leuba. By a thoughtful re-examination of Gauguin's work, Wolter's iconographic analysis probes contemporary issues of sexuality, masculine and feminine gender association, queer theory and colonialism.

Lindsay Kaisla's fascinating research on the now iconic photograph from the Case House Study and the House known as #22, initiated for the Los Angeles based magazine, *Arts and Architecture* in the mid 20th century, challenges our notions of viewership by investigating our conscious and unconscious reactions to architectural spaces, both in real time and iconicized in photographs. Using a number of theoretical frameworks, including the areas of embodied simulation and cognitive neuroscience, Kaisla reveals how non-traditional, interdisciplinary fields of study analytically augment our understanding of visual images and architectural spaces.

Finally, the Editorial Team would like to express our sincere thanks to our intrepid Faculty Advisor, Dr. Catherine Harding for her tireless support of *ARTiculate* and the editorial team. We would also like to thank PhD Candidate, Jaiya Gray for her enthusiasm and innovative ideas as an advocate for the Journal. We appreciate all her hard work and inspiration during her time as a member of the Editorial Team. Lastly, a big thank you goes out to Dr. Hamed Yaganehfarzand, Dr. Françoise Keating and Mike Huston (SIM Lab, University of Victoria) for taking on the task of formatting Volume 4—a lovely job!

The Editorial Team:

Terry Rodgers, MA (Managing Editor)
Dr. Munazzah Akhtar
Alexa Heenan, MA
Dr. Françoise Keating
Dr. Brian Pollick